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FOREWORD

This study, PROGRESSIVE IDEAS FOR POP PLAYING FOR ACCORDION is especially designed to benefit the advanced student who is about to embark on a professional career, or one who has the ability to read and play music in the modern idiom, or any student who is desirous of creating a style of his own and develop his talents in the matter of improvisation. Students such as these may, to coin a term, be called “In-betweens” - those who have learned the general technical problems but who seek suggestions and ideas in the ultra modern idiom, in order to increase their knowledge of accordion technique - especially in the field of popular music.

The student who has more so-called “feel”, but has less technique, will find that, by transposing the exercises in this book to various keys, his technique will gradually improve and his playing become more enhanced.

Anthony Mecca, an accomplished performer and instructor, who is thoroughly experienced in the execution of modern music has, herein, divulged some of his secrets and ideas in laying a solid foundation to the art of improvising and creating original introductions, modulations, turn-arounds, endings, etc.

In conclusion, we wish to state that we strongly and sincerely recommend this study for the advanced student, the embryonic professional or, for that matter, any aspiring accordionist with a certain amou.nt of training ability - one who desires to become proficient in mastering the modern idiom.

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PUBLISHERS

ABOUT TONY MECCA. . . . .

Anthony Mecca, native of Waterbury, Conn., came by his love for the accordion through his brother Dominick who was his first in structor when a mere youngster.

Decision to make the accordion his career, brought him to New York where he furthered and completed his studies with Joe Biviano, well known accordion virtuoso and instructor.

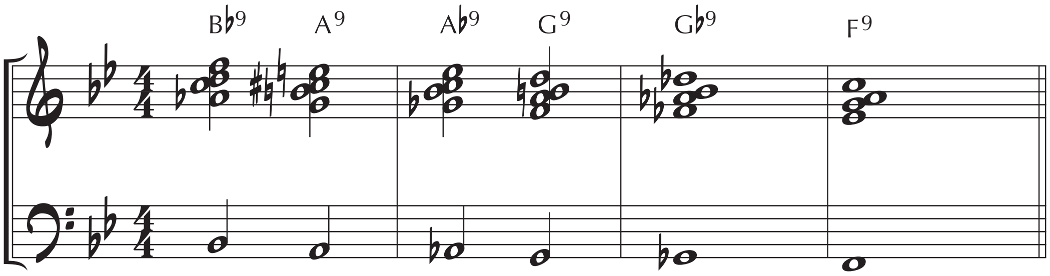
After his discharge from the army in 1946, Tony Mecca turned his attention to professional playing and soon was in great demand for radio and television work and recordings. He has worked under such famous conductors as Leonard Bernstein, Alfredo Antonini and Raymond Scott and has recorded for practically all well known record companies.

It is this background of study and experience that enables him to write this important and authoritative accordion work, which will soon be followed by other works in the popular field.

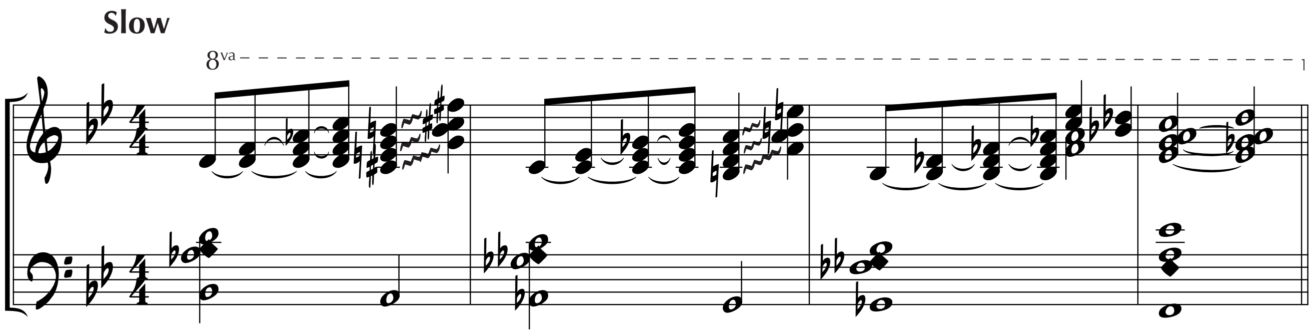
INTRODUCTIONS

An INTRODUCTION generally “sets the scene” for what is to follow, in regard to the key and rhythm of the composition. It may be any reasonable number of measures in length but usually consists of four or eight measures. It must be definite in formulating the pattern of the composition itself. Occasionally, when called for, a “pick - up” is inserted in the final measure of the introduction. Introductions usually end on the dominant 7th (V7) chord,* because this chord is the most logical and strongest one to lead into the subsequent strain; however, variations of this chord, such as the dominant 9th, the flatted 9th, etc., may be used as a substitute. Any plausible harmonic progression leading to V7 is permissible. Each basic progression, given here, is followed by applications in the same and other keys.

Basic Progression



Simple Variation



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* A complete list of dominant and secondary 7th acords, based on the degrees of the major and minor scales, will be found on page 35.

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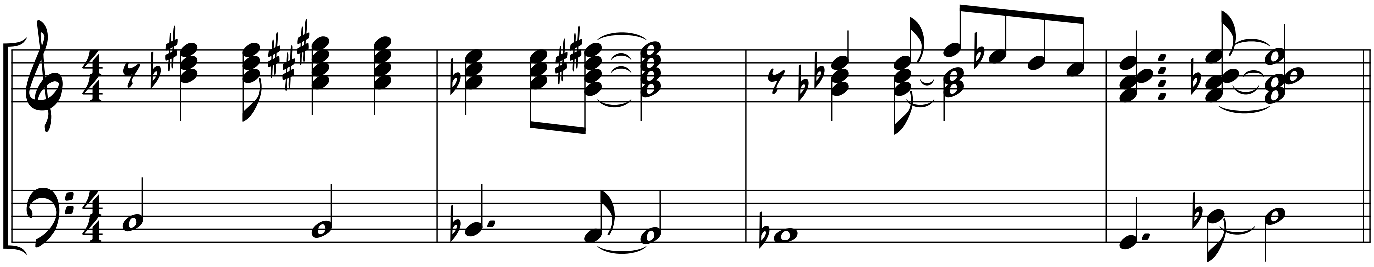
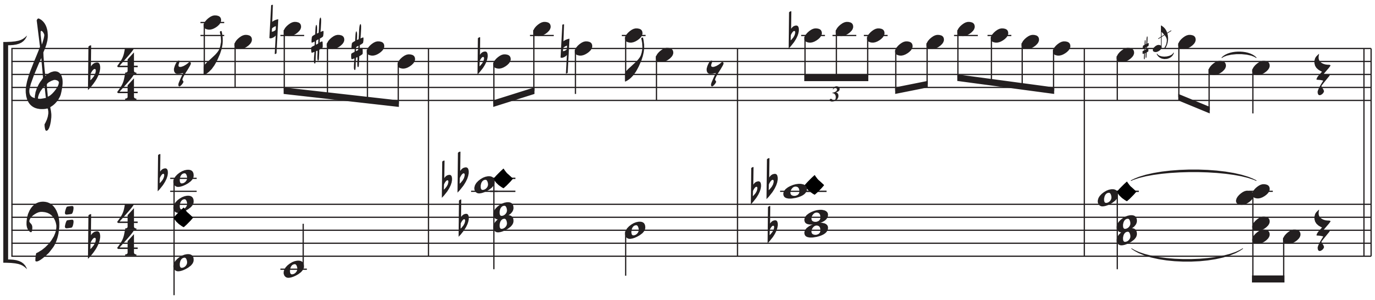
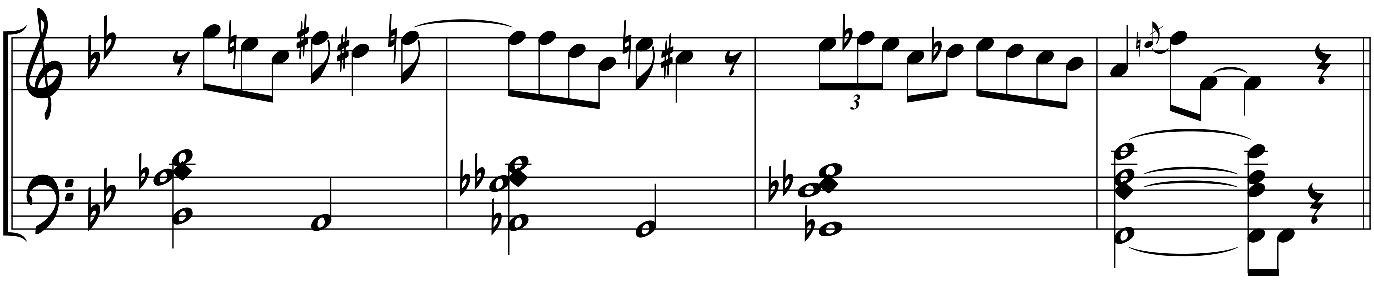
Medium Bounce



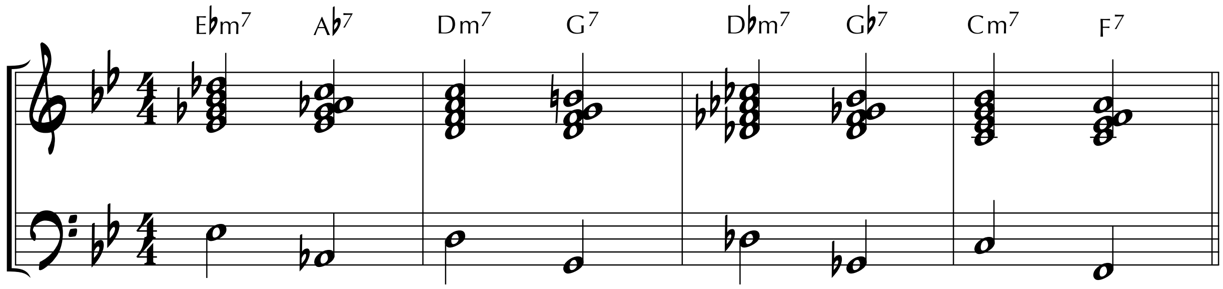
Fast



Fast

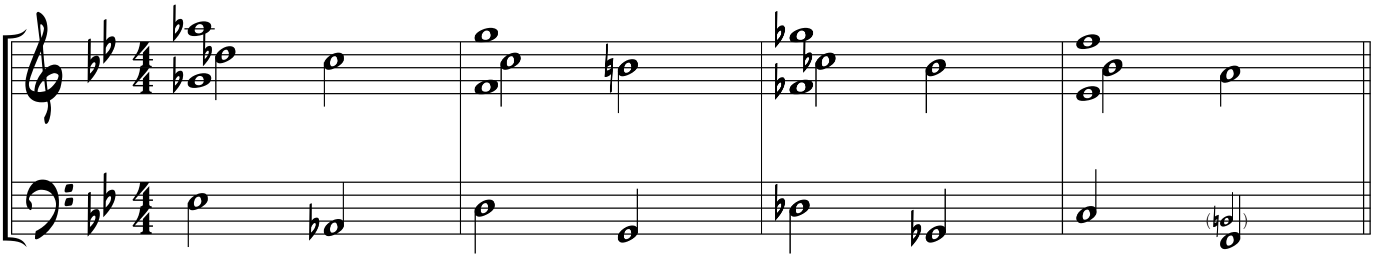


Basic Progression


E♭m7
A♭7
Dm7
G7
D♭m7
G♭7
Cm7
F7

Simple Variation

Slow



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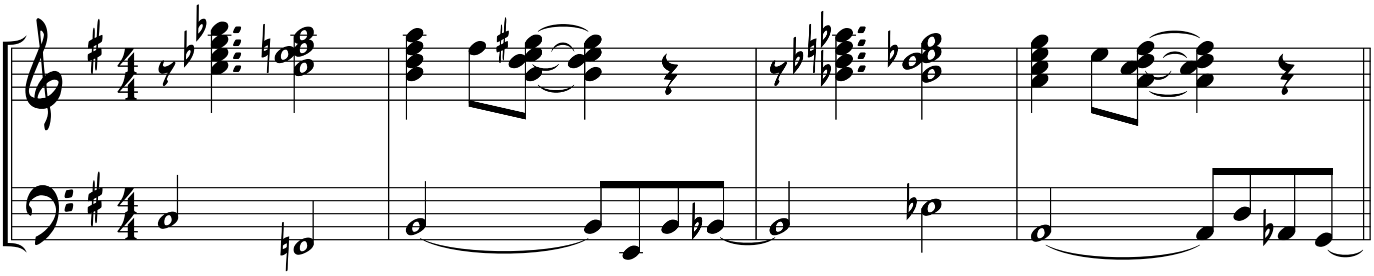

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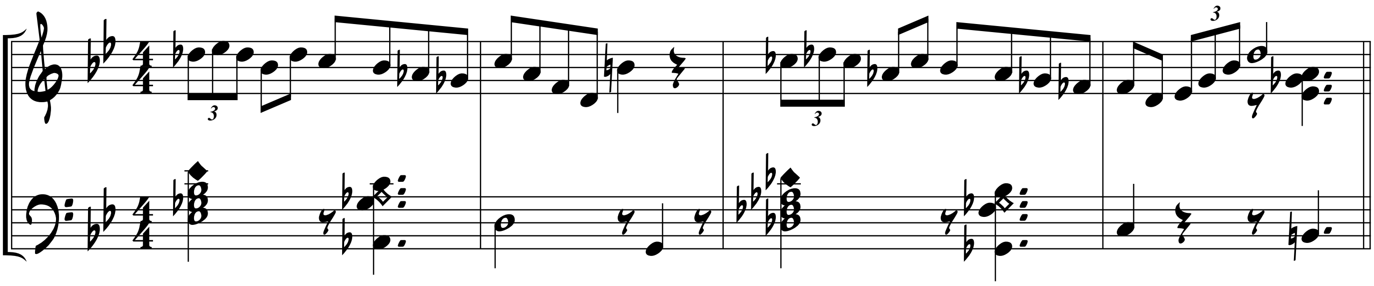
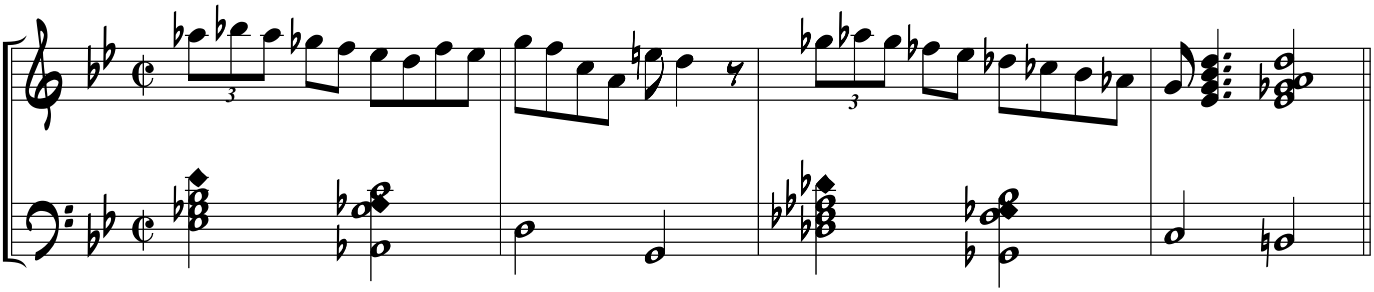
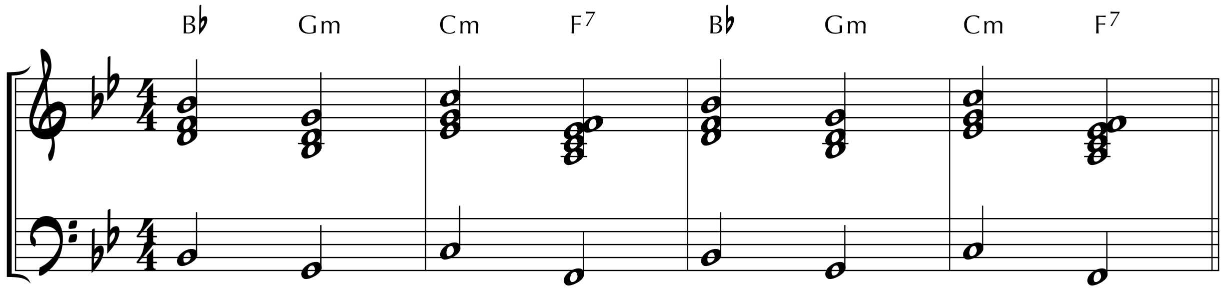


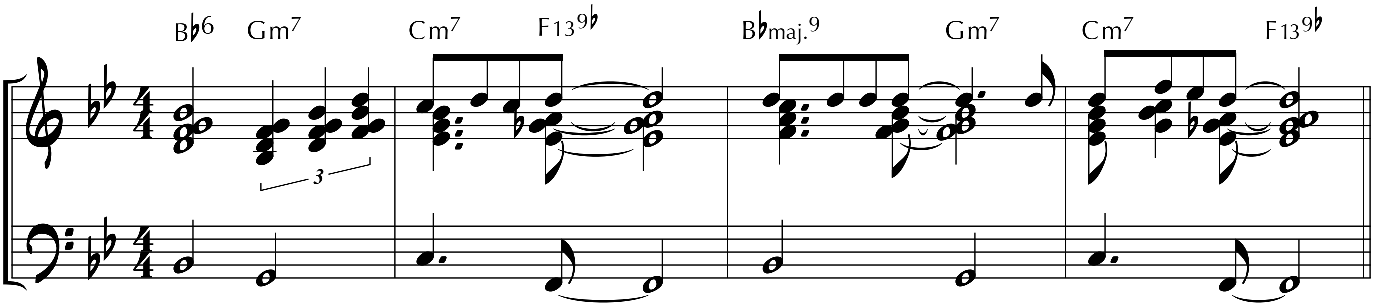
Fast



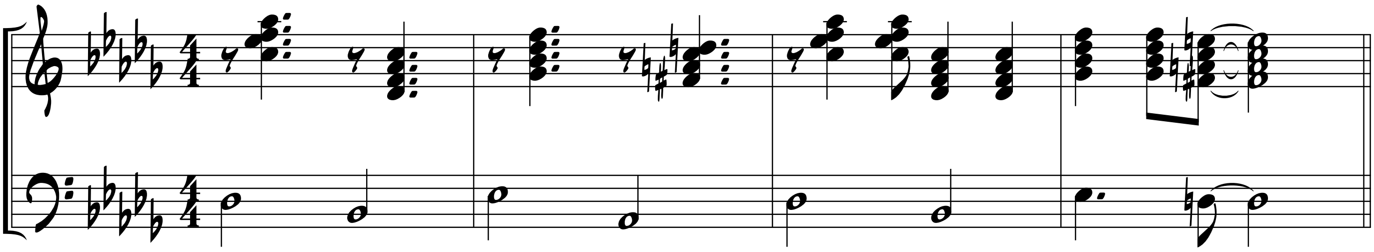
Basic Progression


B♭
Gm
Cm
F7
B♭
Gm
Cm
F7

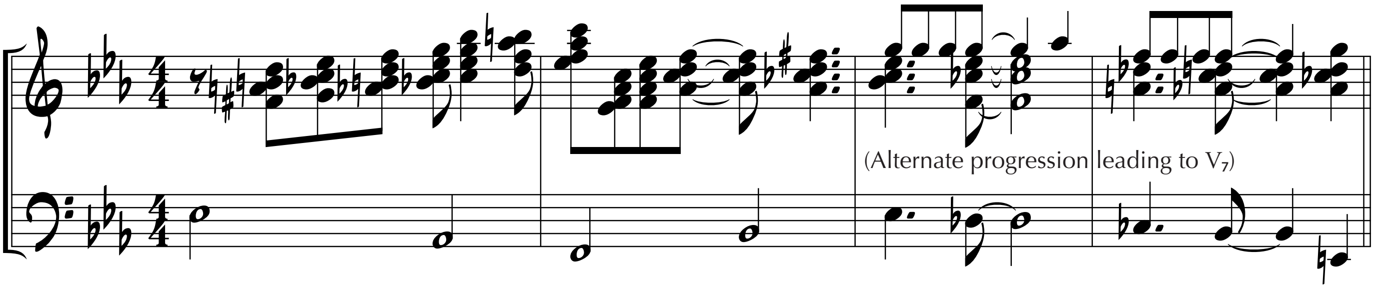
Slow


B♭6
Gm7
Cm7
F13 9♭
B♭maj.9
Gm7
Cm7
F13 9♭
3

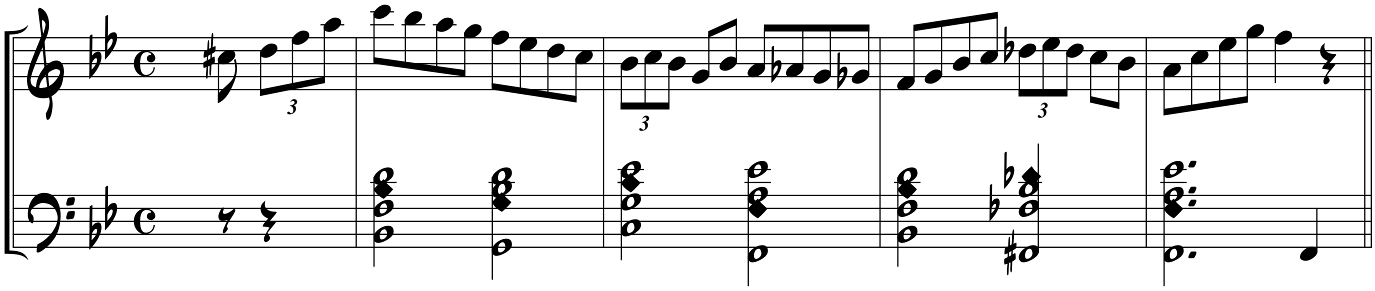
Slow Bounce



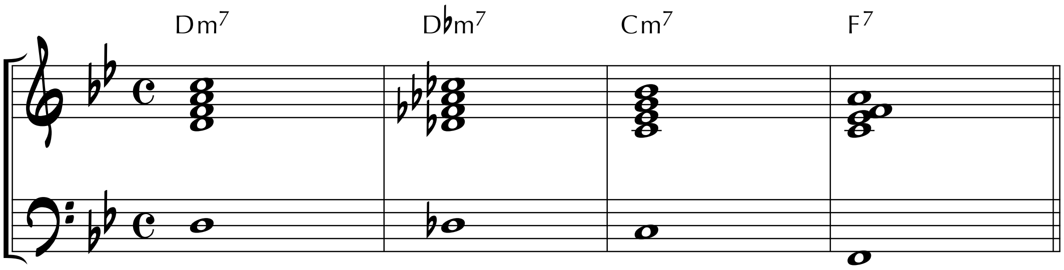
Slow


(Alternate progression leading to V7)

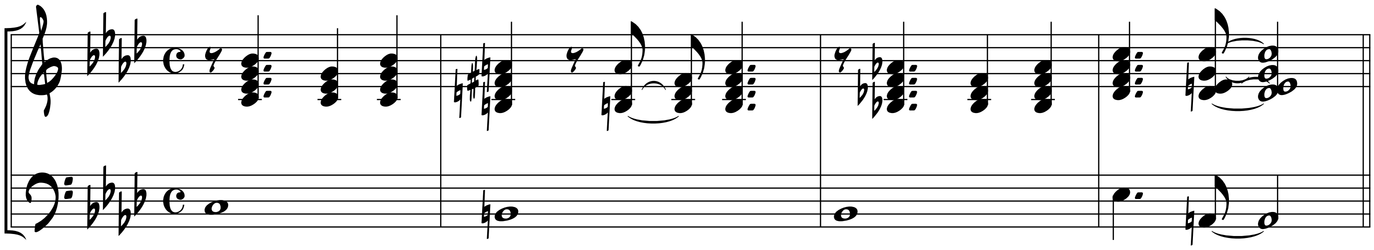
Fast



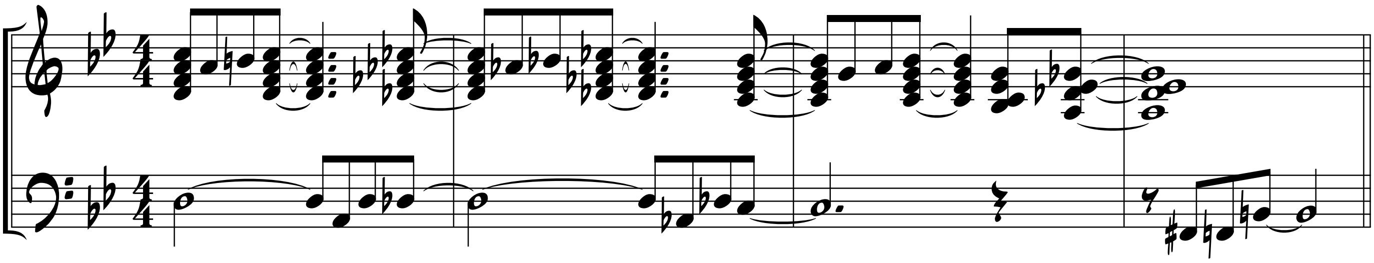
Basic Progression



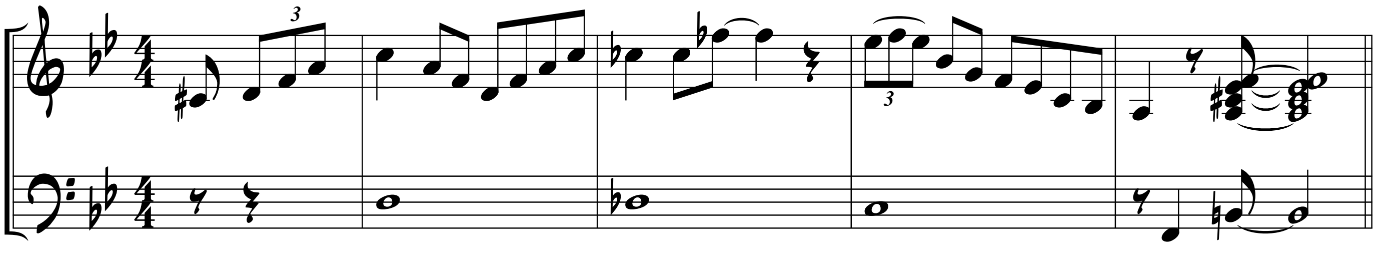
Slow or Bounce



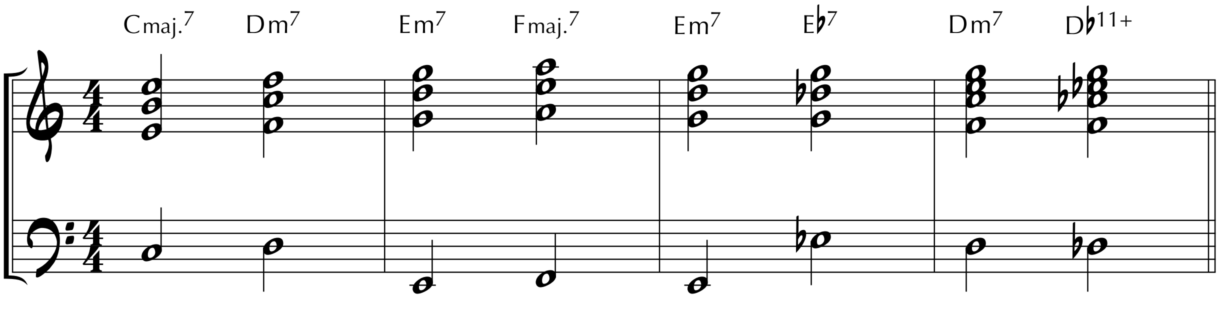
Slow or Bounce



Bounce Fast

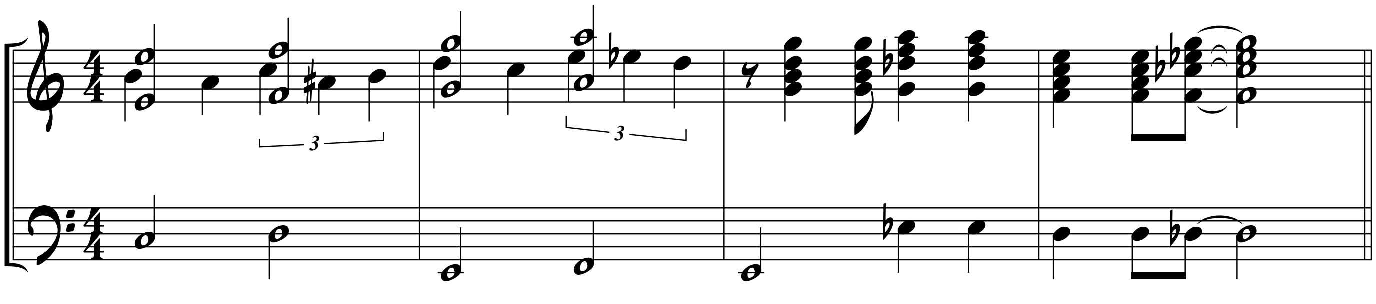


Basic Progression


Cmaj.7
Dm7
Em7
Fmaj.7
Em7
E♭7
Dm7
D♭11+

Simple Variation

Slow or Bounce

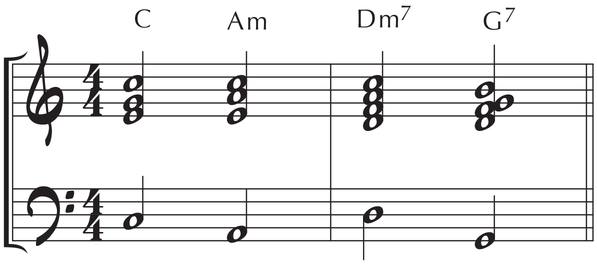


TURN - AROUNDS

TURN-AROUND is another name for a first (repeat) ending; however, it is also used wherever the melody of the given composition ends on the tonic chord. In a thirty-two measure strain, this sometimes occurs in measures seven and eight and (or) in measures fifteen and sixteen. In places such as these, rhythmic, melodic and harmonic variance provides especial interest.

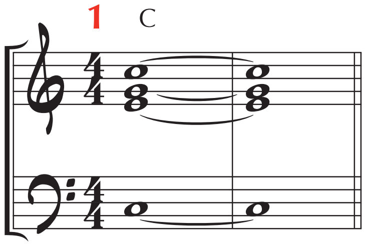
The most commonly used tum-around is the progression I-VI-II-V7. The roots of these chords construct a theme with which all musicians, especially those connected with dance bands, are quite familiar.

Example



The above progression may be used instead of the following easier ones.

1



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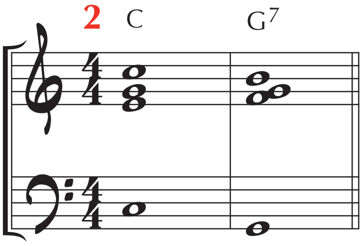
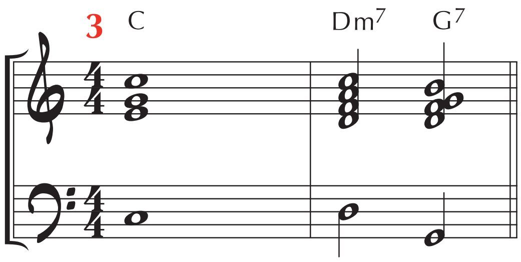
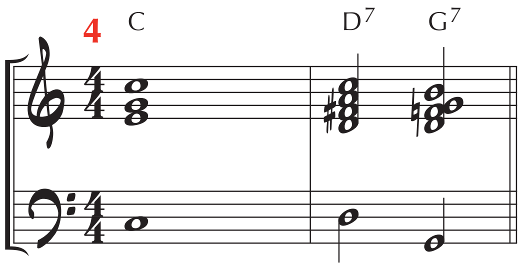


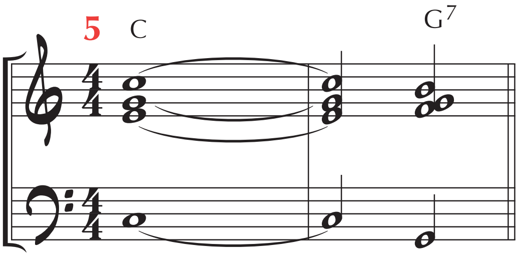
3

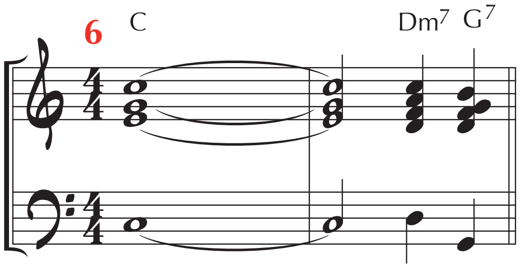


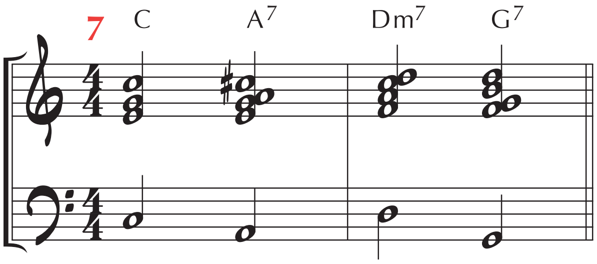
4

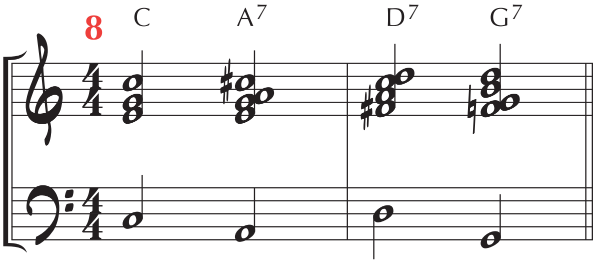


Harmonic variations of the above example.



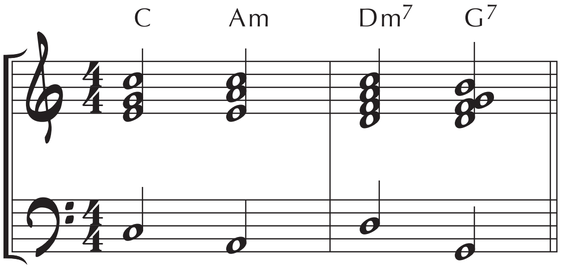






The following are a few exercises in single - note and chord styles, in various tempos. These are based on the theme mentioned on the previous page, and include harmonic variations of the theme.

Basic (Example 1)



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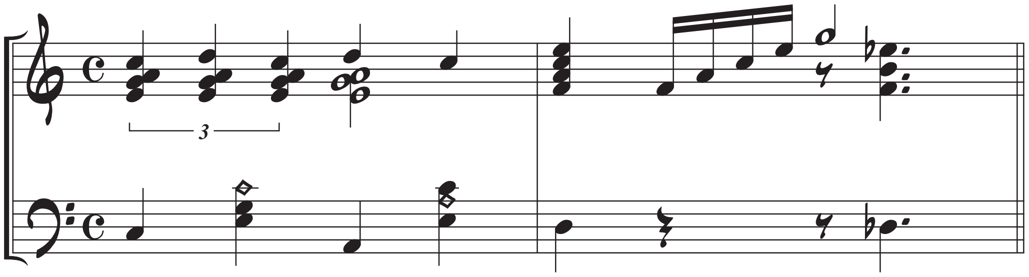
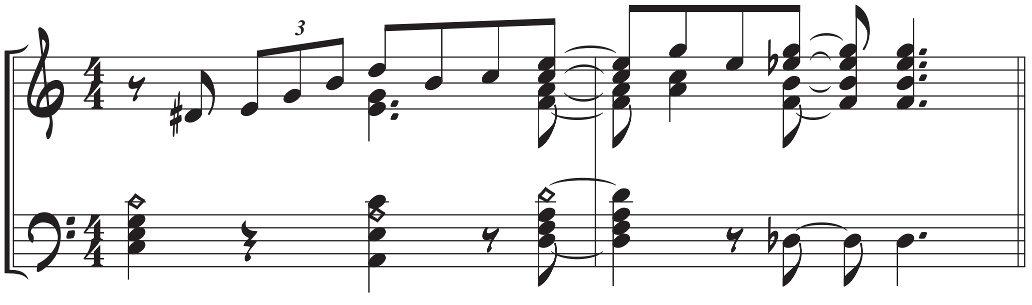
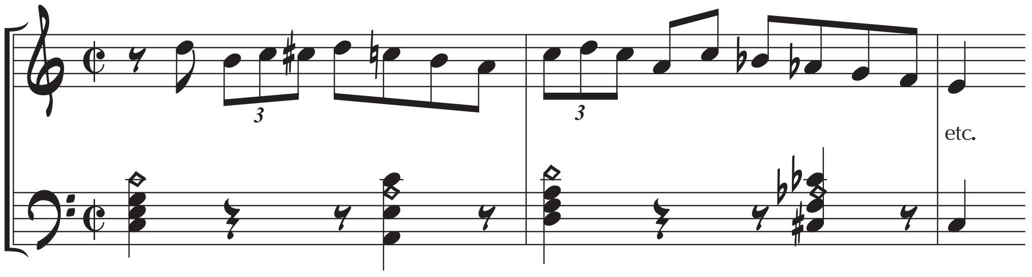


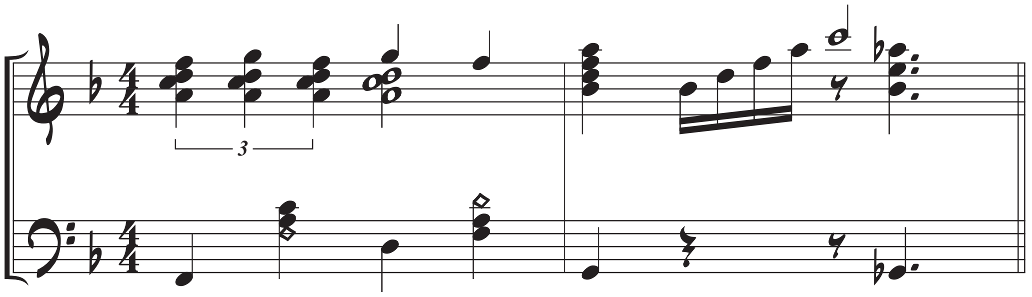
(b) **Bounce**



(c) **Fast**



(a) **Transposed**



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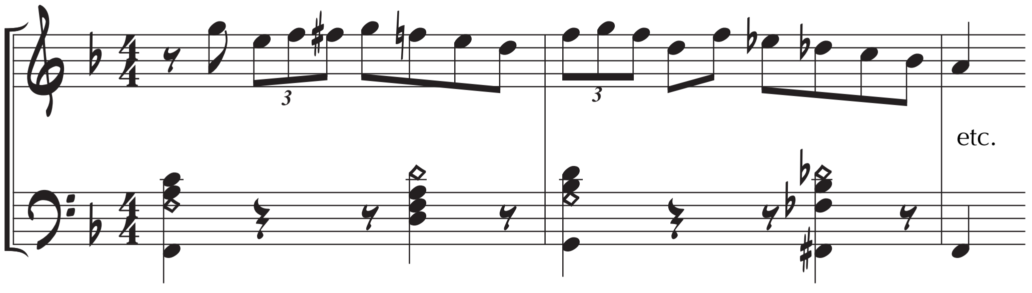
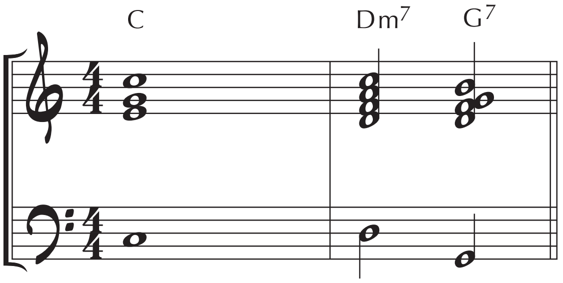


Basic (Example 2)



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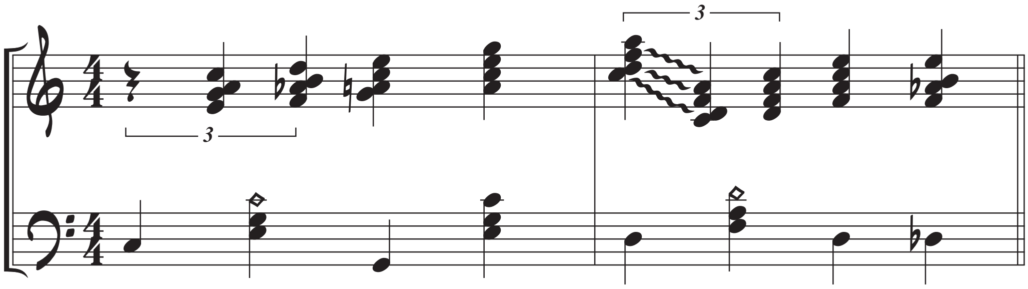

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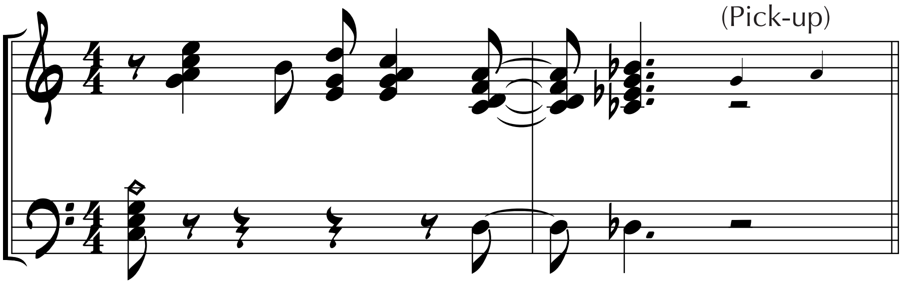

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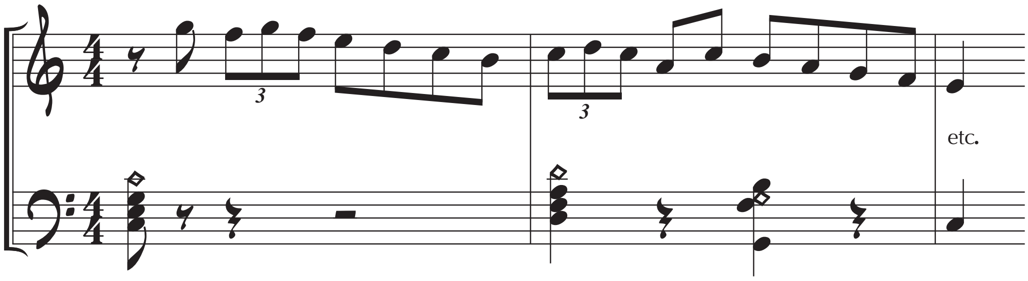

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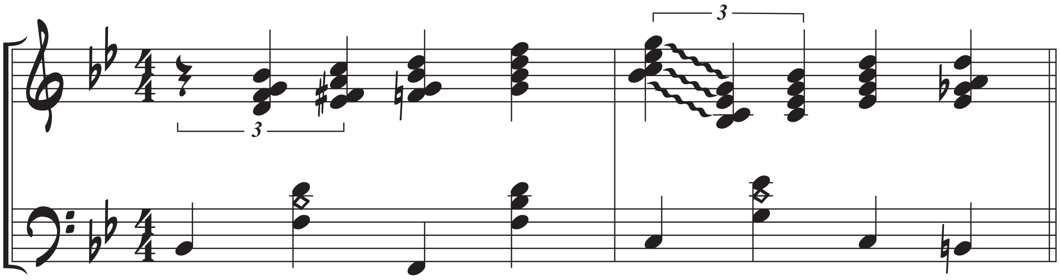

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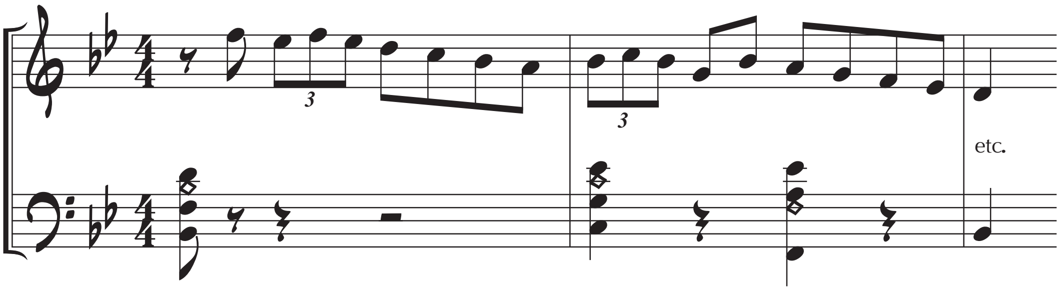
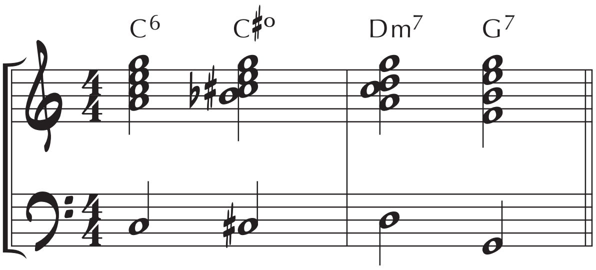


Basic (Example 3)



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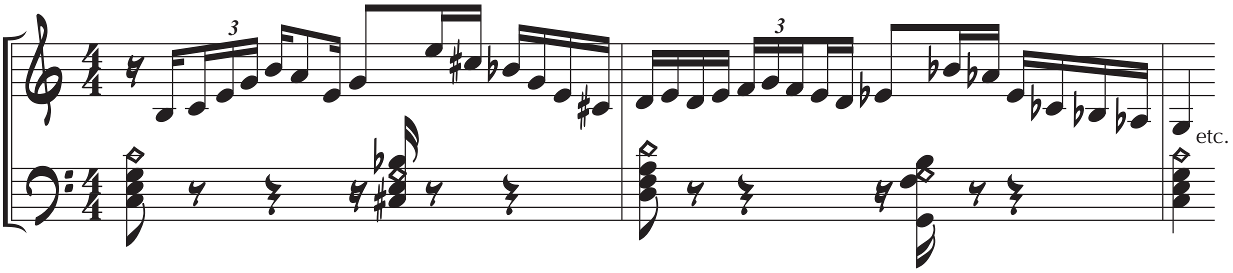

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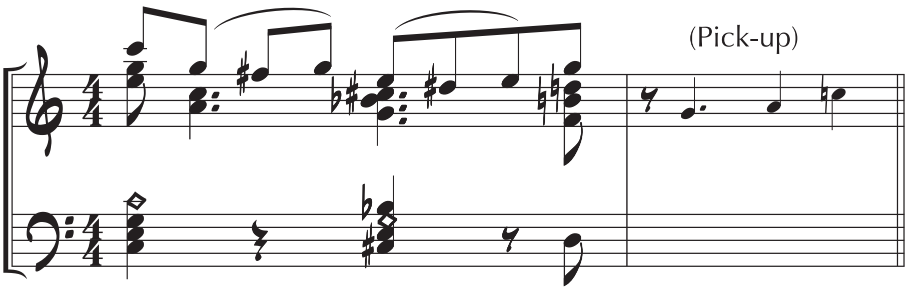

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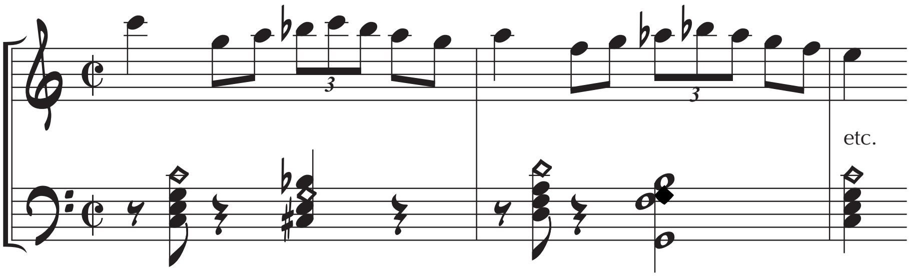

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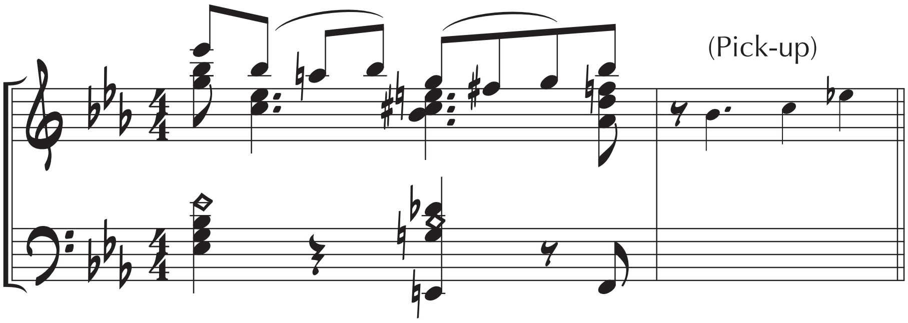

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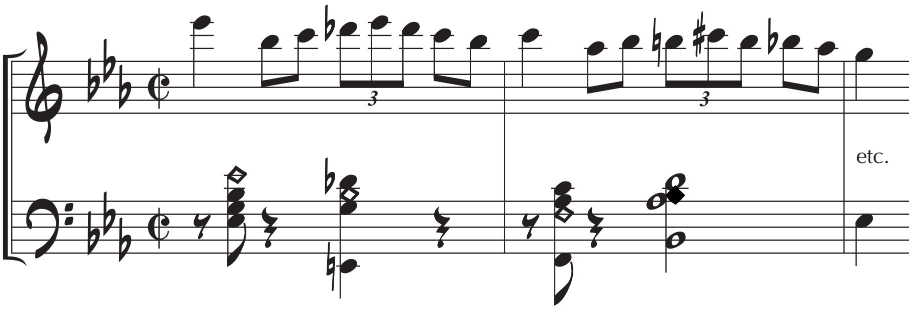

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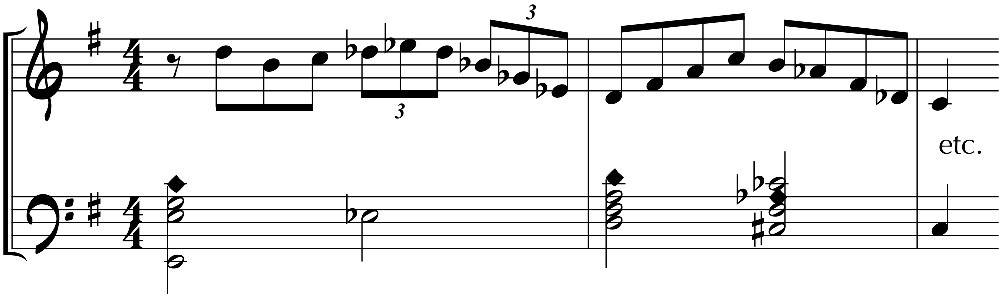

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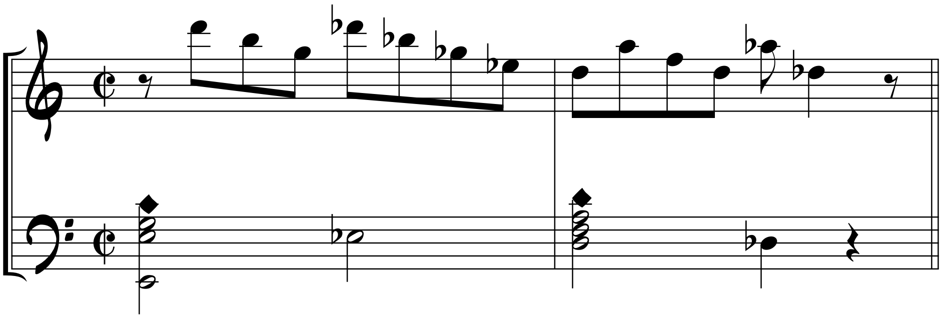

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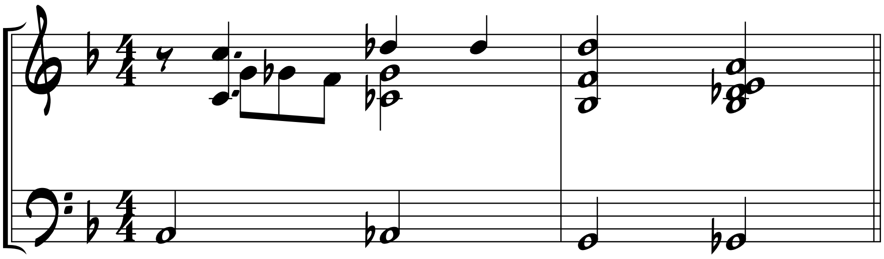

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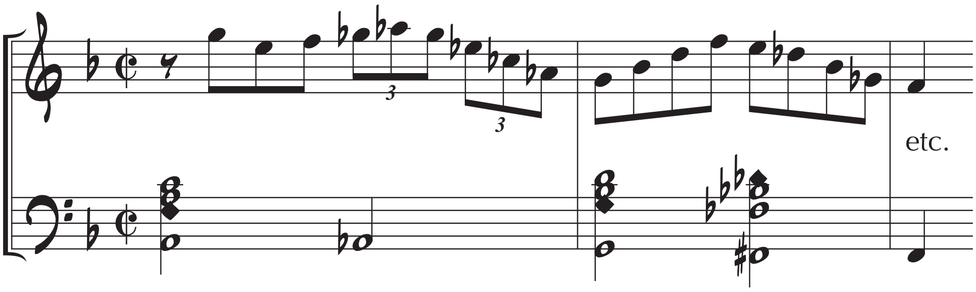

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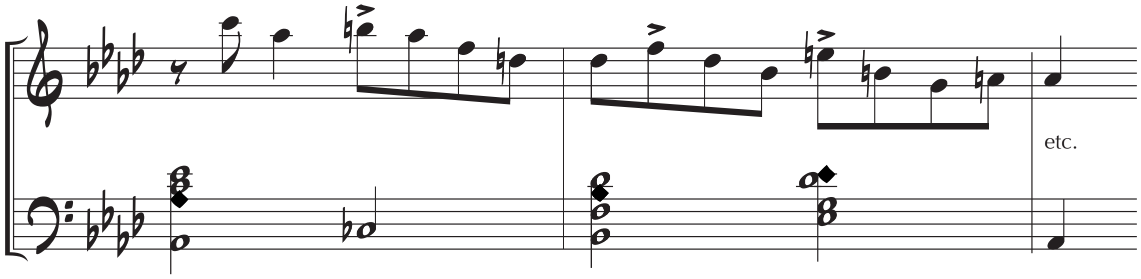
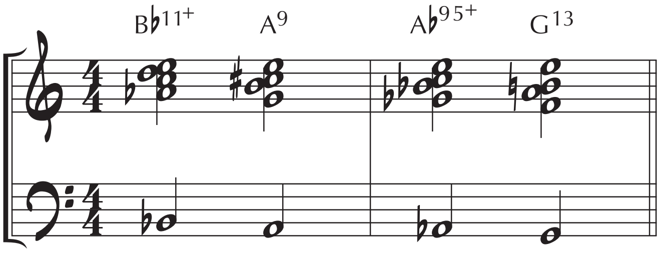


Basic (Example 5)



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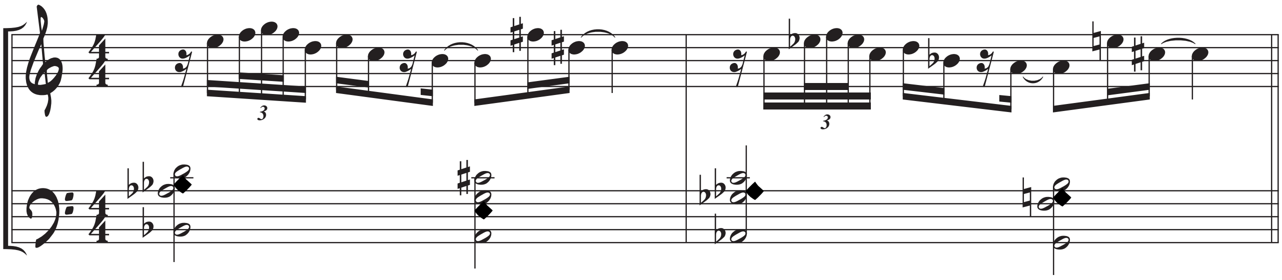
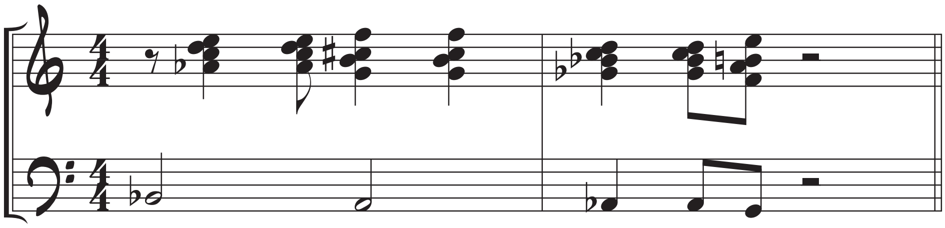
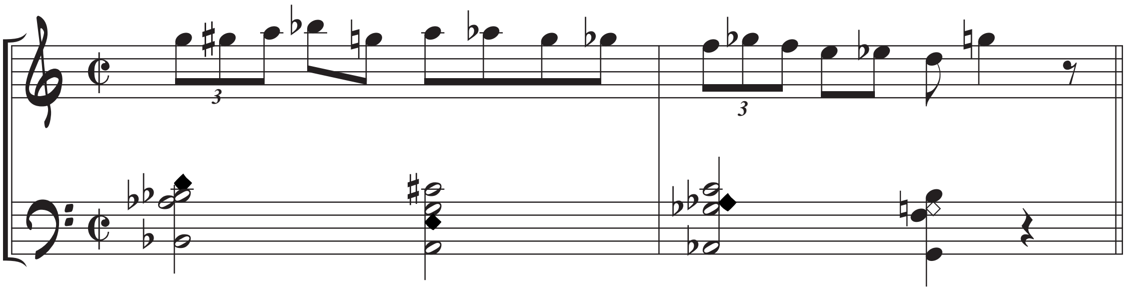


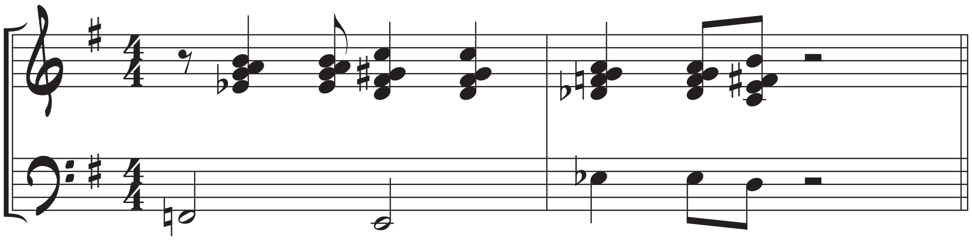
(b) **Bounce**



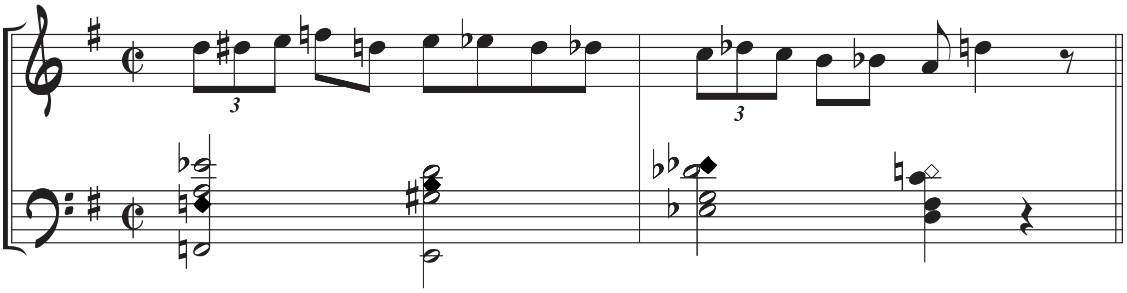
(c) **Fast**



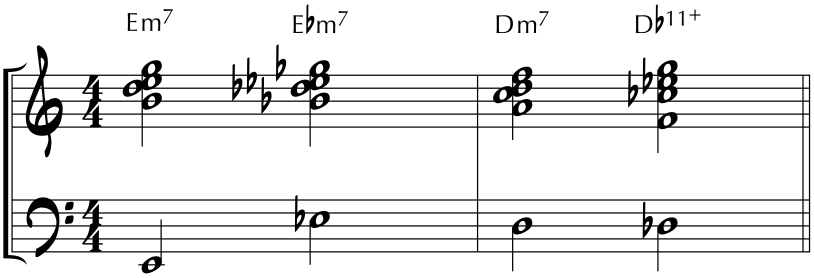
(b) **Transposed**



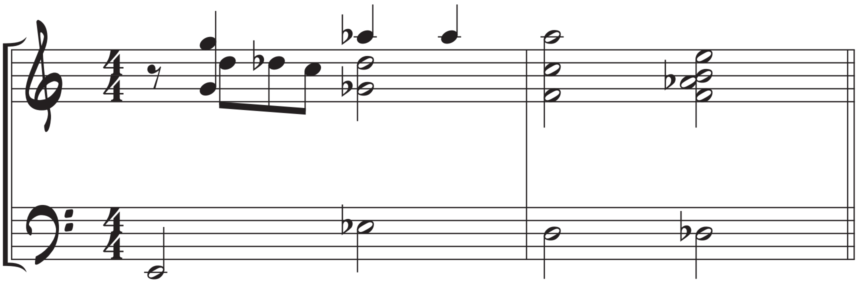
(c) **Transposed**



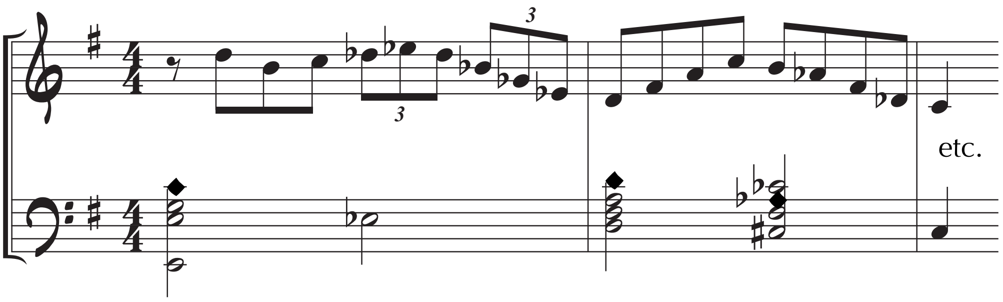
Basic (Example 6)



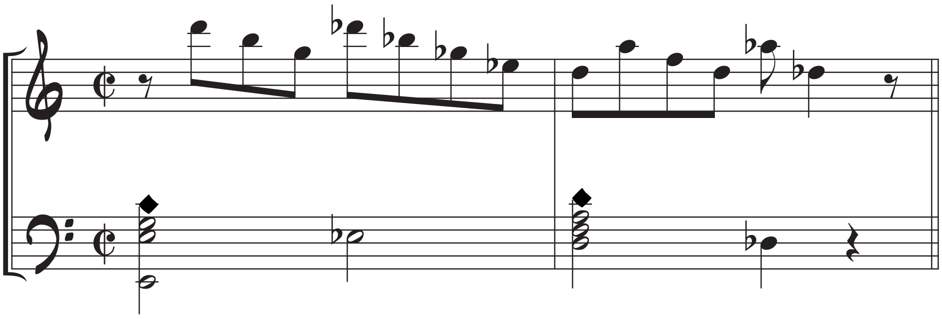
(a) **Slow**



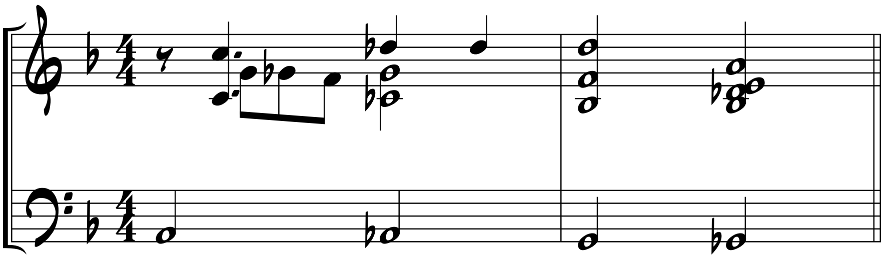
(b) **Bounce**



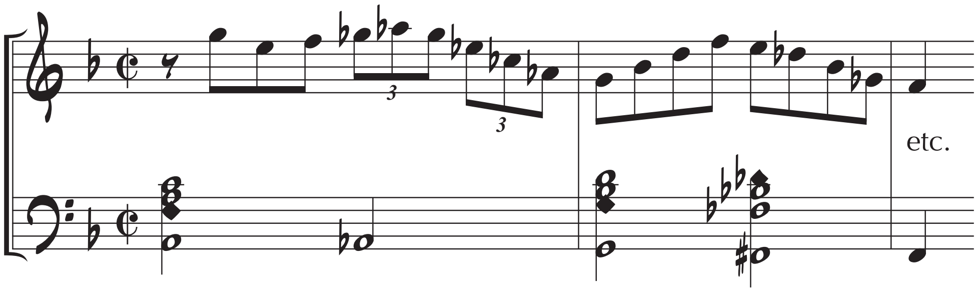
(c) **Fast**



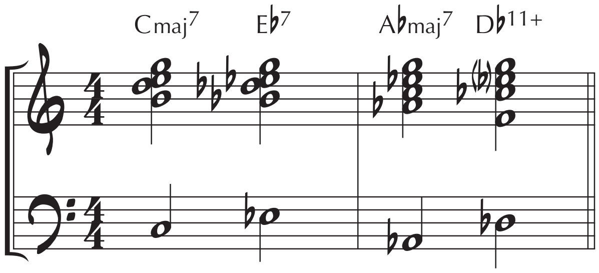
(a) **Transposed**



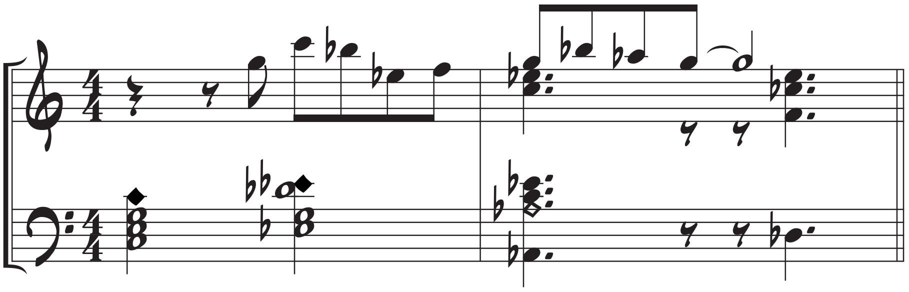
(b) **Transposed**



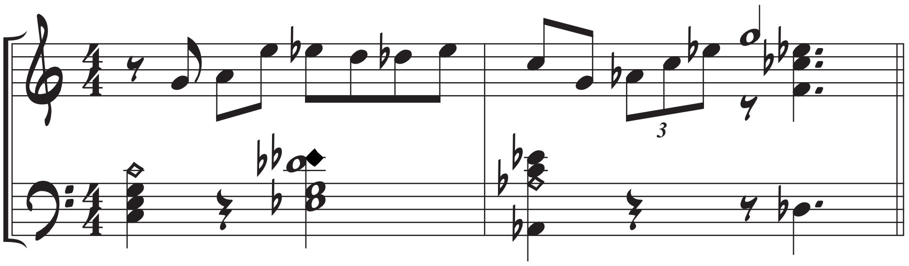
Basic (Example 7)


Cmaj7
E♭7
A♭maj7
D♭11+

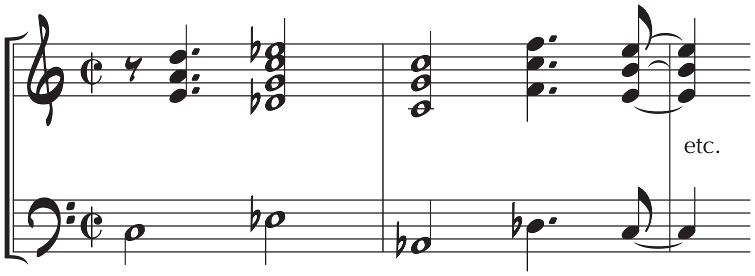
(a) **Slow**



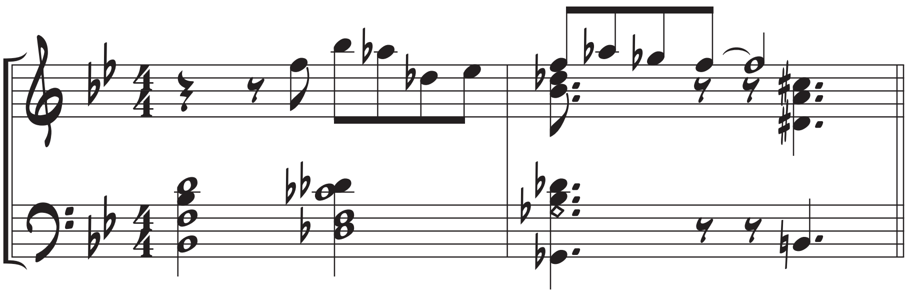
(b) **Bounce**



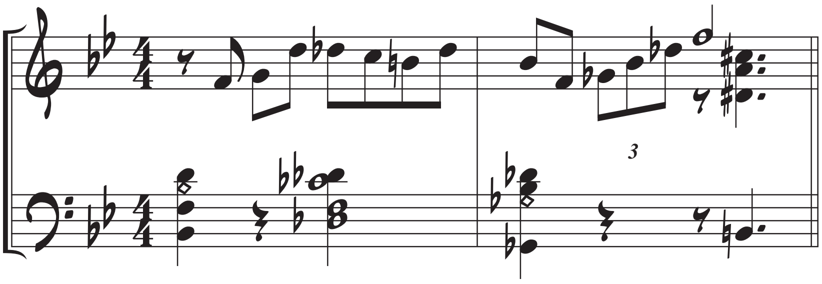
(c) **Fast**



(a) **Transposed**



(b) **Transposed**



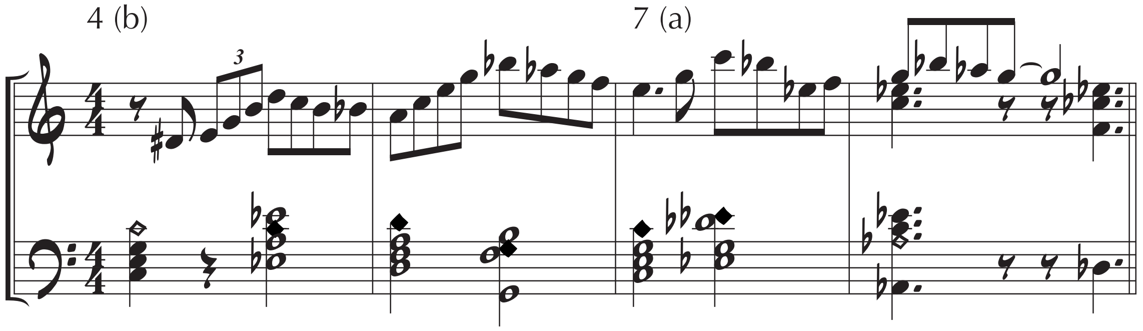
NOTE: The following turn-arounds furnish additional material for introductions.

1. In a slow ballad, a two-measure-introduction may be sufficient.

2. A four-measure introduction may be formed by combining two of the examples, or by repeating one example.

3. A slow, "double-time" two- measure turn-around may be used for a four-measure introduction, in a fast tempo; or as a four-measure turn-around in a sixty-four measure show tune.

Combination of 4 (b) and 7 (a)



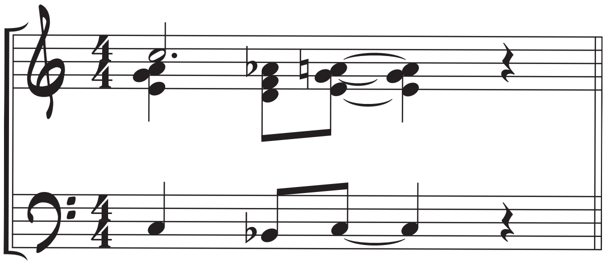
ENDINGS

The ENDING of a composition, consisting of a reasonable number of measures in length, must be definite. By using similar material as that used for the introduction or turn-arounds, the ending can lend effectiveness to the arrangement.

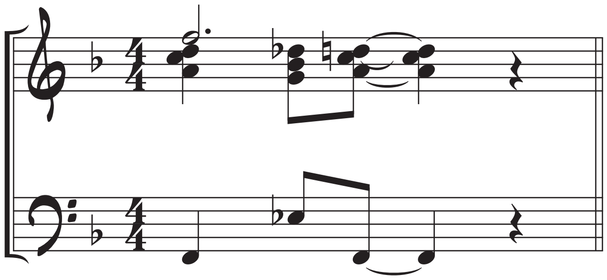
One-Measure Endings

These endings are to be used for tunes in which the melody ends on the down-beat of the last measure. This simple progression does not interfere with the melody note, which is held throughout the chord progression.

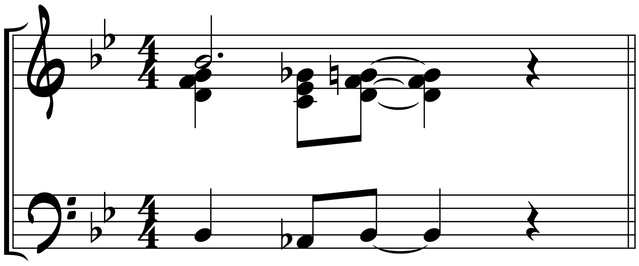
Example 1



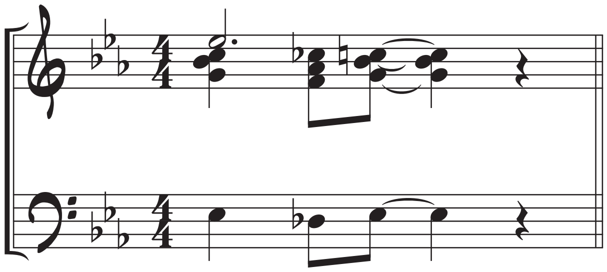
Transposed to key of F



Transposed to key of B♭

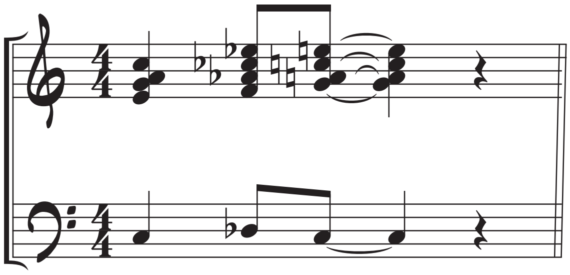


Transposed to key of E♭

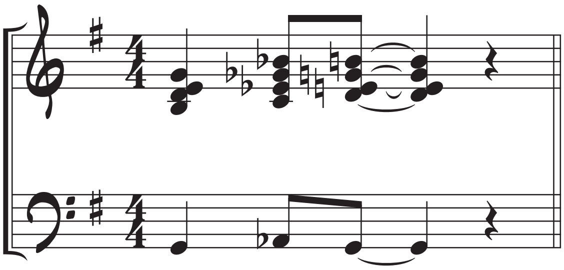


The following progression is in the nature of a short “tag”.

Example 2

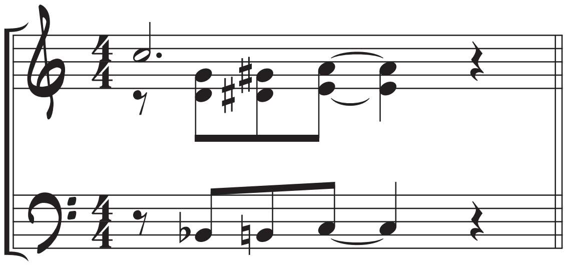


Transposed to key of G

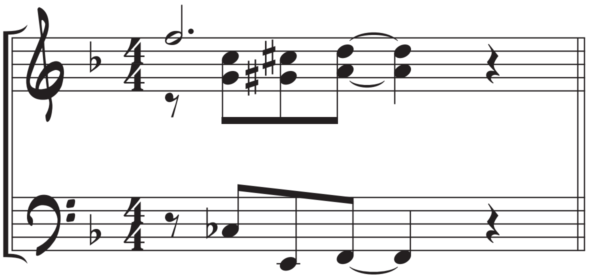


The following examples are similar to Example 1, except for the delayed chord progressions.

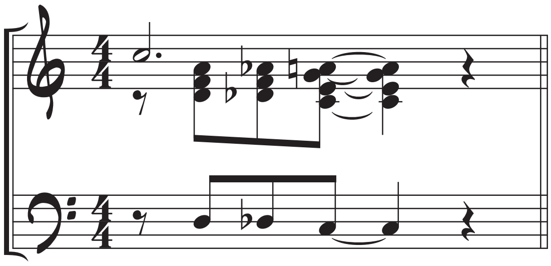
Example 3



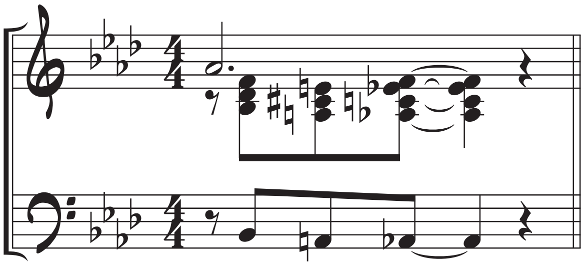
Transposed to key of F



Similar to Example 3



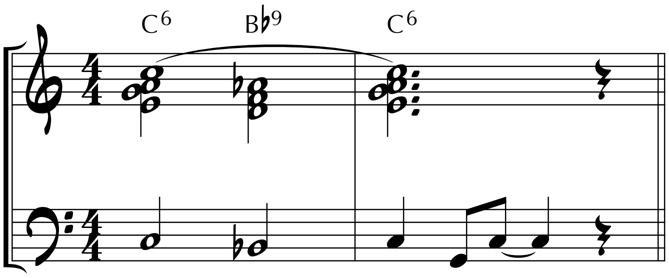
Transposed to key of A♭



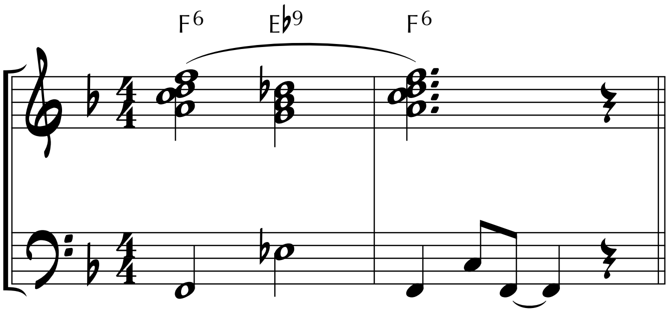
Two - Measure Endings.

These endings are to be used for tunes in which the melody ends on the down-beat of the measure next to the last one.

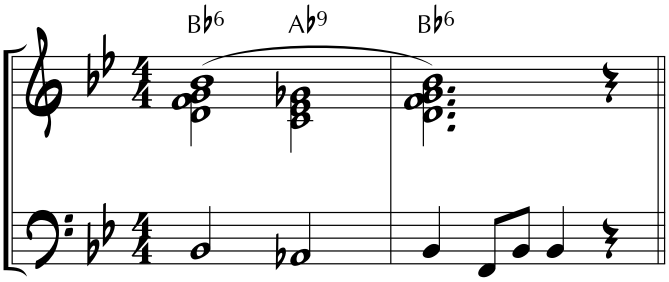
Example 1



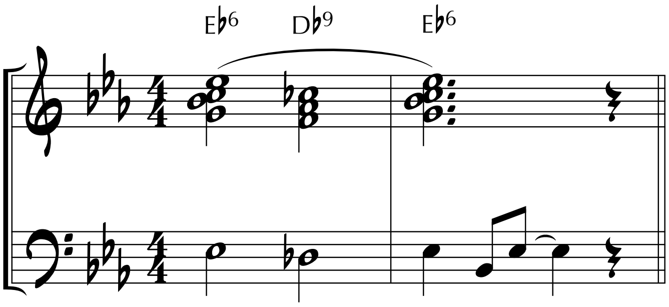
Transposed to key of F



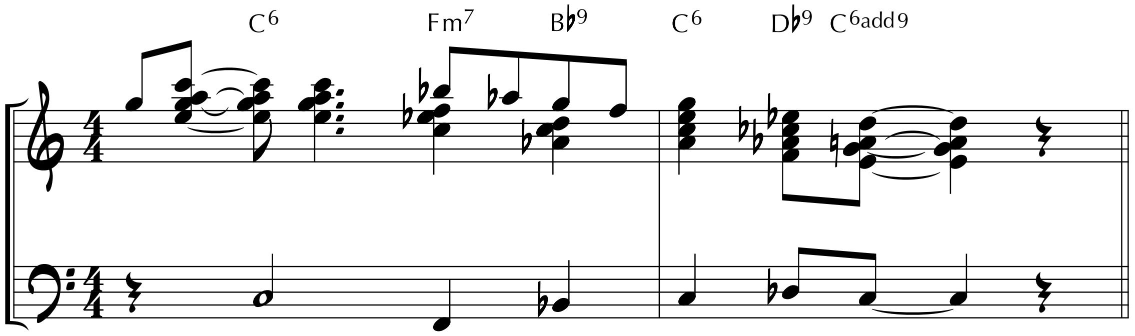
Transposed to key of B♭



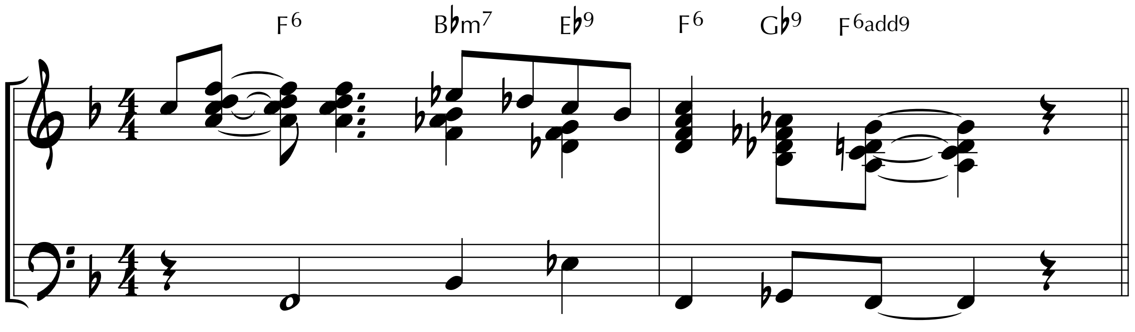
Transposed to key of E♭



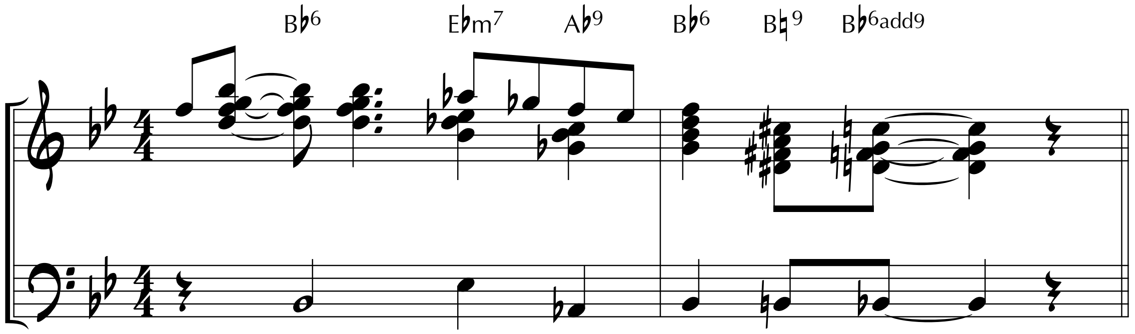
Example 2


C6
Fm7
B♭9
C6
D♭9
C6add9

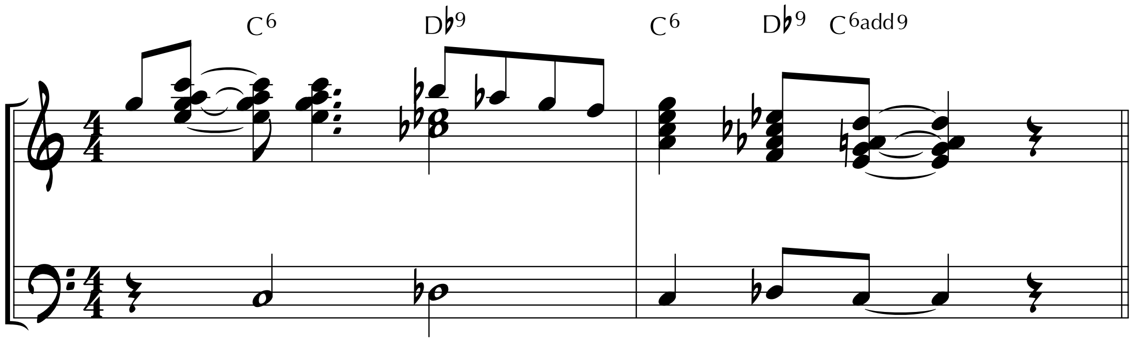
Transposed to key of F


F6
B♭m7
E♭9
F6
G♭9
F6add9

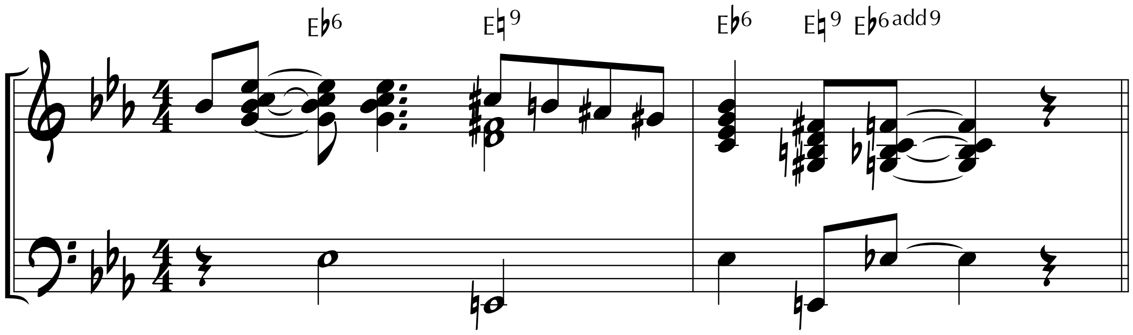
Transposed to key of B♭


B♭6
E♭m7
A♭9
B♭6
B♮9
B♭6add9

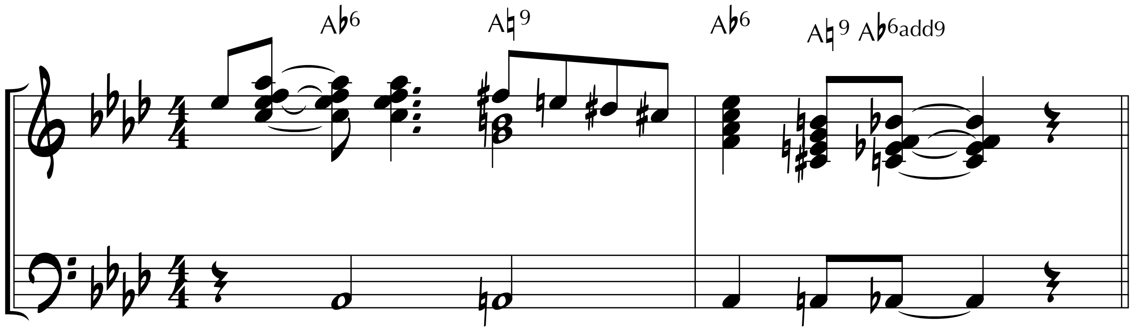
Example 3


C6
D♭9
C6
D♭9
C6add9

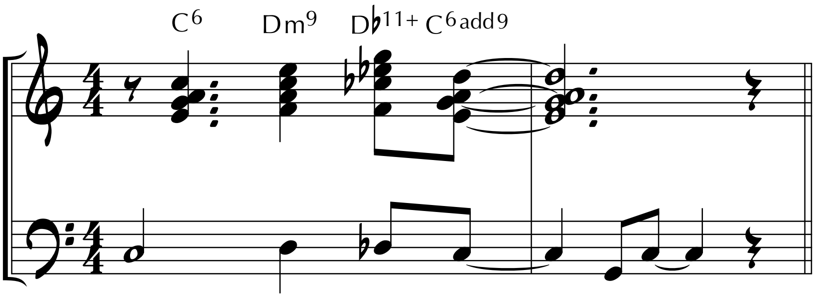
Transposed to key of E♭


E♭6
E♮9
E♭6
E♮9
E♭6add9

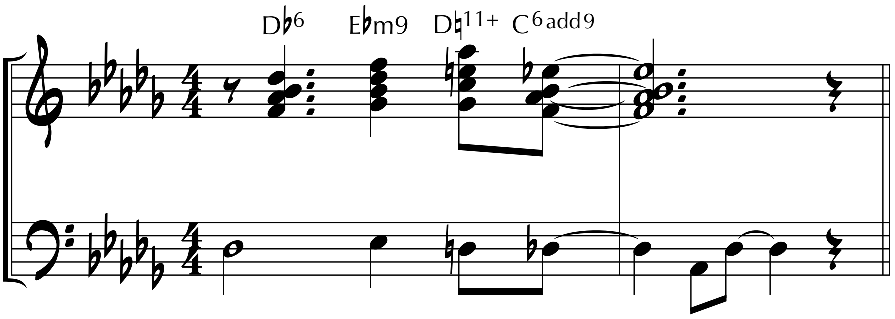
Transposed to key of A♭


A♭6
A♮9
A♭6
A♮9
A♭6add9

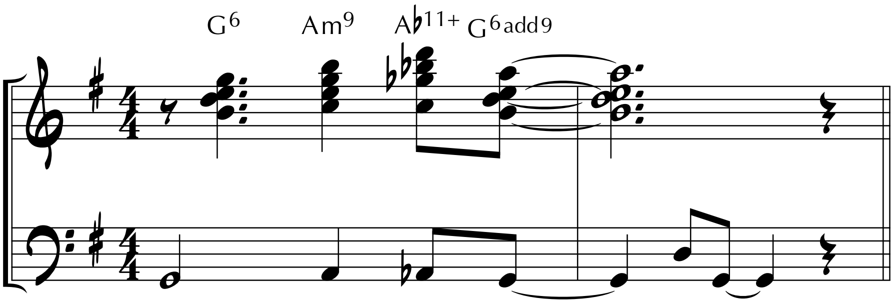
Example 4


C6
Dm9
D♭11+
C6add9

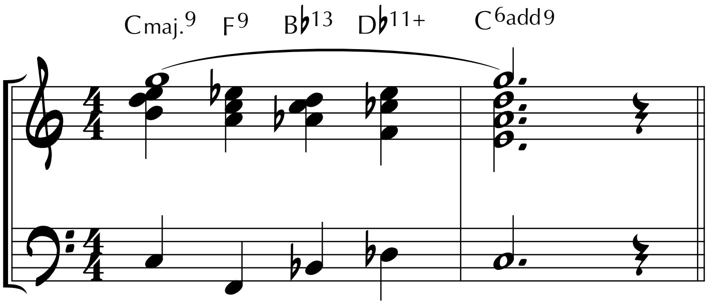
Transposed to key of D♭


D♭6
E♭m9
D♮11+
C6add9

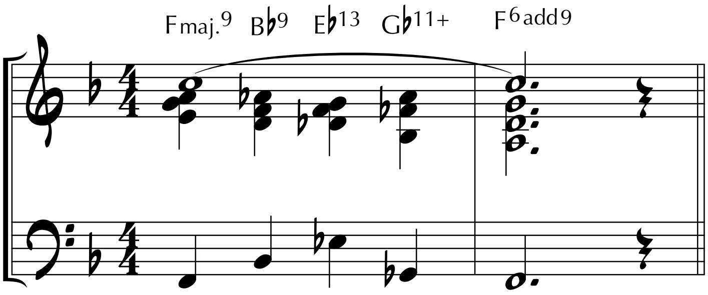
Transposed to key of G


G6
Am9
A♭11+
G6add9

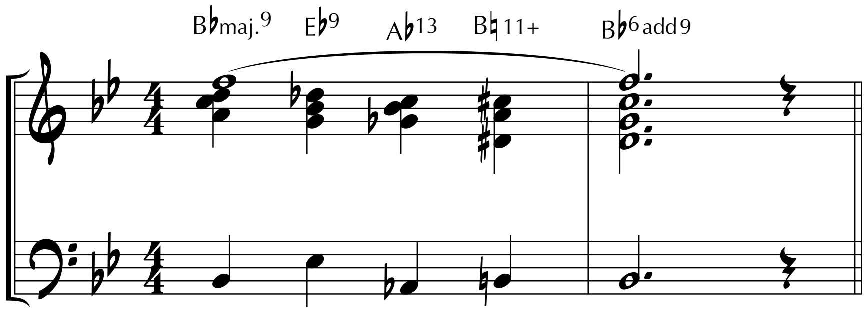
Example 5


Cmaj.9
F9
B♭13
D♭11+
C6add9

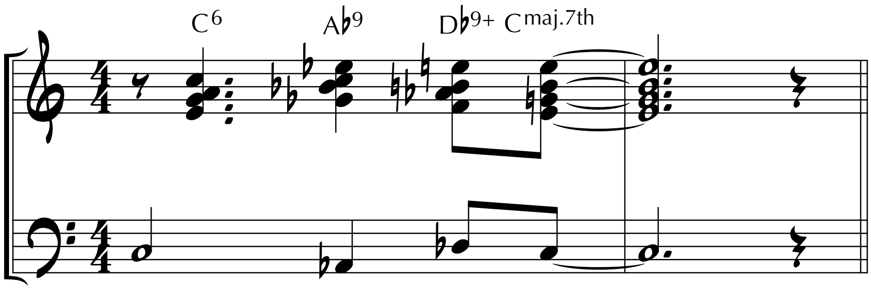
Transposed to key of F


Fmaj.9
B♭9
E♭13
G♭11+
F6add9

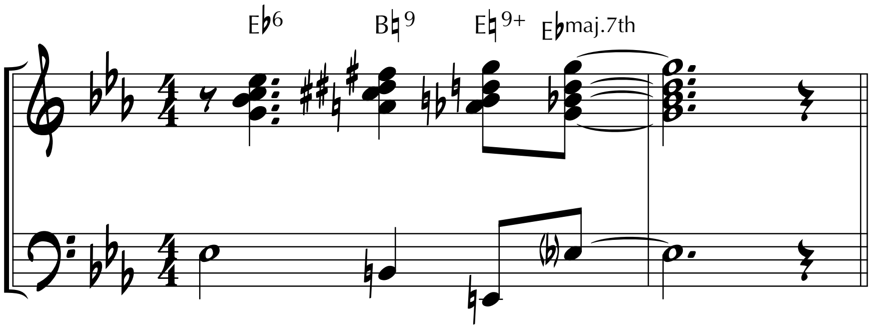
Transposed to key of B♭


B♭maj.9
E♭9
A♭13
B♮11+
B♭6add9

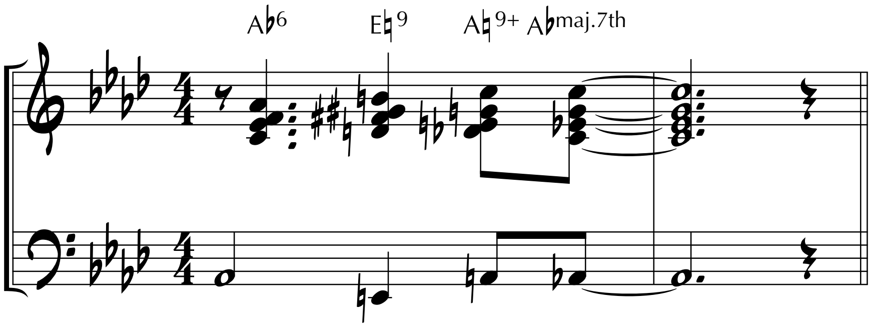
Example 6


C6
A♭9
D♭9+
Cmaj.7th

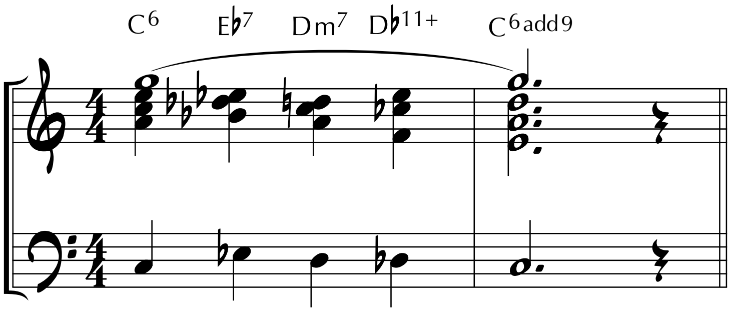
Transposed to key of E♭


E♭6
B♮9
E♮9+
E♭maj.7th

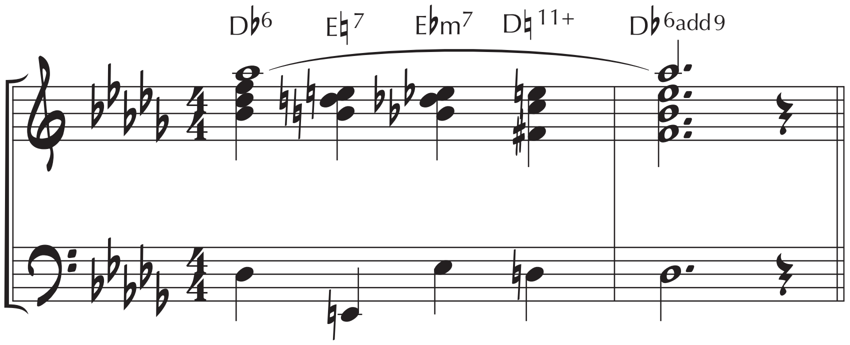
Transposed to key of A♭


A♭6
E♮9
A♮9+
A♭maj.7th

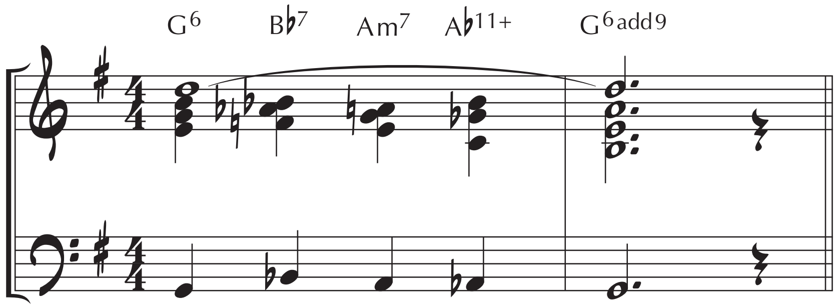
Example 7


C6
E♭7
Dm7
D♭11+
C6add9

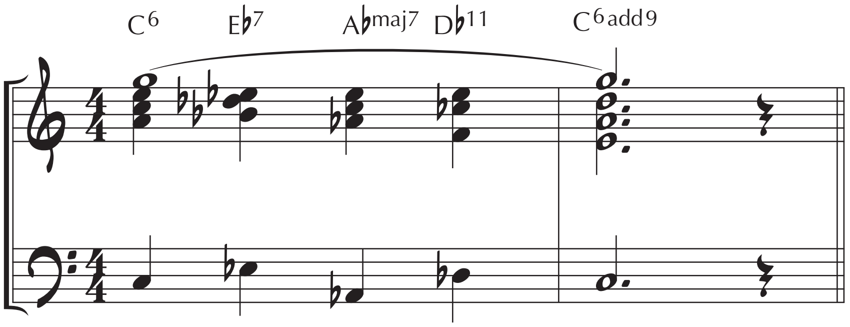
Transposed to key of D♭


D♭6
E♮7
E♭m7
D♮11+
D♭6add9

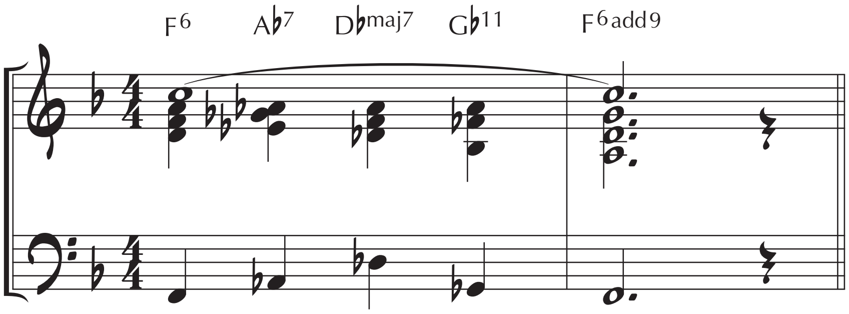
Transposed to key of G


G6
B♭7
Am7
A♭11+
G6add9

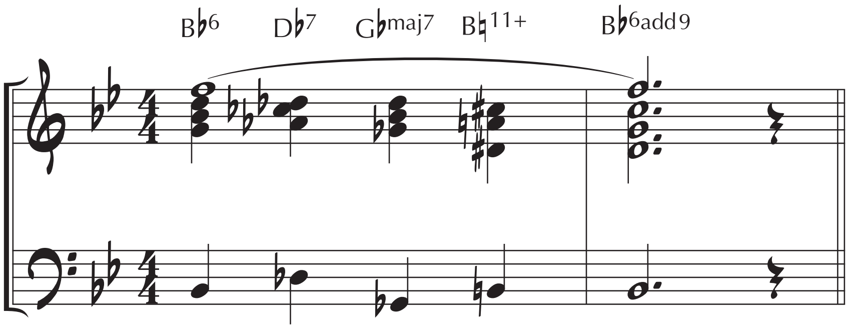
Example 8


C6
E♭7
A♭maj7
D♭11
C6add9

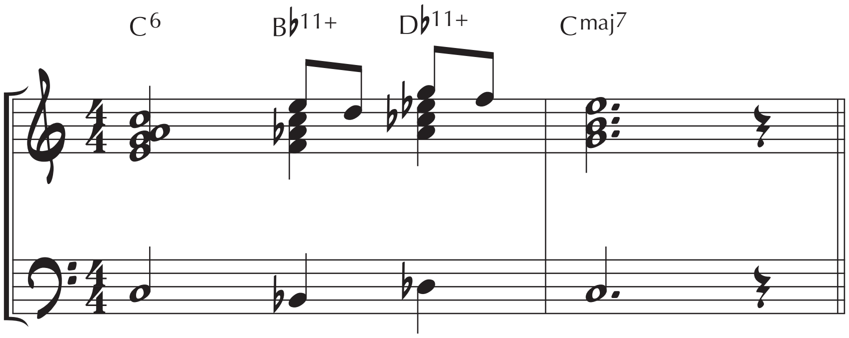
Transposed to key of F


F6
A♭7
D♭maj7
G♭11
F6add9

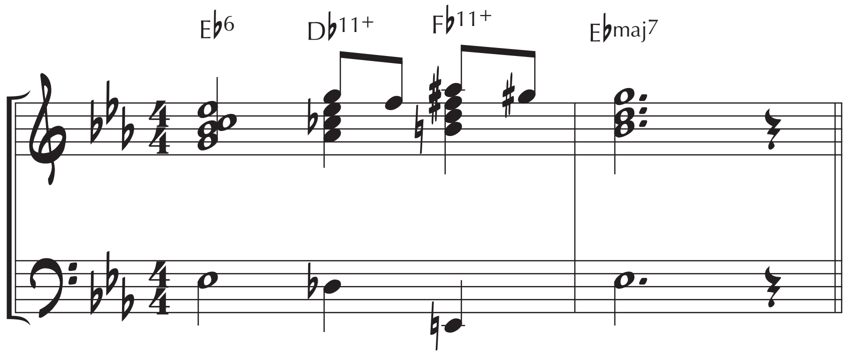
Transposed to key of B♭


B♭6
D♭7
G♭maj7
B♮11+
B♭6add9

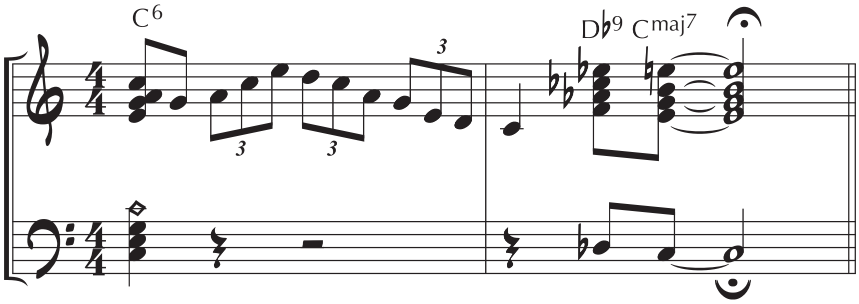
Example 9


C6
B♭11+
D♭11+
Cmaj7

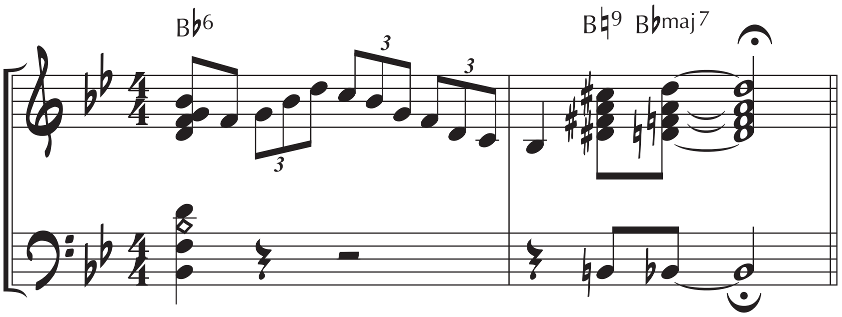
Transposed to key of E♭


E♭6
D♭11+
F♭11+
E♭maj7

Example 10



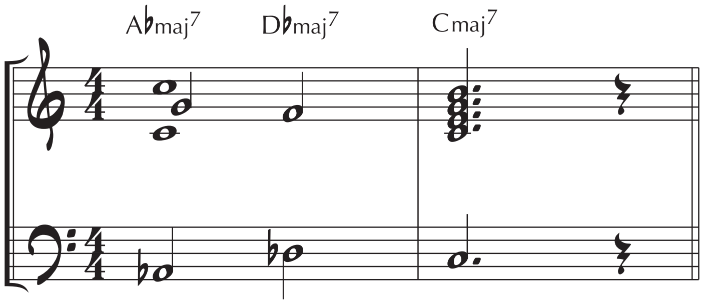
Transposed to key of B♭



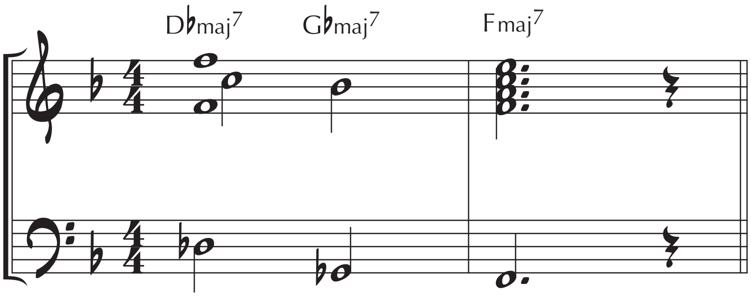
Deceptive Endings

In a deceptive ending, instead of playing the usual tonic chord against the melody, an unexpected chord is struck-giving the impression of a suspension, which resolves to the tonic chord. The latter may be slightly altered, such as: maj.6, maj.7, etc.

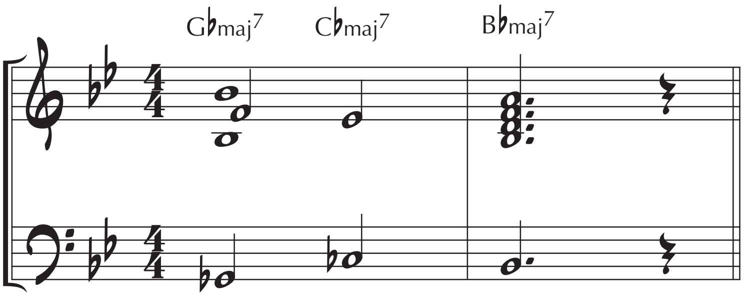
Example 1



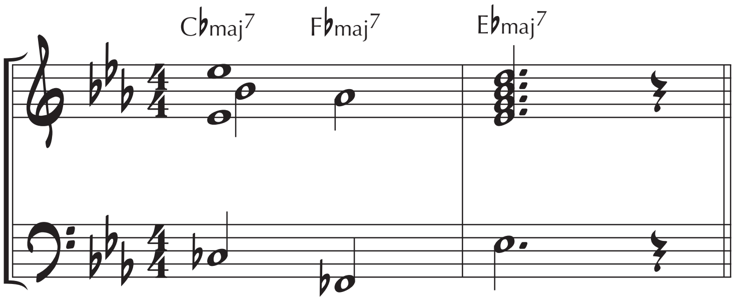
Transposed to key of F


D♭maj7
G♭maj7
Fmaj7

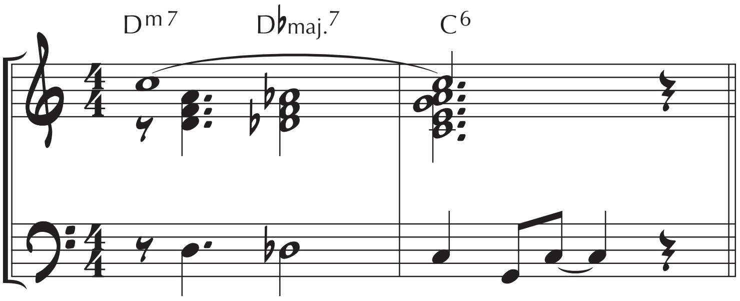
Transposed to key of B♭


G♭maj7
C♭maj7
B♭maj7

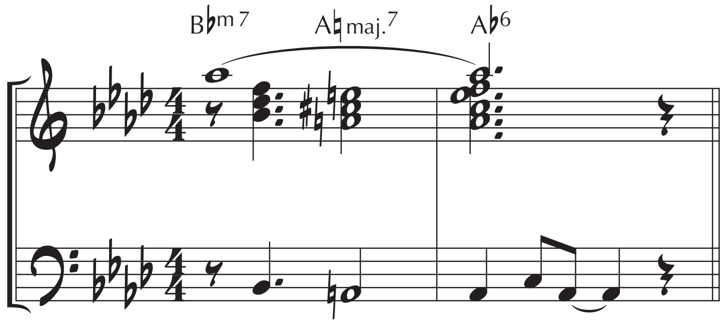
Transposed to key of E♭


C♭maj7
F♭maj7
E♭maj7

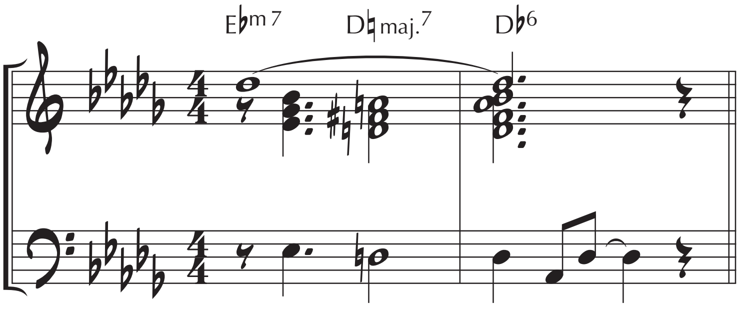
Example 2


Dm7
D♭maj.7
C6

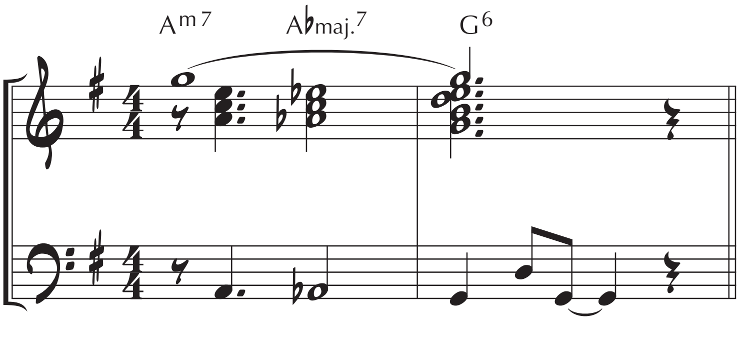
Transposed to key of A♭


B♭m 7
A♮maj.7
A♭6

Transposed to key of D♭


E♭m 7
D♮maj.7
D♭6

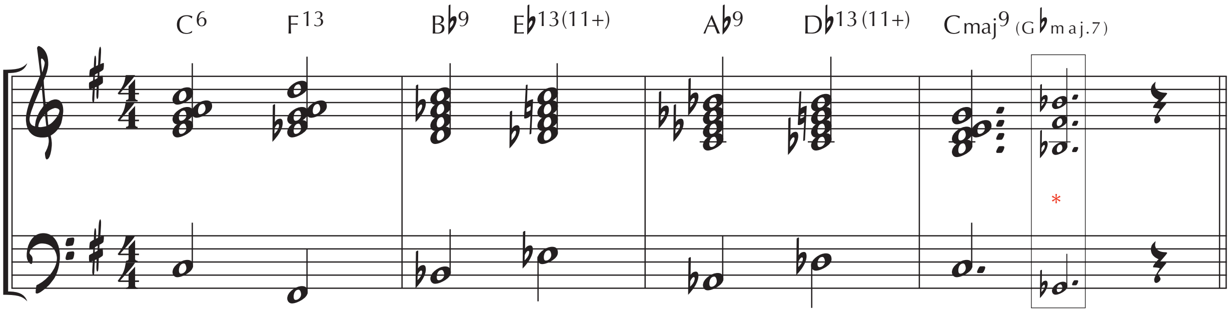
Transposed to key of G


Am 7
A♭maj.7
G6

Harmonic Extension Endings

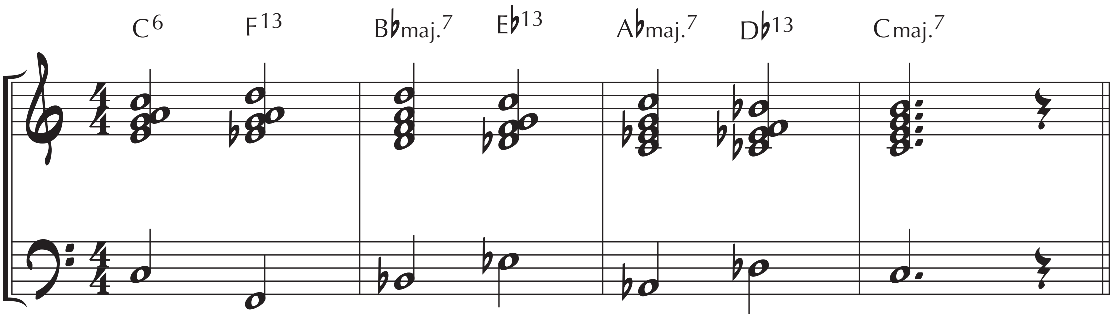
In the following exercises, the usual two-measure ending is extended to four measures.

Example 1

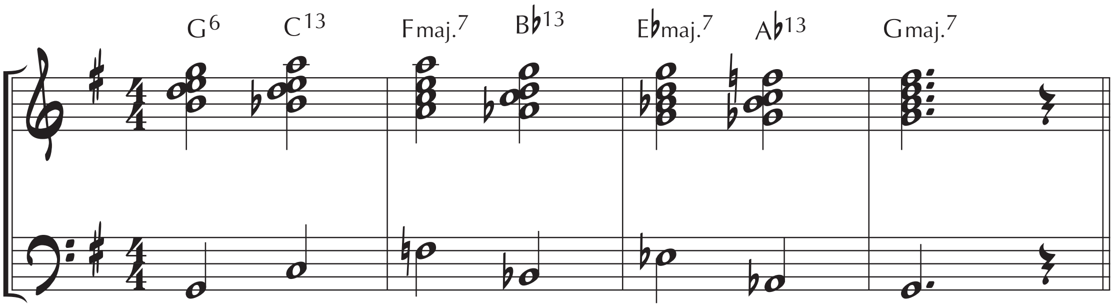

C6
F13
B♭9
E♭13(11+)
A♭9
D♭13(11+)
Cmaj9 (G♭maj.7)
*

*This effect is sometimes used-ending on an unexpected chord.

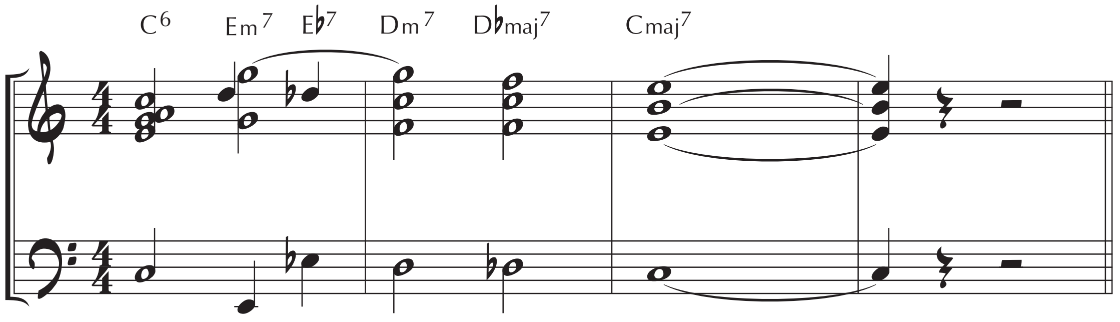
Example 2


C6
F13
B♭maj.7
E♭13
A♭maj.7
D♭13
Cmaj.7

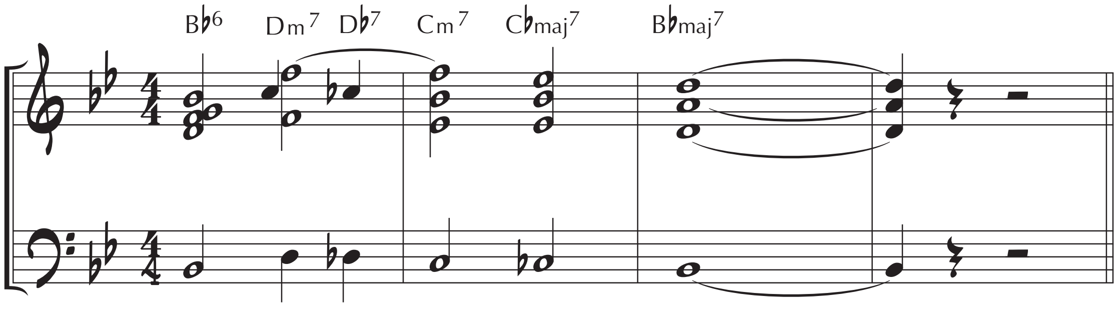
Transposed to key of G


G6
C13
Fmaj.7
B♭13
E♭maj.7
A♭13
Gmaj.7

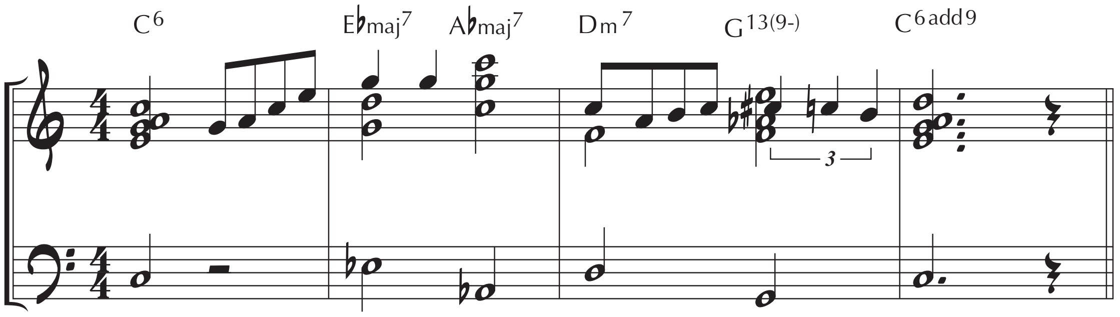
Example 3


C6
Em7
E♭7
Dm7
D♭maj7
Cmaj7

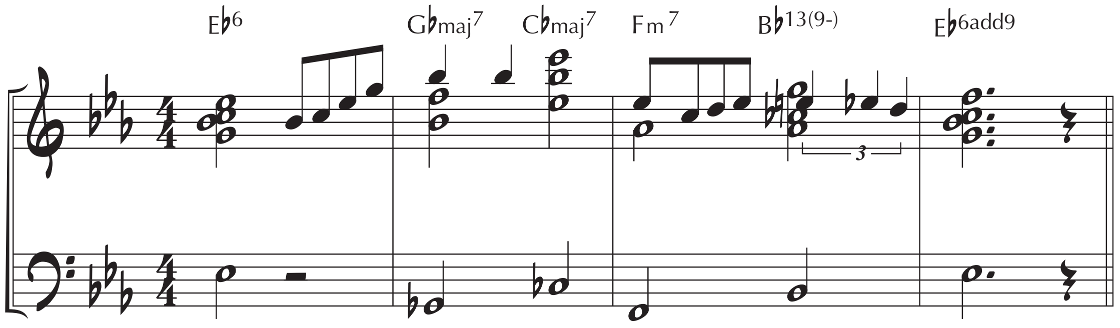
Transposed to key of B♭


B♭6
Dm7
D♭7
Cm7
C♭maj7
B♭maj7

Example 4


C6
E♭maj7
A♭maj7
Dm7
G13(9-)
C6add9
3

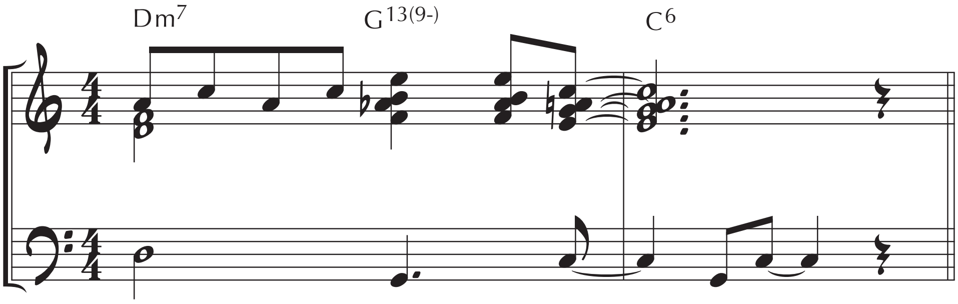
Transposed to key of E♭


E♭6
G♭maj7
C♭maj7
Fm7
B♭13(9-)
E♭6add9
3

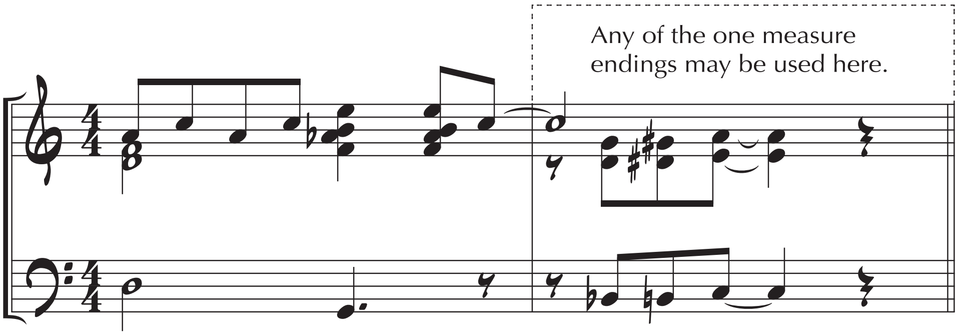
Replacement Endings

Original two-measure ending.

Example 1



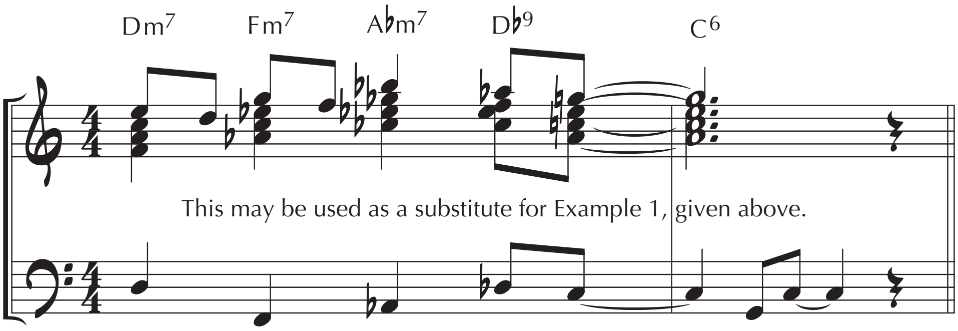
Example 1 (a)


Any of the one measure endings may be used here.

Replacement Melody and Harmony

Occassionally, the original melody is abandoned before its last note is sounded and is replaced by a more “final-sounding” melody. The most important feature of an ending is the feeling of finality.

Example 2

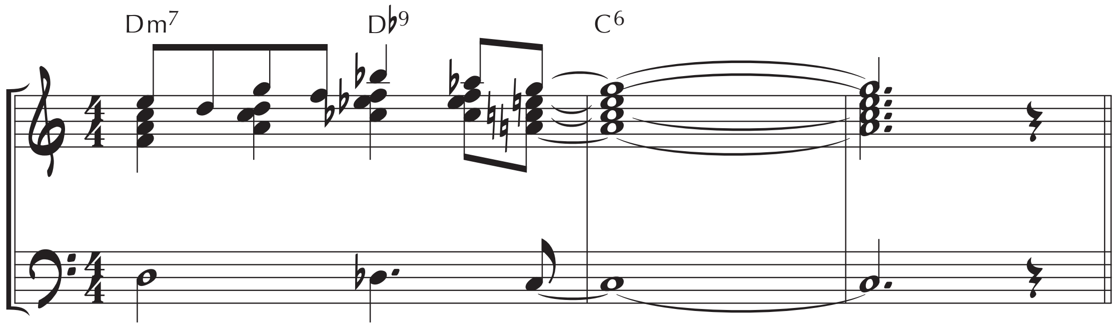


This may be used as a substitute for Example 1, given above.

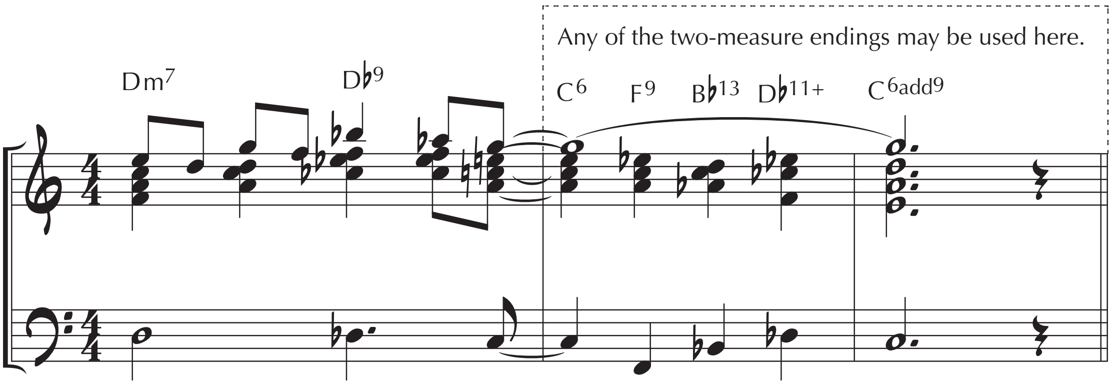
Replacement of Melody and Harmony in the Final Three Measures of a Given Melody

(Where the tune has a two-measure ending)

Example 3



Example 3 (a)


Any of the two-measure endings may be used here.

MODULATIONS

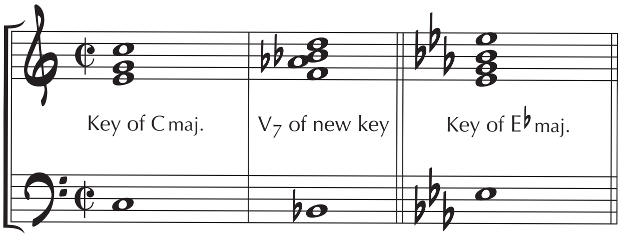
A MODULATION is comparable to a turn-around except that, instead of returning to the key proper, it modulates to a different key.

The usual modulation is two or four measures in length; it may, however, consist of any reasonable number of measures.

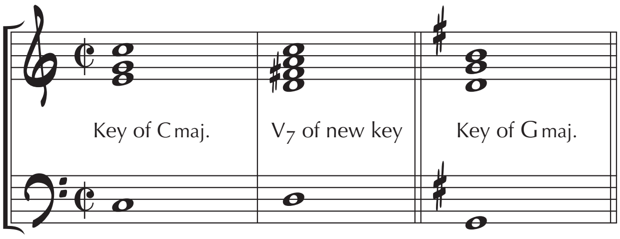
The simplest modulation is the one based on a nearby position of the dominant 7th (V7) chord of the new key.

The following are all based on two-measure endings.

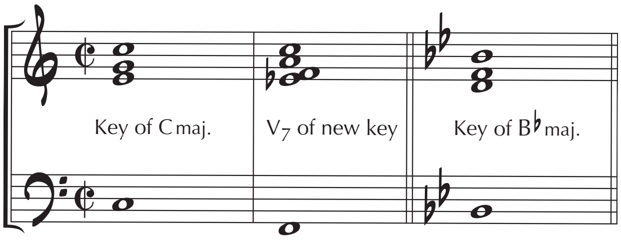
Cmaj. to E♭maj.


Key of C maj.
V_7 of new key
Key of E♭ maj.

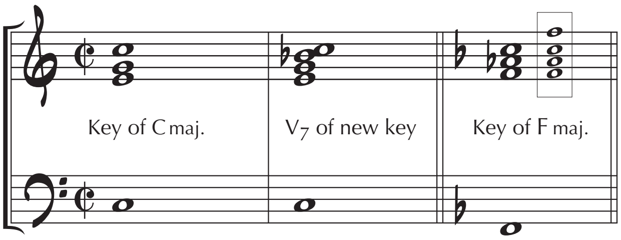
Cmaj. to G maj.


Key of C maj.
V_7 of new key
Key of G maj.

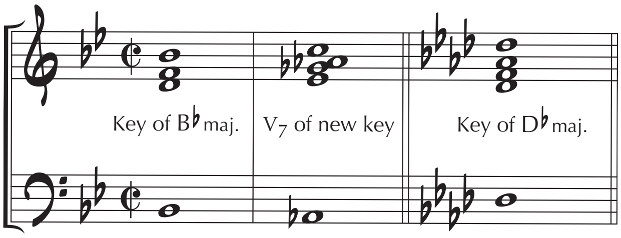
Cmaj. to B♭maj.


Key of C maj.
V_7 of new key
Key of B♭ maj.

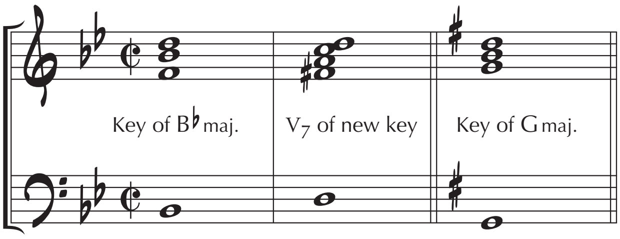
Cmaj. to F maj.


Key of C maj.
V_7 of new key
Key of F maj.

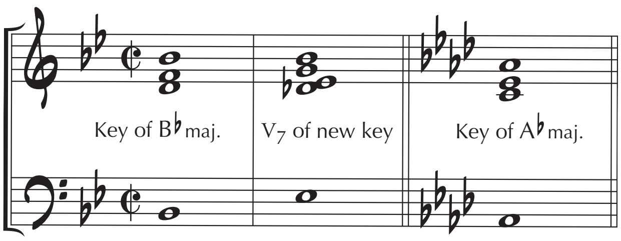
Cmaj. to E♭maj.


Key of B♭ maj.
V_7 of new key
Key of D♭ maj.

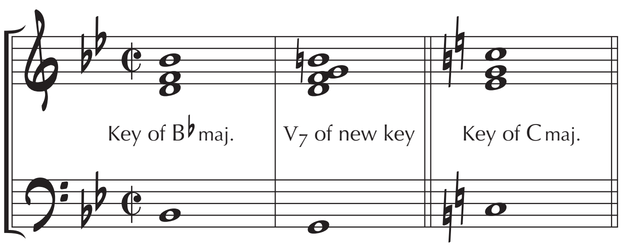
Cmaj. to G maj.


Key of B♭ maj.
V_7 of new key
Key of G maj.

B♭maj. to A♭maj.

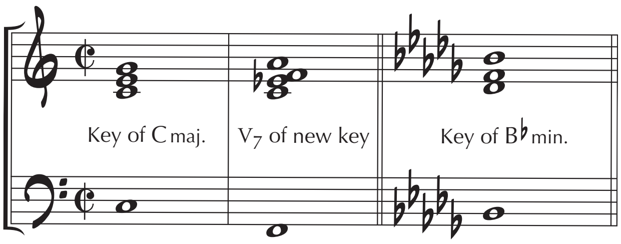

Key of B♭ maj.
V$_7$ of new key
Key of A♭ maj.

B♭maj. to C maj.

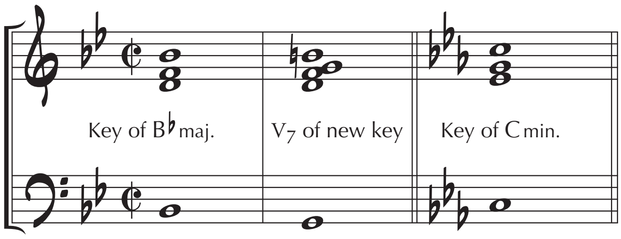

Key of B♭ maj.
V$_7$ of new key
Key of C maj.

When modulating to a minor key, the procedure is the same as that used when modulating to a major key.

Cmaj. to B♭min.


Key of C maj.
V$_7$ of new key
Key of B♭ min.

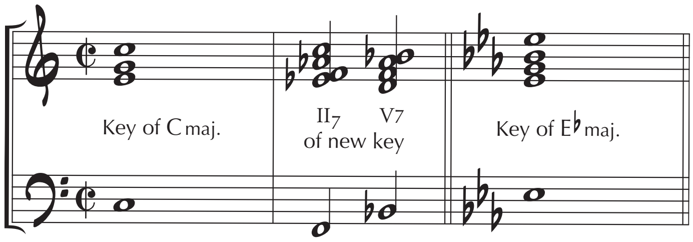
B♭maj. to C min.


Key of B♭ maj.
V$_7$ of new key
Key of C min.

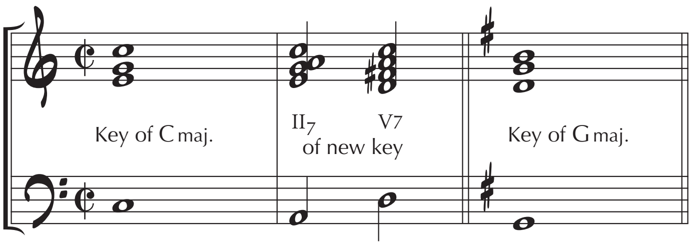
Modulations Based on II$_7$ and IV$_7$ of the New Key.

This modulation is extremely interesting and practical, as well as being quite popular. Thorough acquaintance with this form of modulation is very important.

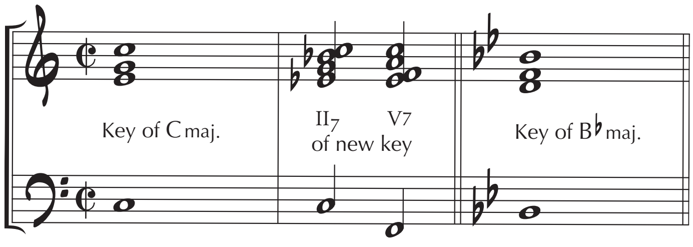
Cmaj. to E♭maj.


Key of C maj.
II$_7$ V7
of new key
Key of E♭ maj.

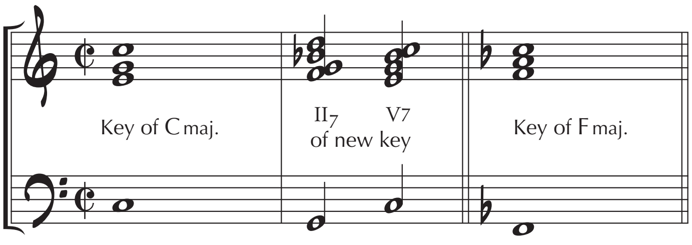
Cmaj. to G maj.


Key of C maj.
II$_7$ V7
of new key
Key of G maj.

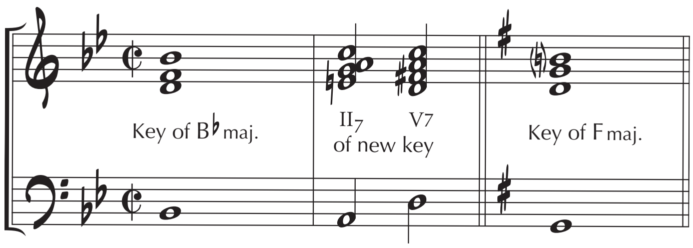
Cmaj. to B♭maj.


Key of C maj.
II$_7$ V7
of new key
Key of B♭ maj.

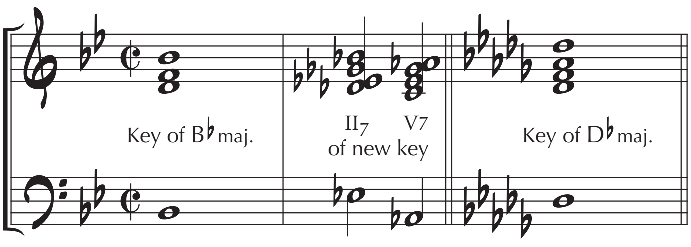
Cmaj. to F maj.


Key of C maj.
II$_7$ V7
of new key
Key of F maj.

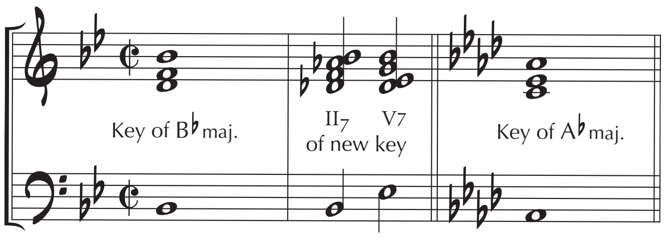
B♭maj. to G maj.


Key of B♭ maj.
II7 V7
of new key
Key of F maj.

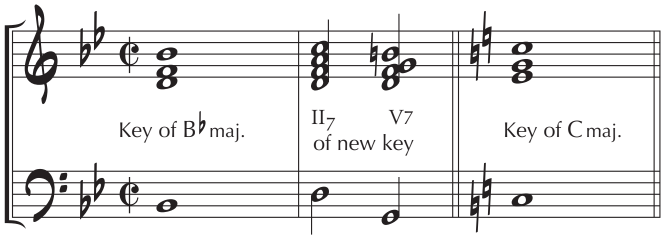
B♭maj. to D♭maj.


Key of B♭ maj.
II7 V7
of new key
Key of D♭ maj.

B♭maj. to A♭maj.

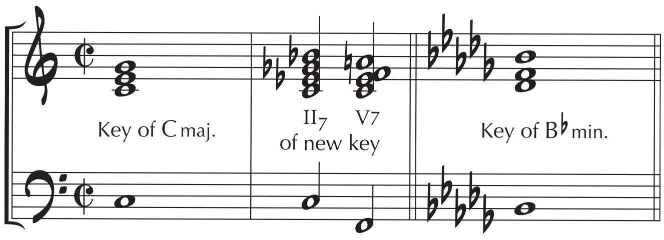

Key of B♭ maj.
II7 V7
of new key
Key of A♭ maj.

B♭maj. to C maj.

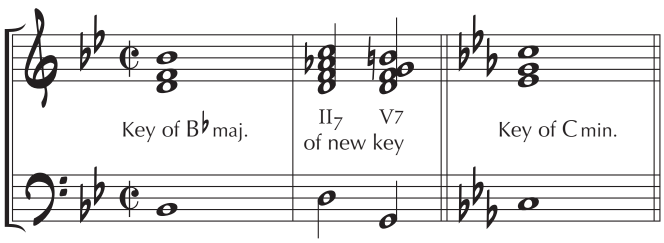

Key of B♭ maj.
II7 V7
of new key
Key of C maj.

When modulating to a minor key, the procedure is the same as that used when modulating to a major key.

C maj. to B♭min.

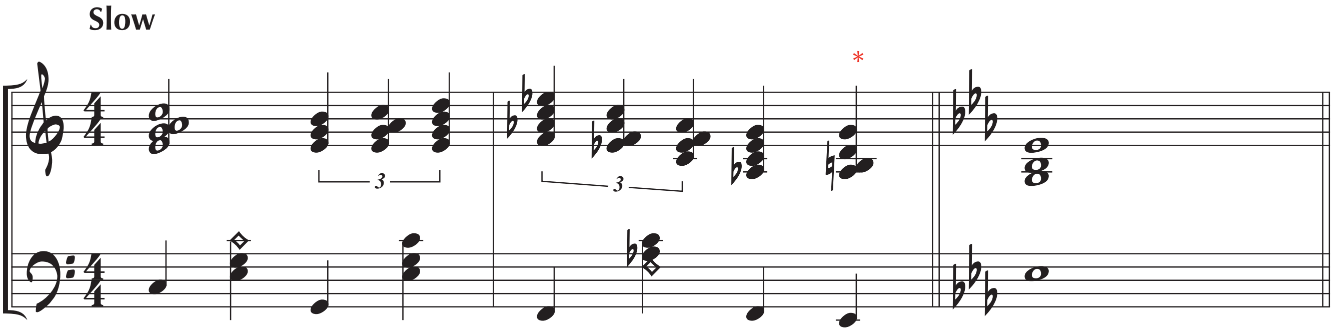

Key of C maj.
II7 V7
of new key
Key of B♭ min.

B♭maj. to C min.

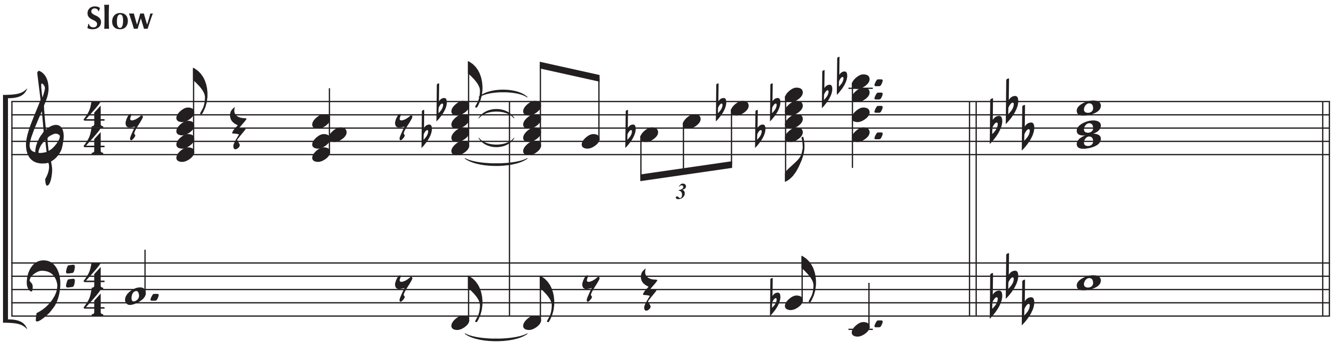

Key of B♭ maj.
II7 V7
of new key
Key of C min.

Modulations Based on the Preceding Chord Progressions.

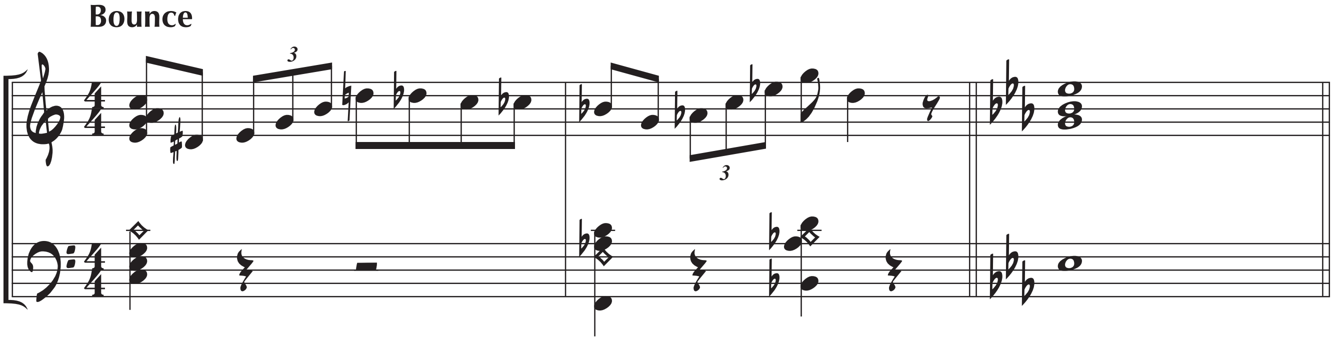
Cmaj. to E♭maj.



Cmaj. to E♭maj.



Cmaj. to E♭maj.



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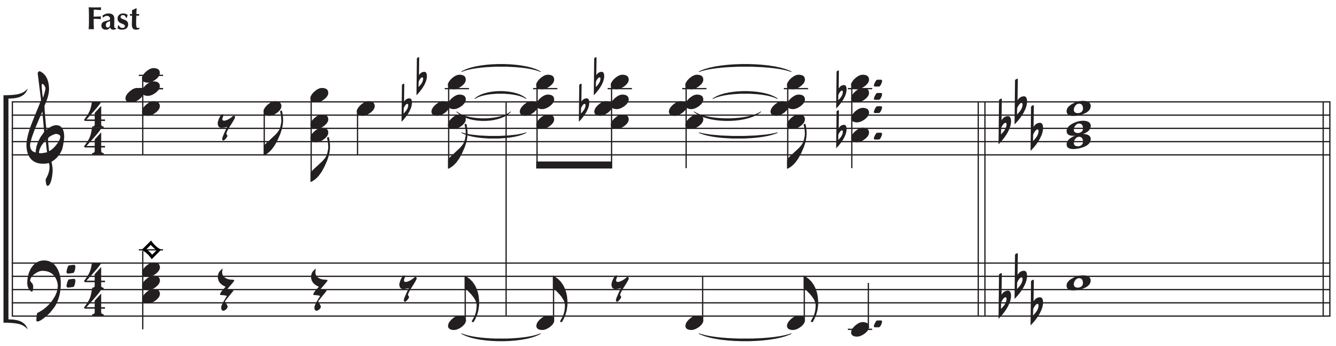
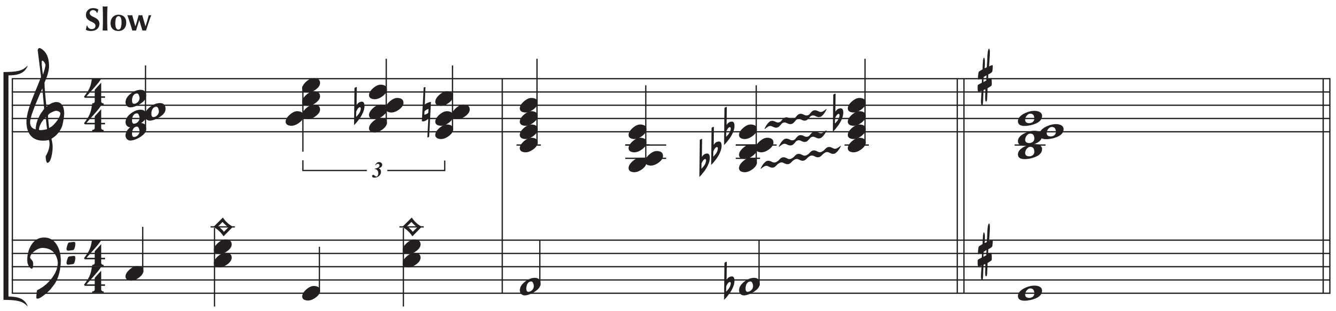
* This chord -one half-step above the new key, instead of the V_7 -is commonly used in modern arrangements.

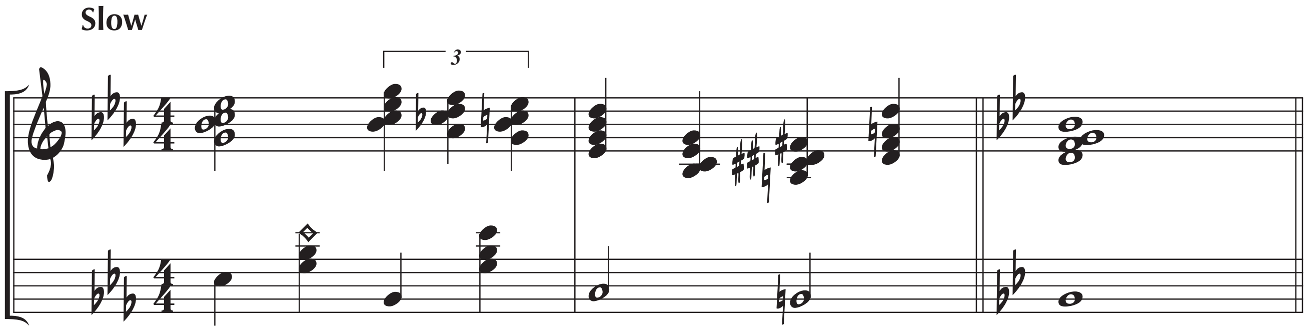
Cmaj. to E♭maj.



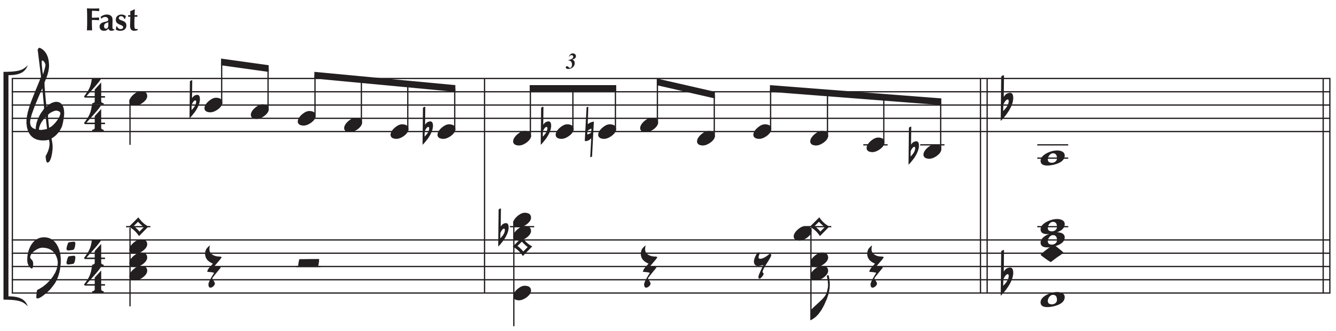
Cmaj. to Gmaj.



E♭maj. to B♭maj.

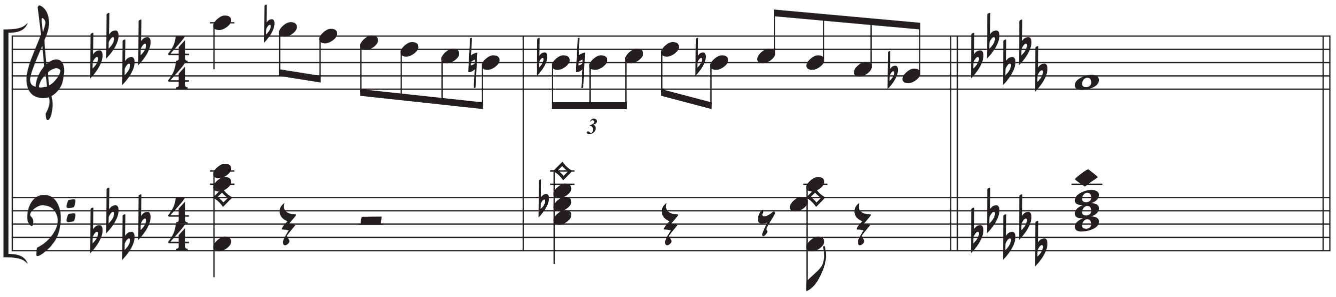


Cmaj. to Fmaj.



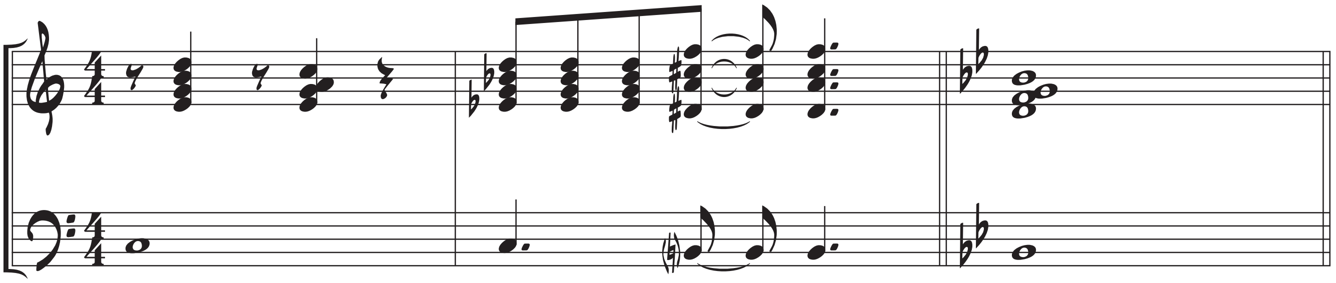
A♭maj. to D♭maj.

Fast



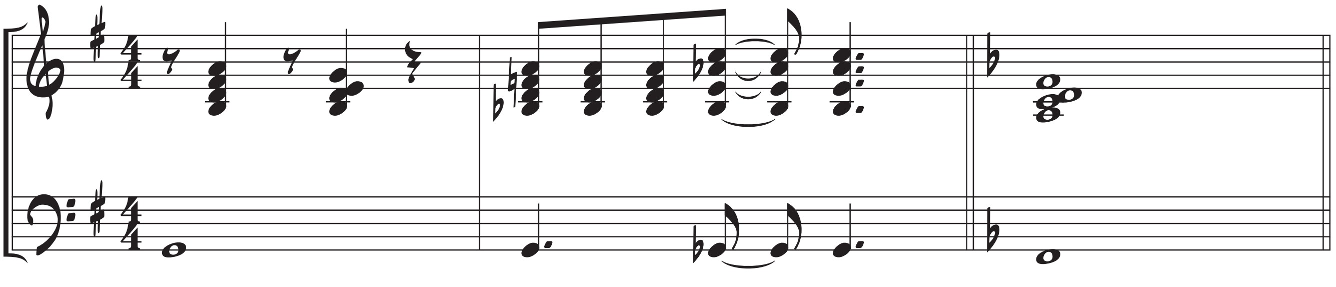
C maj. to B♭maj.

Bounce

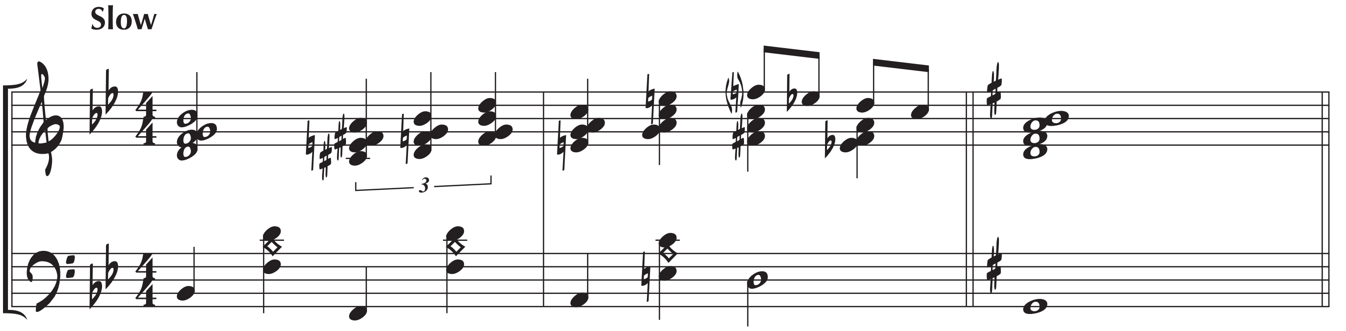


G maj. to Fmaj.

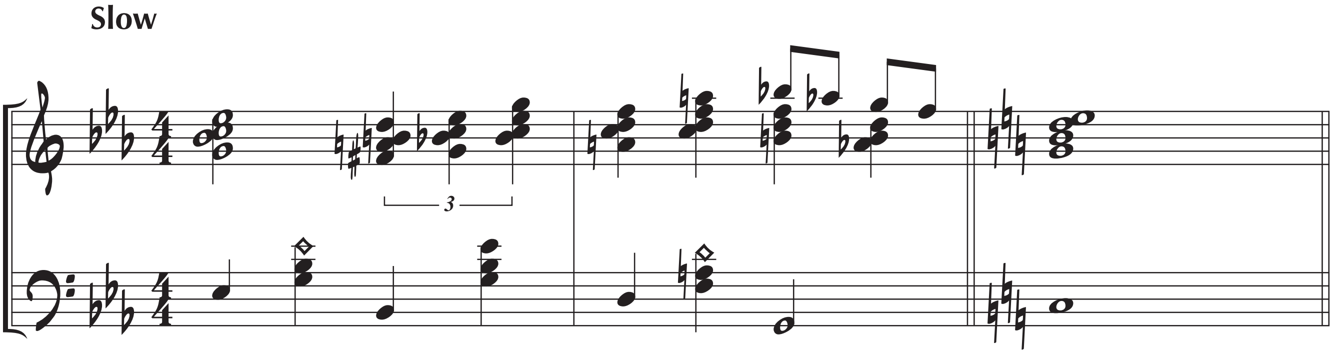
Bounce



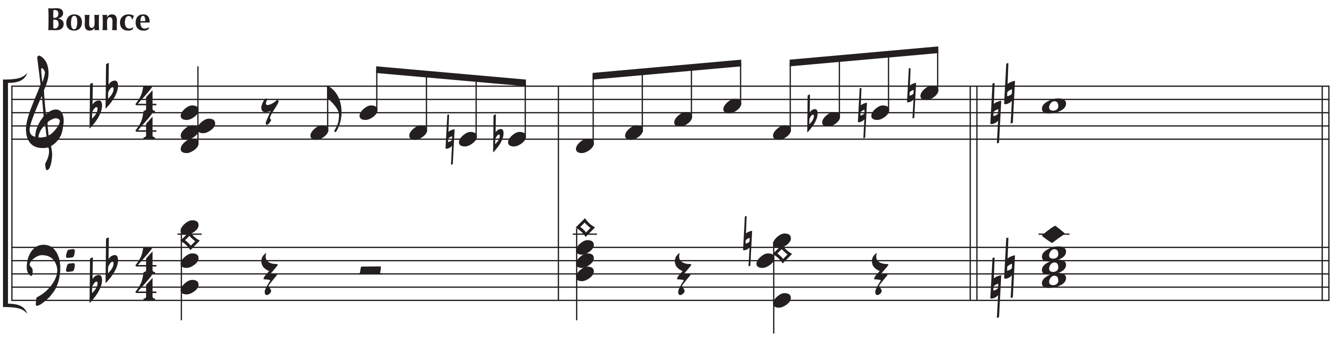
B♭maj.to Gmaj.



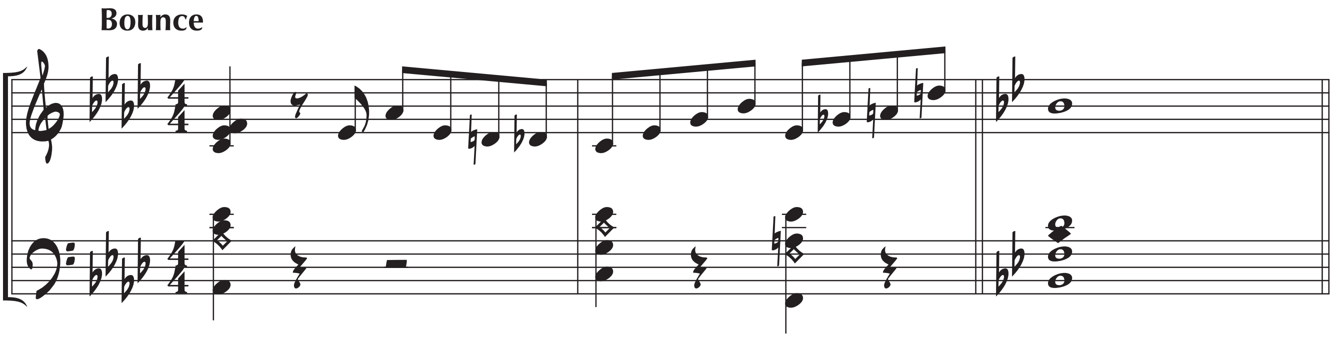
E♭maj.to Cmaj.



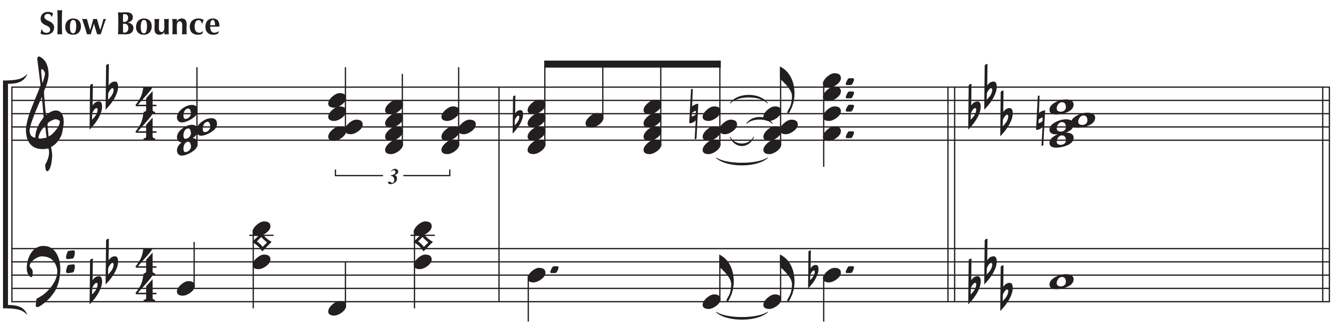
B♭maj.to Cmaj.



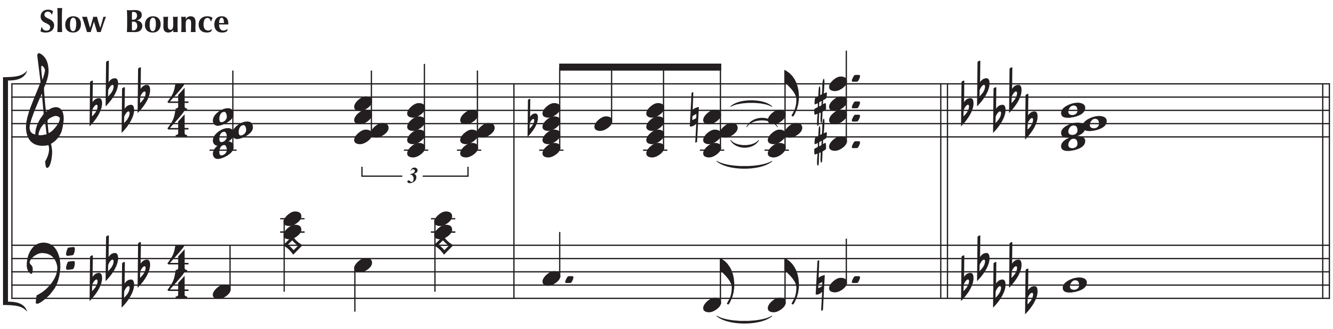
A♭maj.to B♭maj



B♭maj.to Cmin.



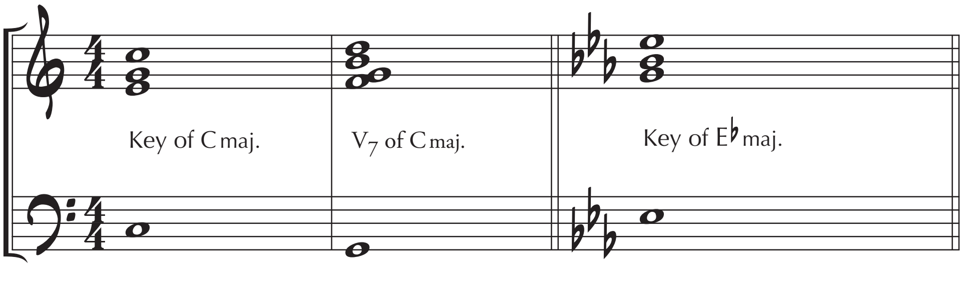
A♭maj.to B♭min.



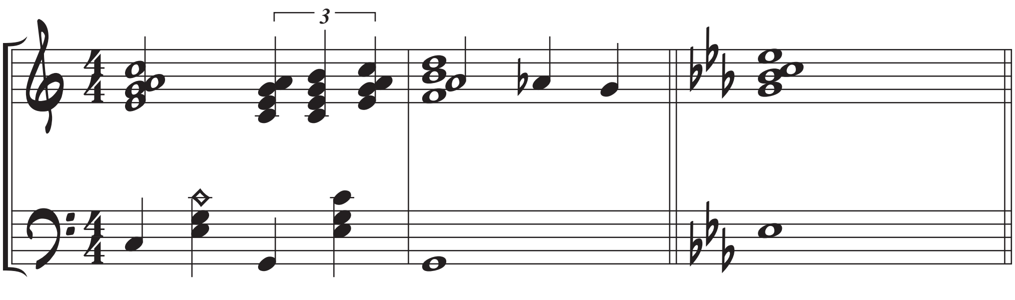
Deceptive Modulations

In this type of modulation, a turn-around is played in the old key just as though the next chorus (or strain) were to be in the same key. The new key appears by surprise on the down-beat - a truly smooth. melodic “lead-in.”

(New key instead of expected key of C)

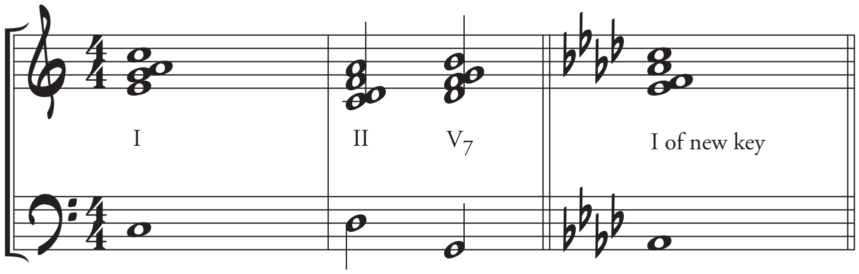


The following effect, similar to the one given in Ex. 1 (a). is frequently used by name singers on popular records. This is a surprise (sudden) modulation into a key a minor 3rd higher than the original key.

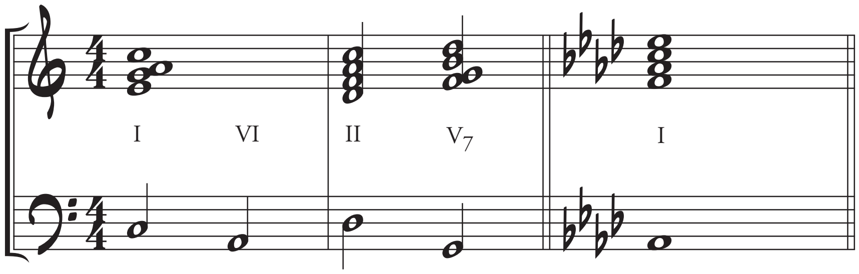


Another surprise modulation into a key a major 3rd lower than the original key may be used, as follows:

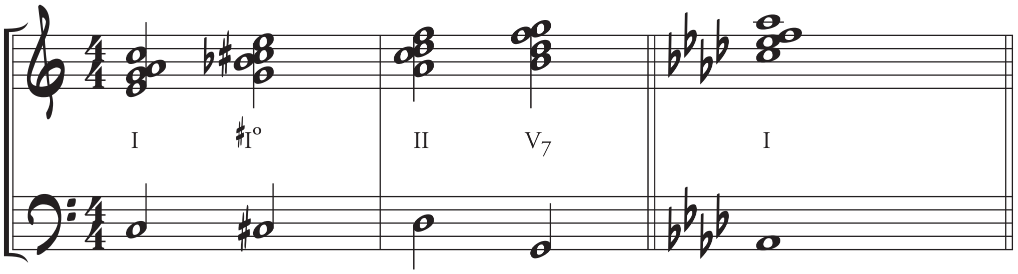
(Example l)


I
II
V7
I of new key

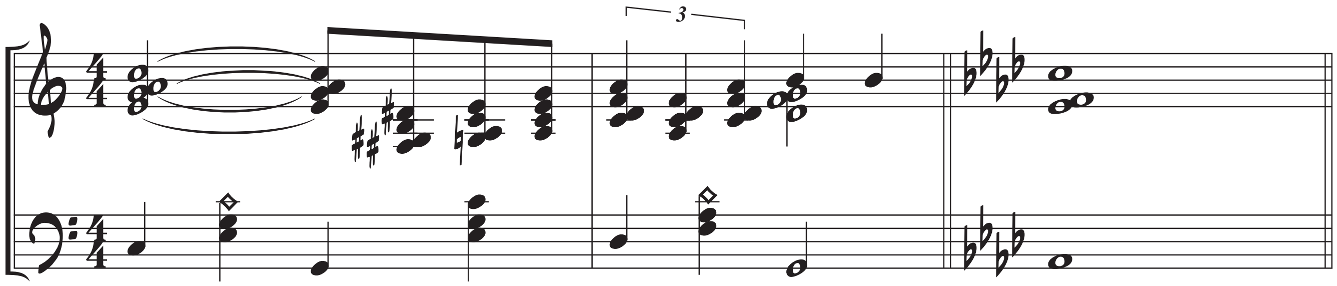
(a)



(b)

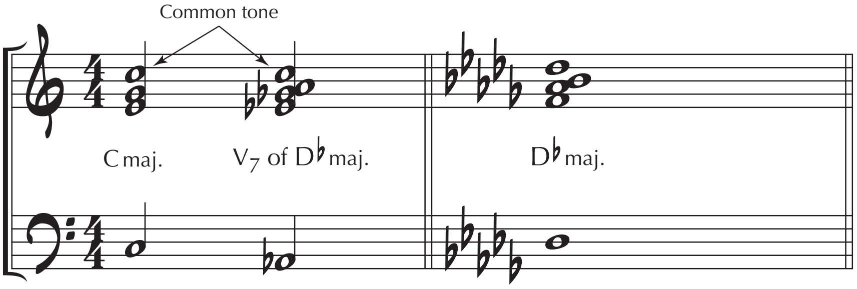


(c) Variation of example 1.

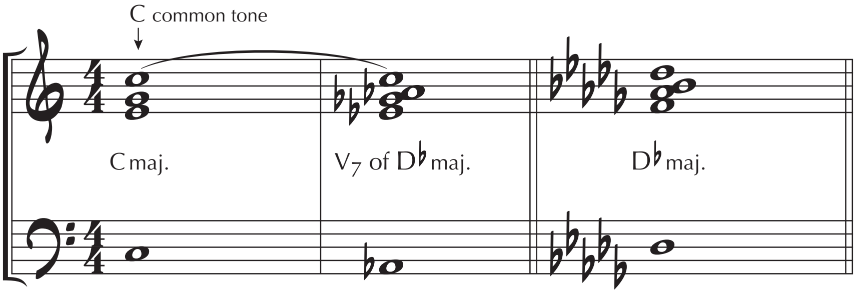


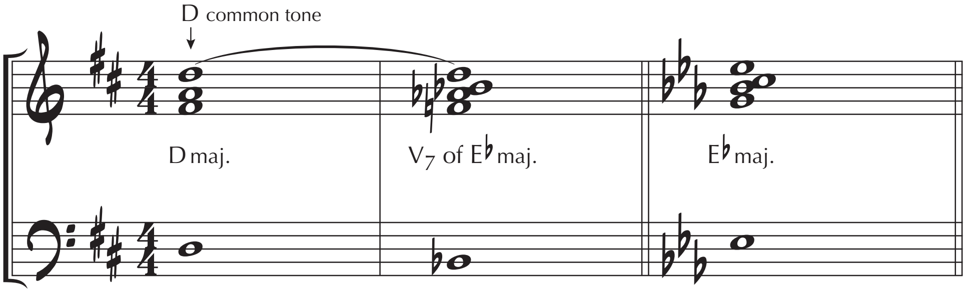
The following modulation is often used for a subtle change to the key one half-step above the original key. The common-tone modulation is especially helpful to a singer as a lead into the new key.

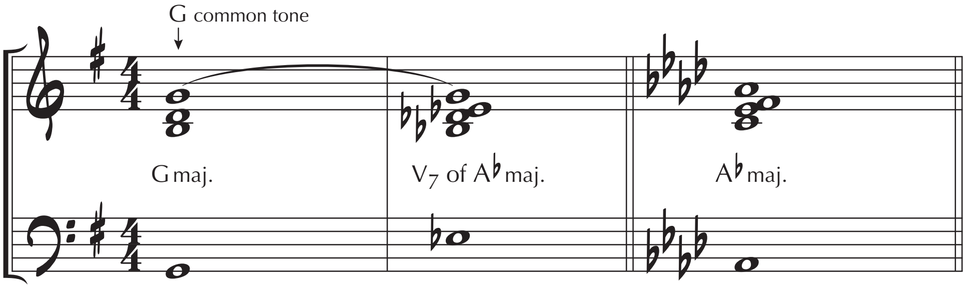
One-measure ending.


Common tone
C maj.
V7 of D♭ maj.
D♭ maj.

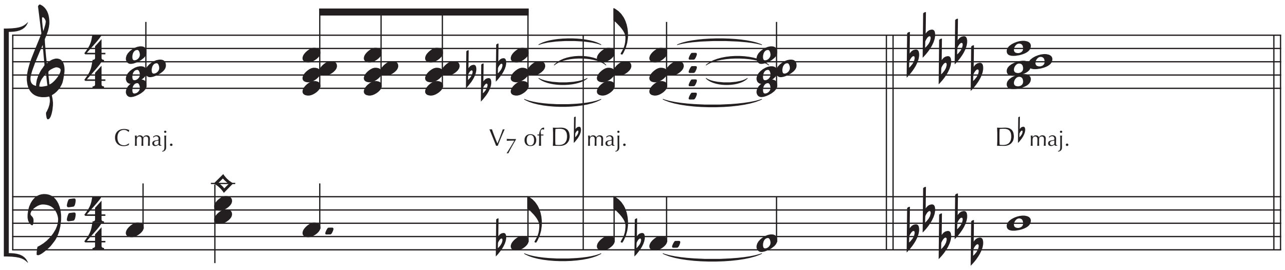
Two-Measure Endings.


C common tone
C maj.
V7 of D♭ maj.
D♭ maj.


D common tone
D maj.
V7 of E♭ maj.
E♭ maj.


G common tone
G maj.
V7 of A♭ maj.
A♭ maj.

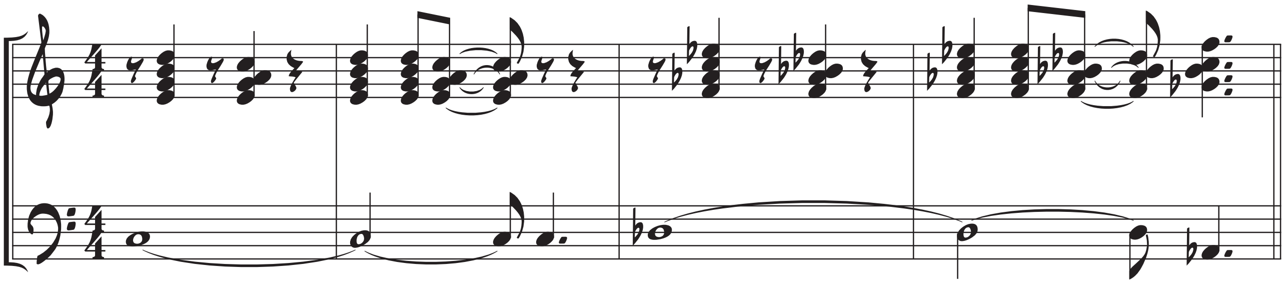
Variation of the above.



Another simple method of modulation is to play a certain figure in the old key- then transpose it, without preparation, to a new key, as follows:

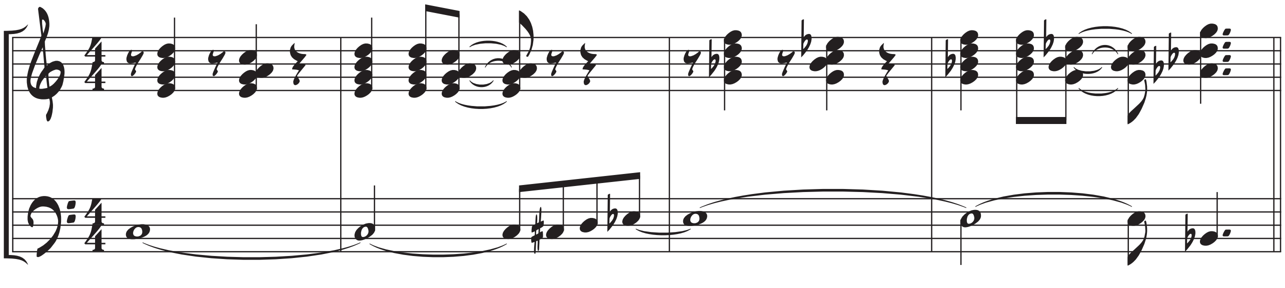
C maj. to D♭maj.

Bounce



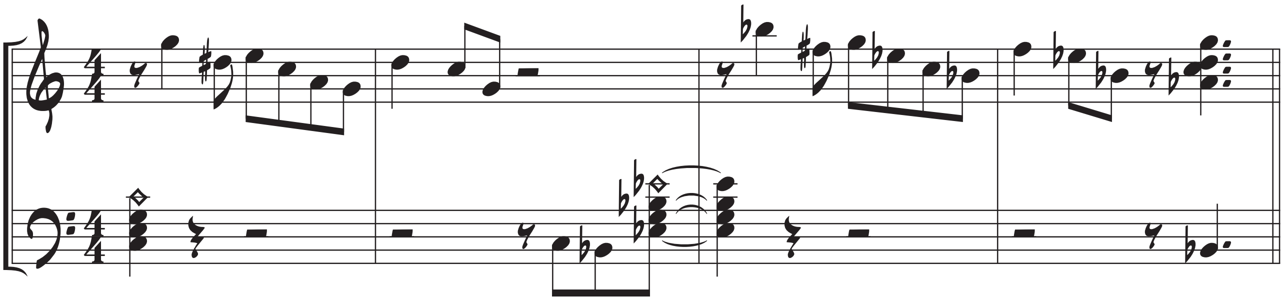
C maj. to E♭maj.

Bounce



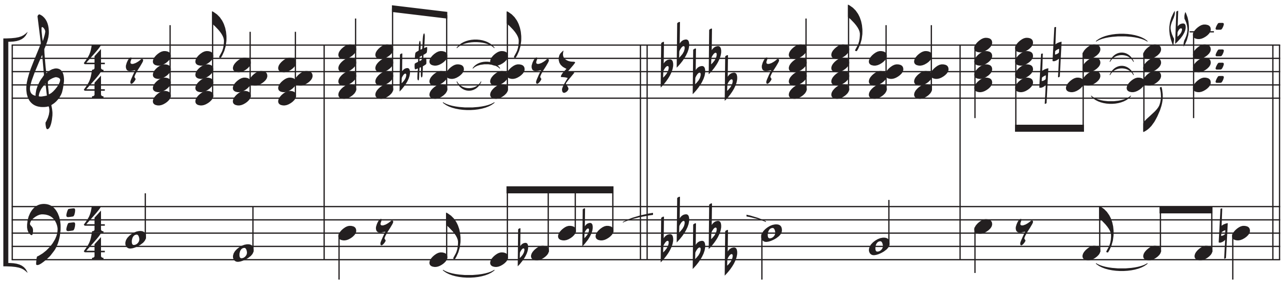
C maj.to E♭maj.

Bounce (Single Note Style)



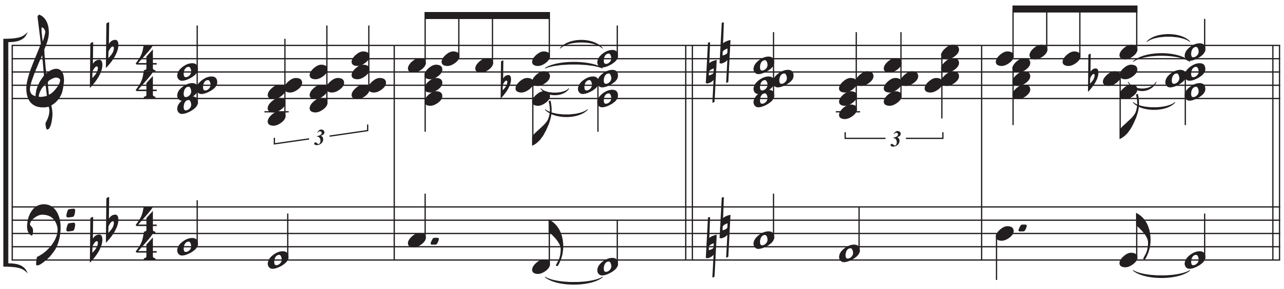
C maj.to E♭maj.

Accidentals may be used in place of signatures.



B♭maj. to C maj.

Adapted from introduction shown on page…

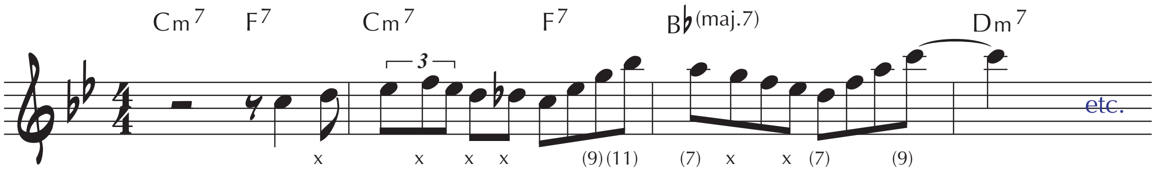


MELODIC IMPROVISATION

A question often asked by some student is: “How can I learn just what to play when the harmonization calls for F7 or, for that matter, any other chord?” The answer is given here, as follows:
Using only the chordal tones of F7 (for example), even in an interesting rhythmic style, would sound rather academic-like someone practicing arpeggios. The best jazz musicians play melodic figures consisting of a combination of the chordal and passing tones. (The latter are also known as auxiliary or neighboring tones and embellishment.) The melodic figures, or melodies, are usually so flexible that they can be suitable for any number of chord progressions.
It is not of vital importance that these “improvised melodies” be original; they frequently are more plausable when they are developed from some familiar material, especially from a part of the original tune itself.

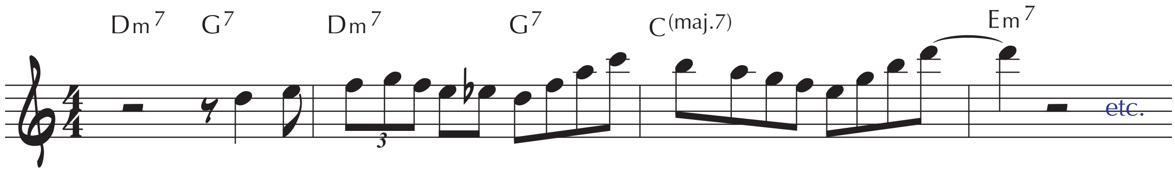
* Excerpt from “Flight to Mecca”

(Notes marked x indicate passing (auxiliary) notes. They may be either diatonic or chromatic.)

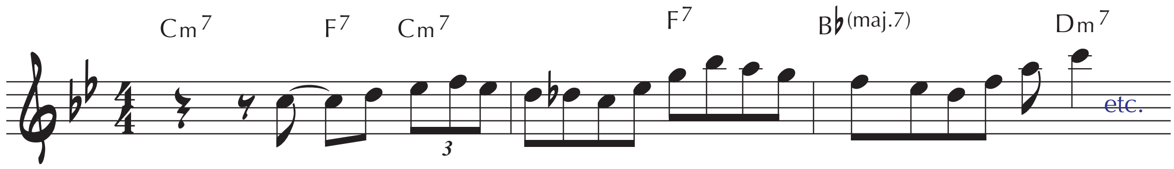


One way, in which to develop the above style, is to transpose the passage to various keys, as follows:

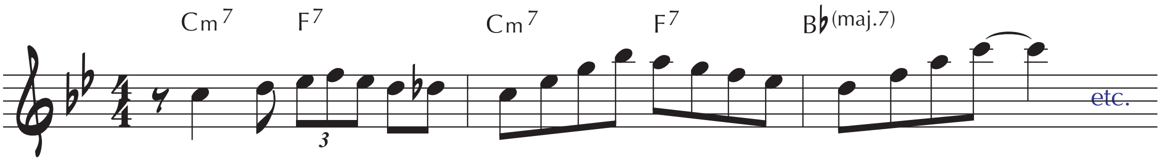
Transposed to key of C maj.



One bear earlier.



Two beats earlier.



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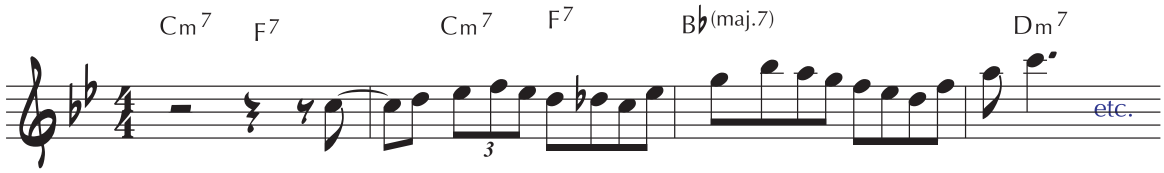
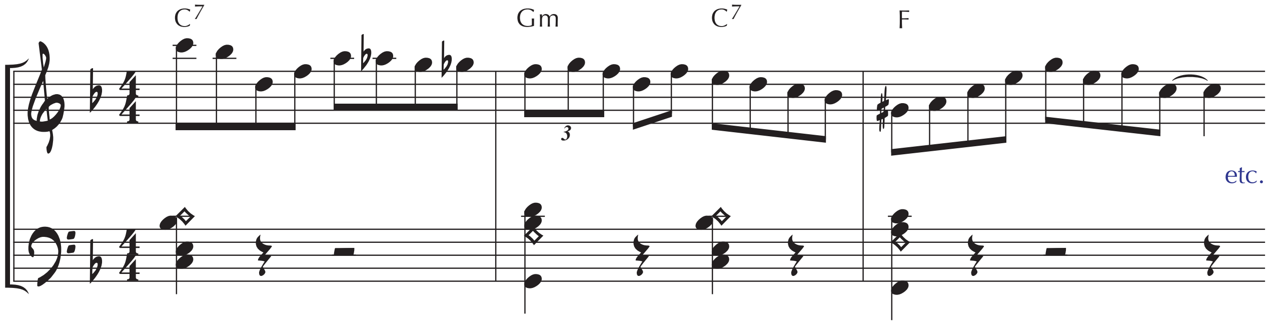
* “Flight to Mecca” will be found on page 39.

One bear later.

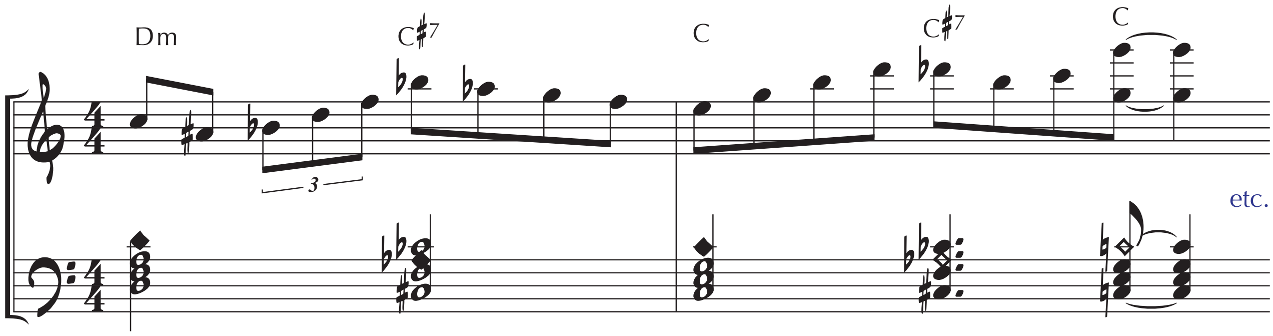

Cm7
F7
Cm7
F7
B♭(maj.7)
Dm7
3
etc.

The following exercises should be practiced in various keys and rhythmical patterns. They may also be practiced in various tempos.

Exercise 1.

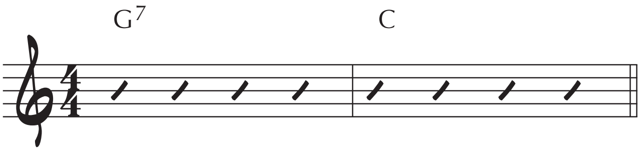

C7
Gm
C7
F
3
etc.

Exercise 2

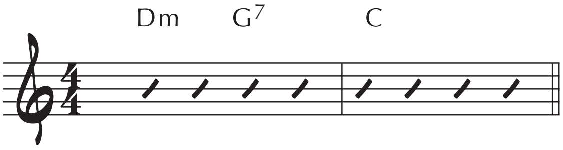

Dm
C♯7
C
C♯7
C
3
etc.

Ex. 2 may also be harmonized as follows:

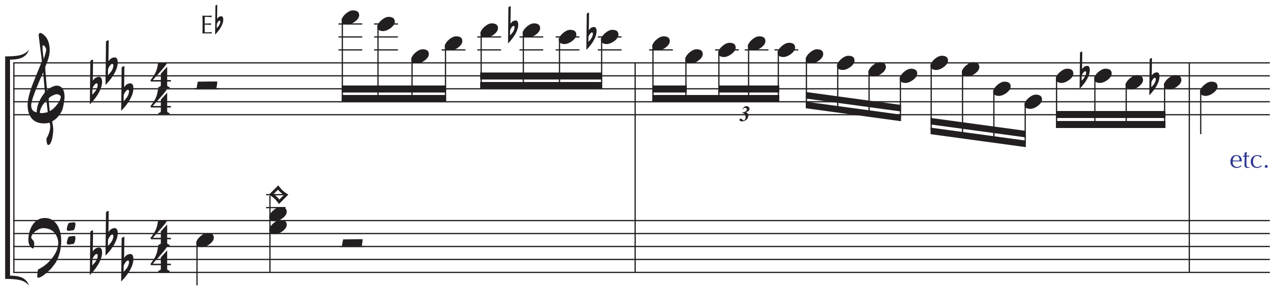
Exercise 2 (a)



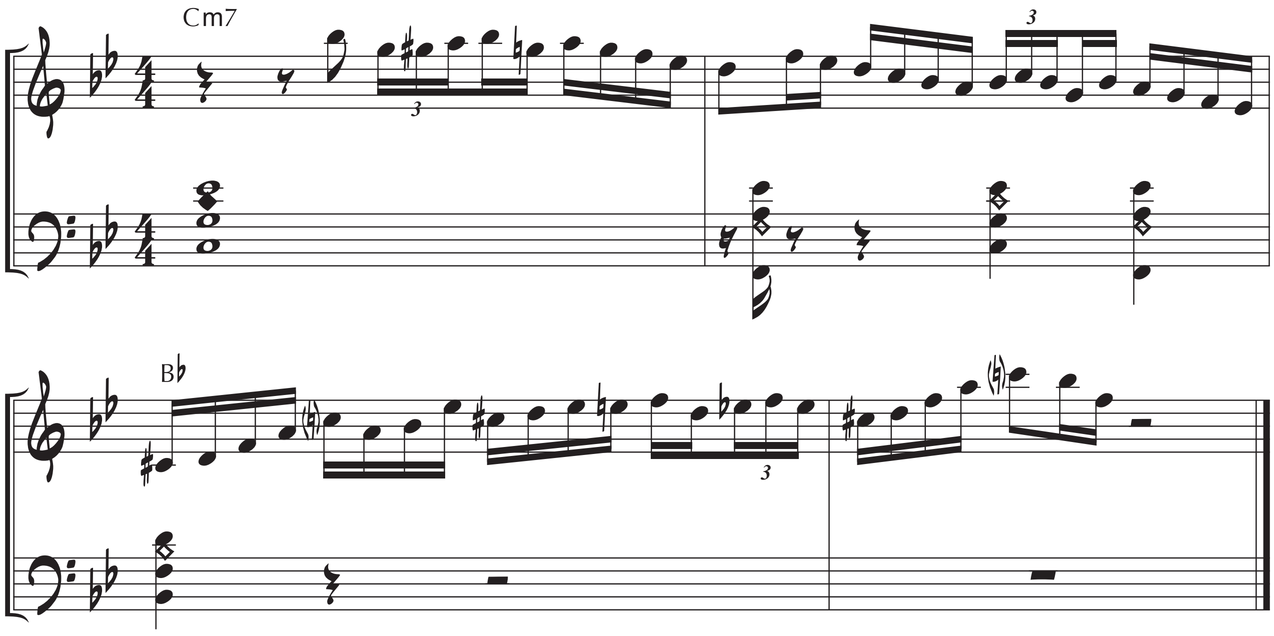
Exercise 2 (b)



Exercise 3

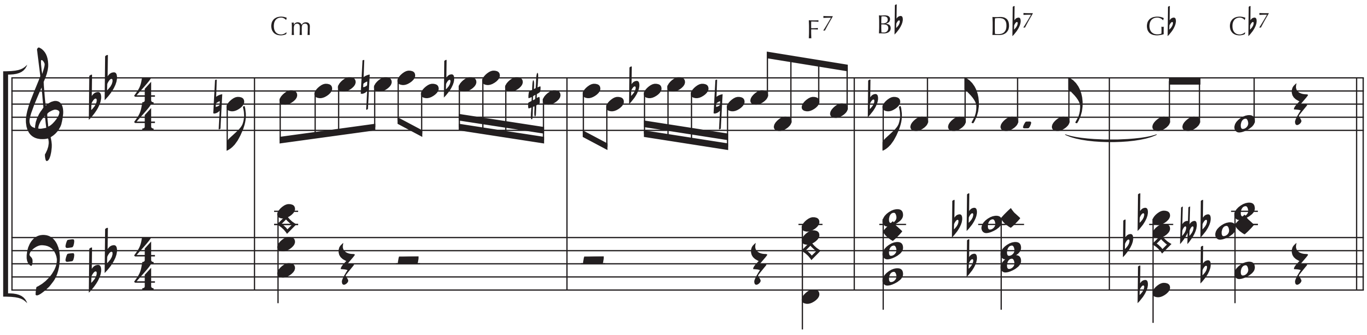


Exercise 4



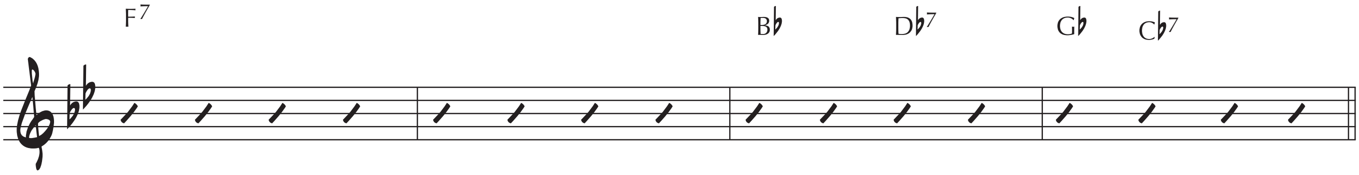
* Excerpt from “Boppin' the Blues.”

Exercise 5

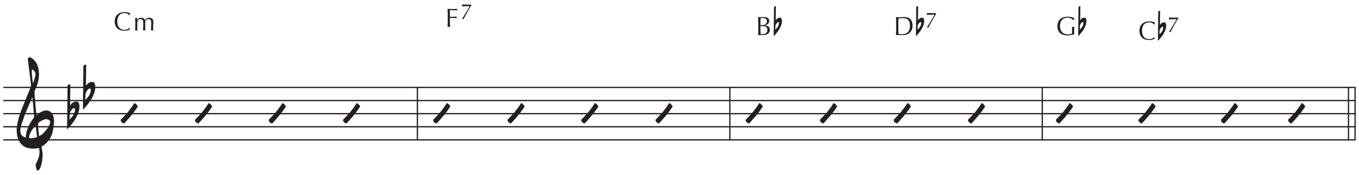


* “Boppin' the Blues” will be found on page 43

Exercise 5 (a) Reharmonization of Exercise 5

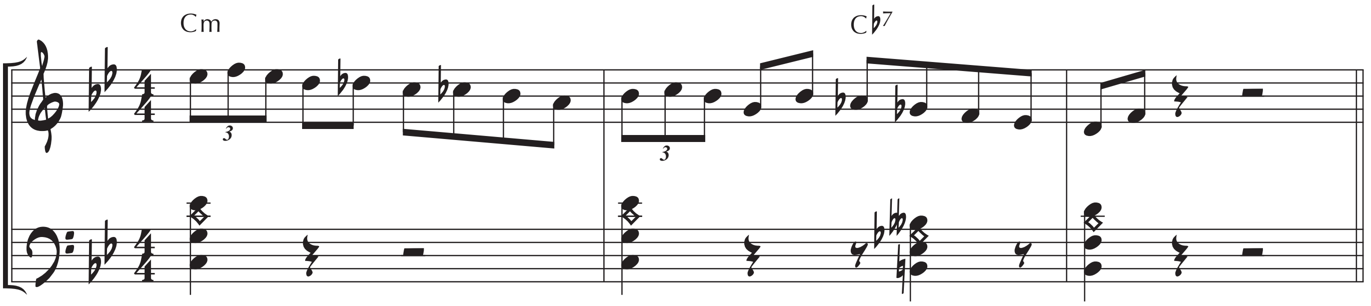


Exercise 5 (b) Reharmonization of Exercise 5



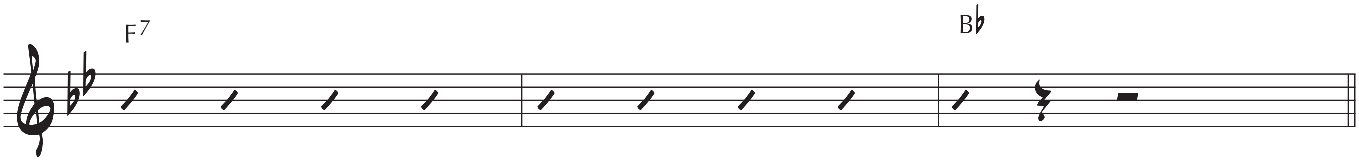
Excerpt from “Flight to Mecca”

Exercise 6

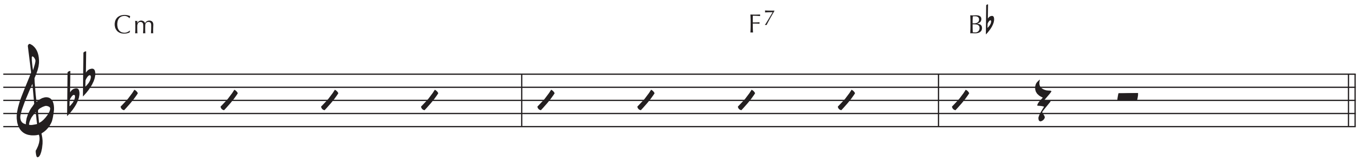


Exercise 6 (a)

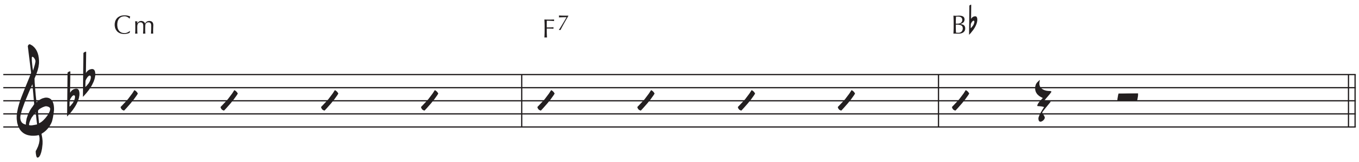
Following an three other ways of harmonizing Exercise 6



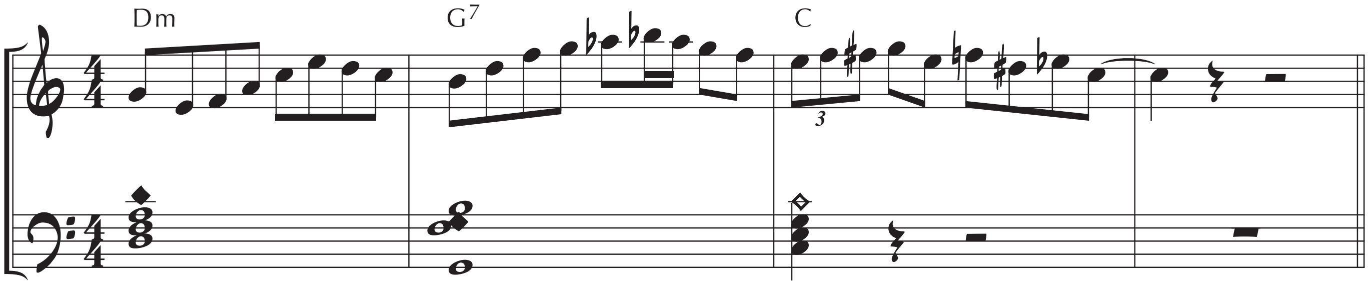
Exercise 6 (b)



Exercise 6 (c)

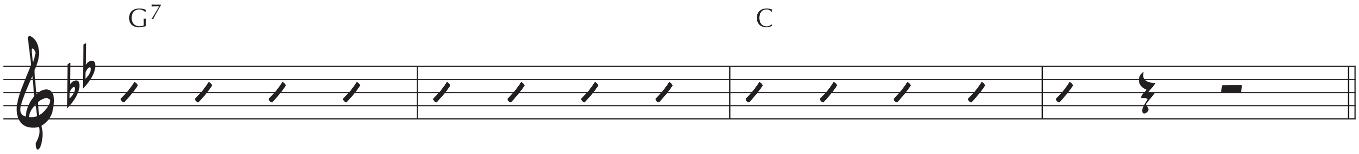


Exercise 7

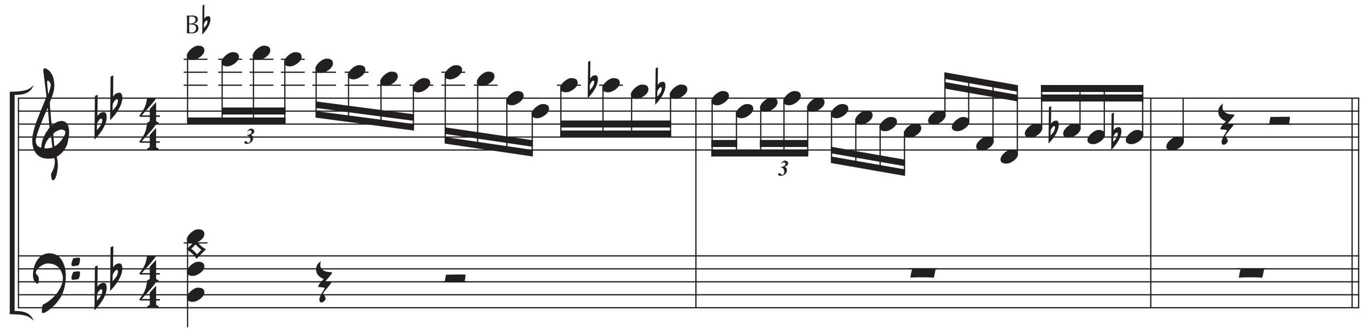


Exercise 7 (a)

Reharmonization of Exercise 7

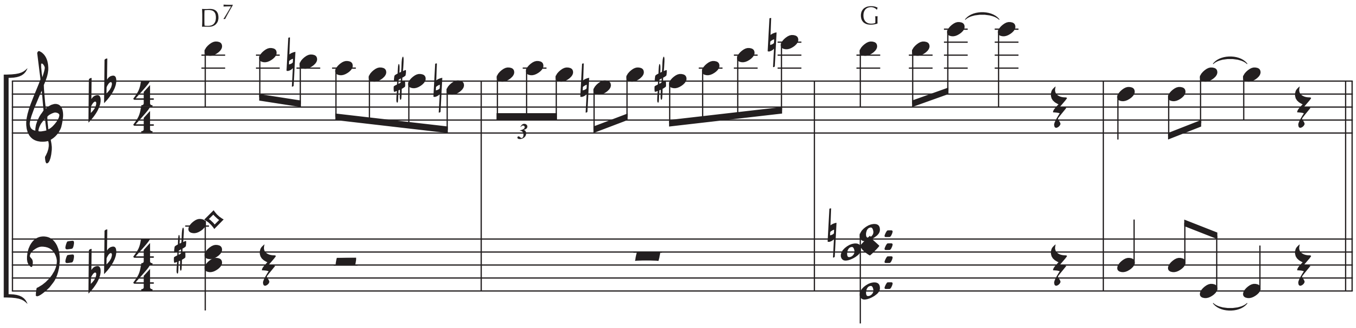


Exercise 8



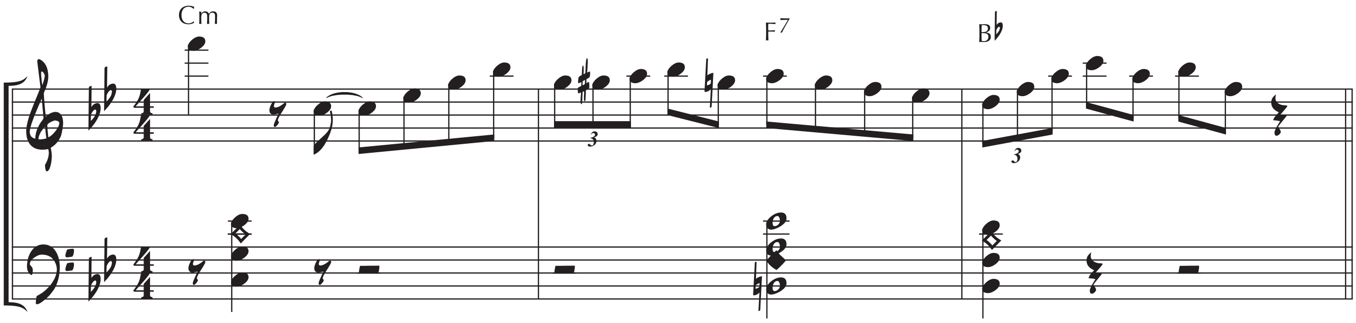
Excerpt from “Flight to Mecca”

Exercise 9



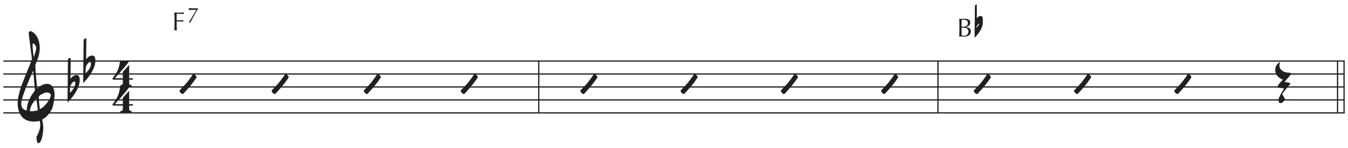
Excerpt from “Flight to Mecca”

Exercise 10

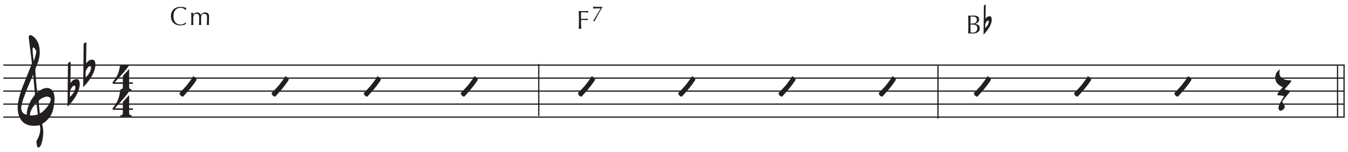


Exercise 10 (a)

Following an two more ways of harmonizing Exercise 10

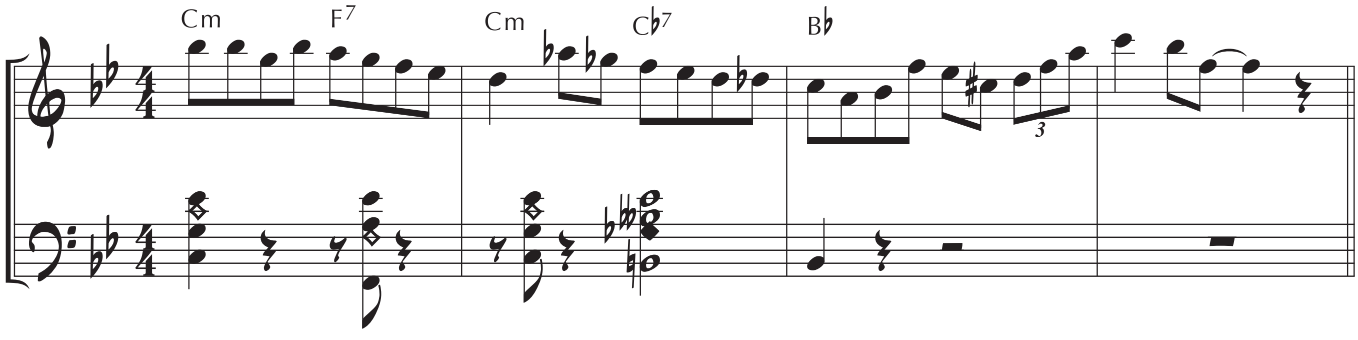


Exercise 10 (b)



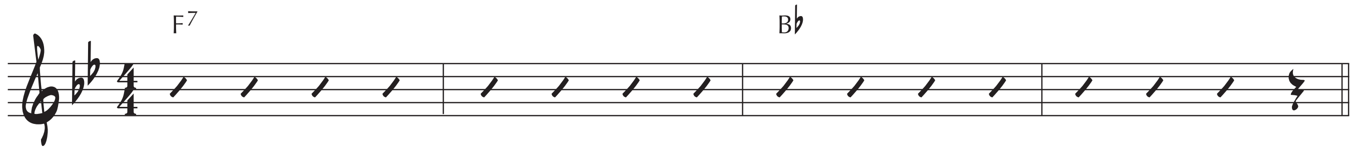
Excerpt from “Flight to Mecca”

Exercise 11

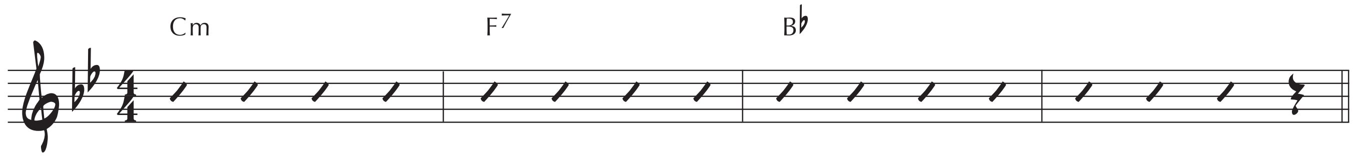


Exercise 11(a)

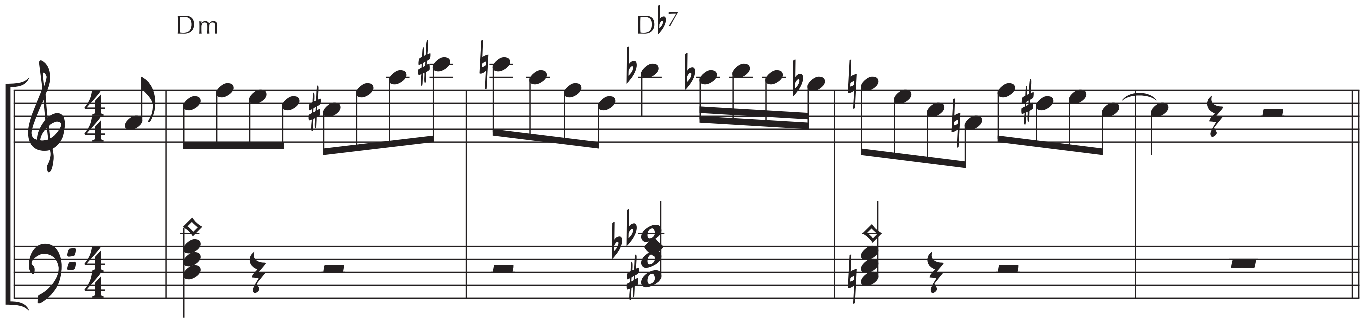
Following an two more ways of harmonizing Exercise 11



Exercise 11 (b)

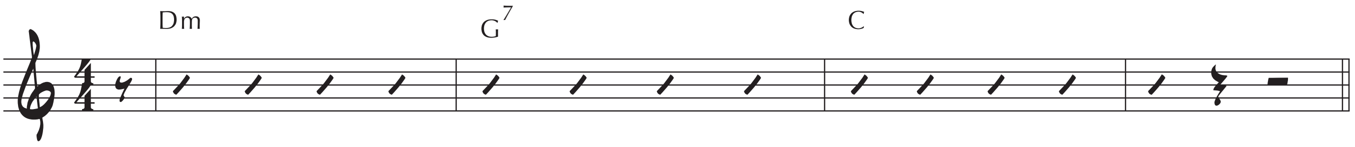


Exercise 12

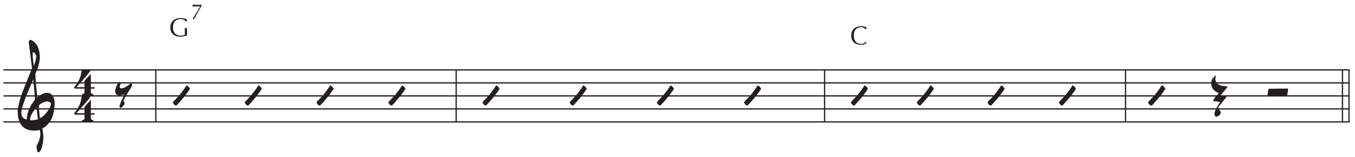


Following an two more ways of harmonizing Exercise 12

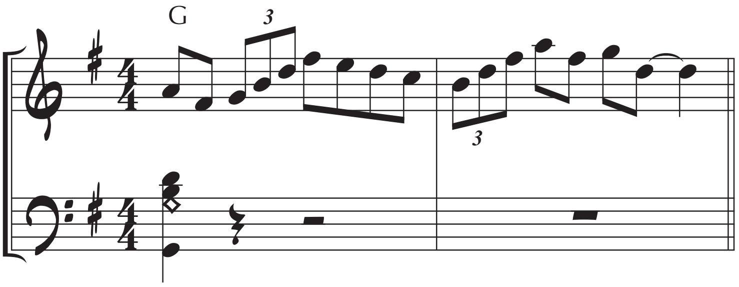
Exercise 12 (a)



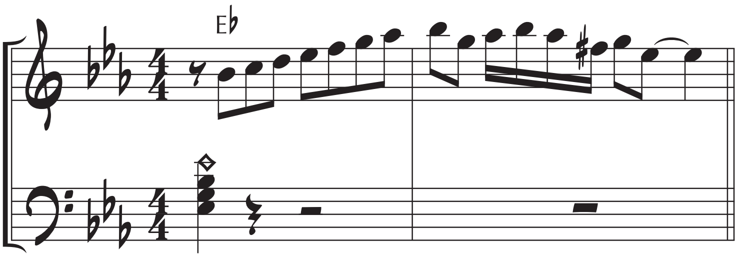
Exercise 12 (b)



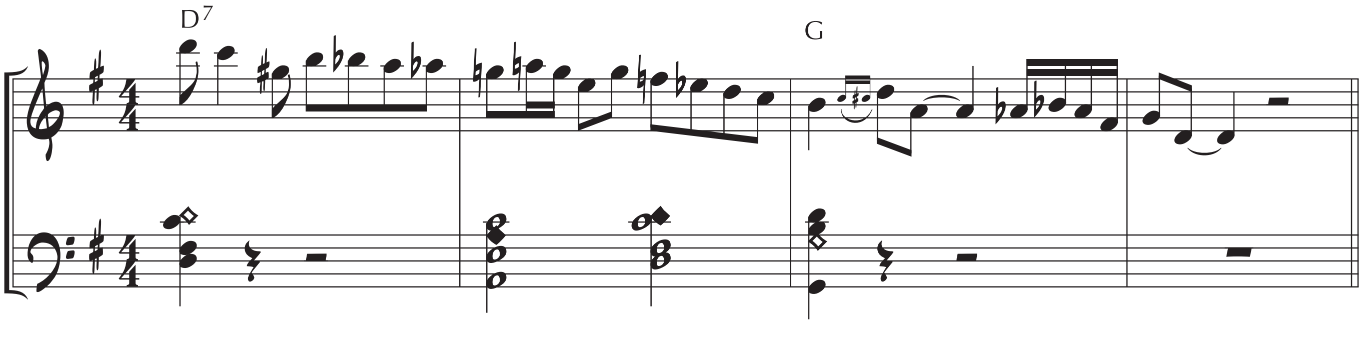
Exercise 13



Exercise 14

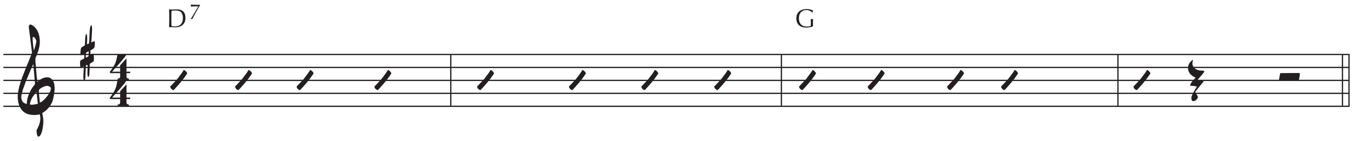


Exercise 15

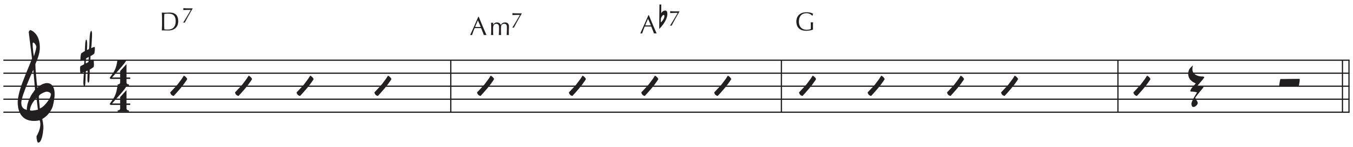


Exercise 15 (a)

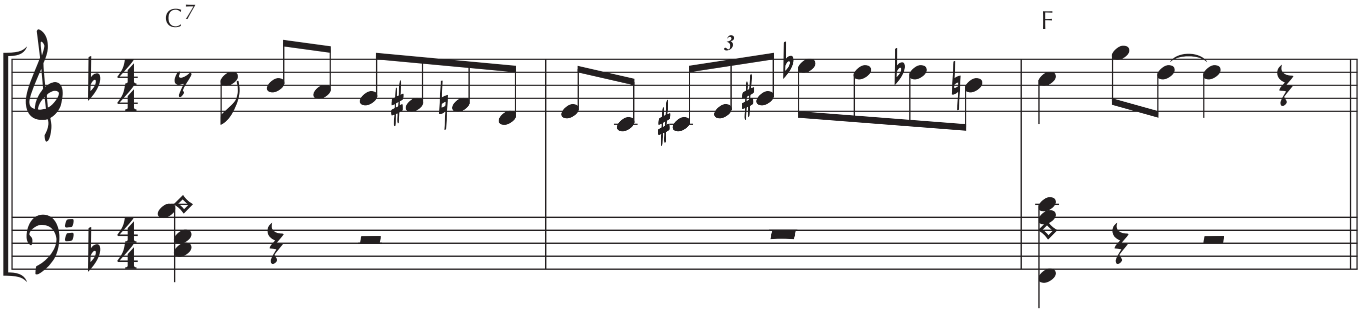
Following an two more ways of harmonizing Exercise 15



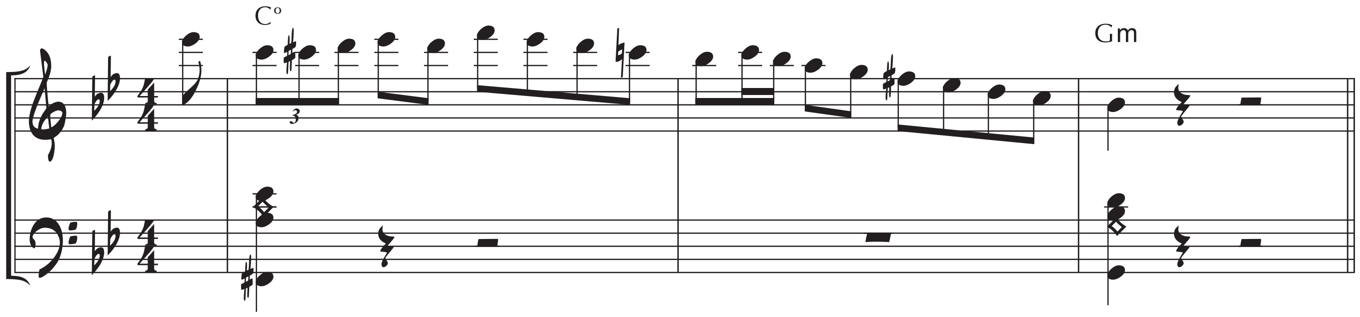
Exercise 15 (b)



Exercise 16

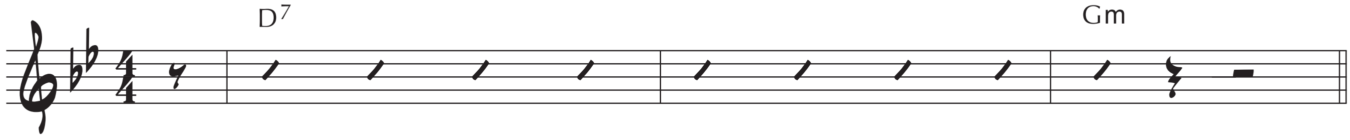


Exercise 17

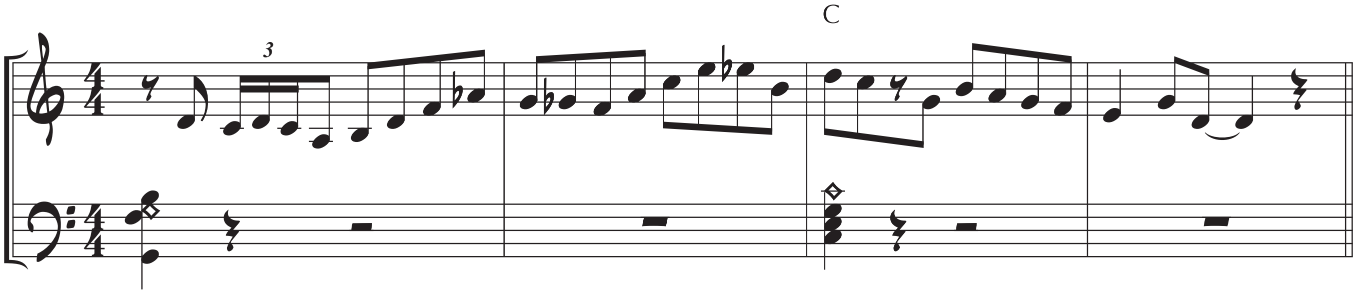


Exercise 17 (a)

Another way of harmonizing Exercise 17

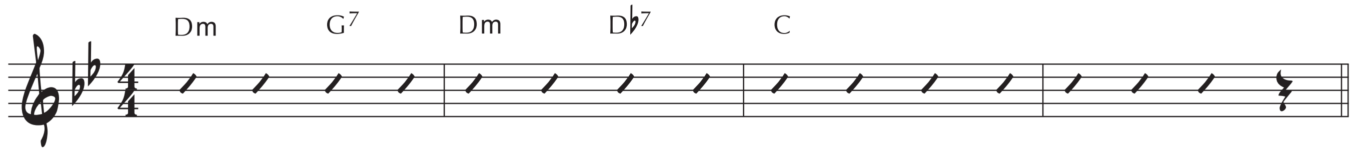


Exercise 18

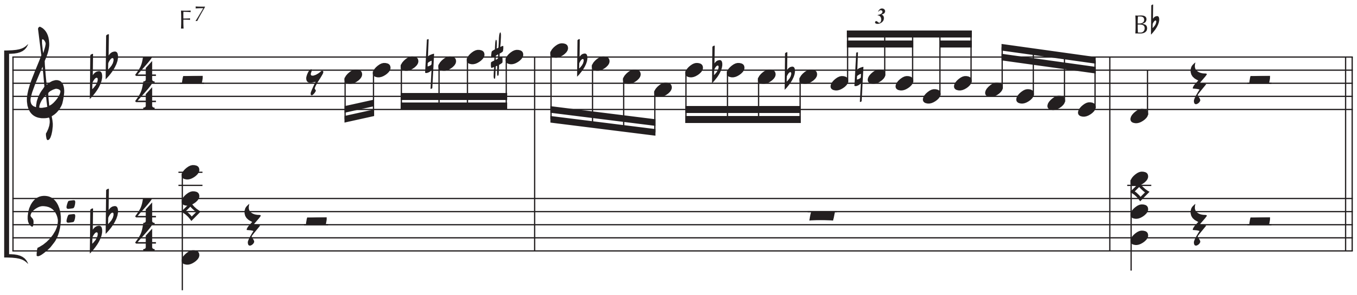


Exercise 18 (a)

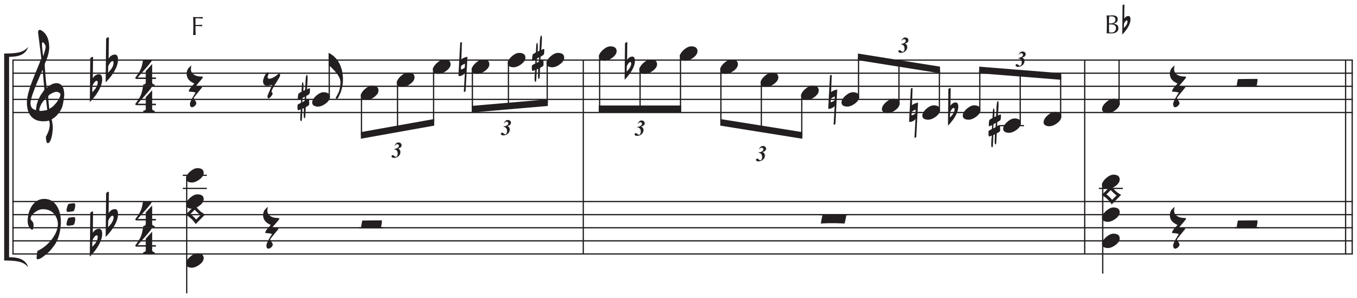
Another way of harmonizing Exercise 18



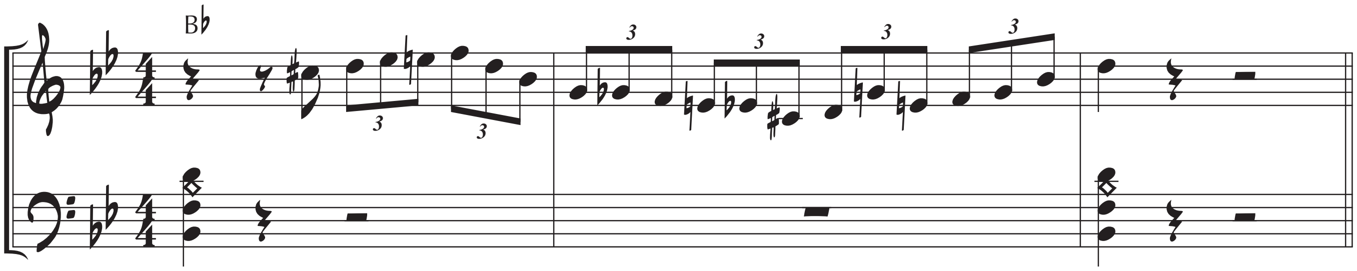
Exercise 19



Exercise 20



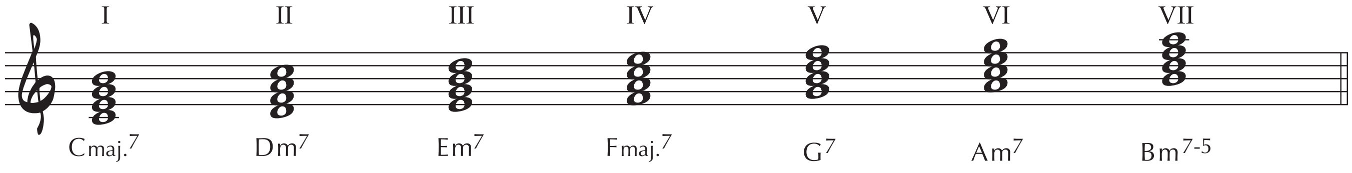
Exercise 21



COMPLETE LIST OF 7th CHORDS BASED ON THE DEGREES OF THE MAJOR AND MINOR SCALES

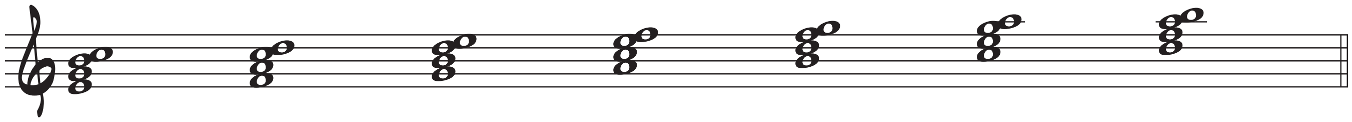
Major Scales

C major

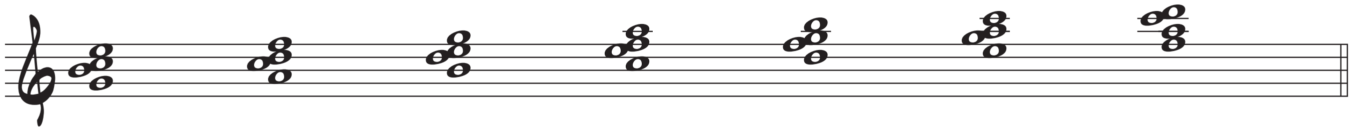

I
II
III
IV
V
VI
VII
Cmaj.7
Dm7
Em7
Fmaj.7
G7
Am7
Bm7-5

Inversions of the above Chords.

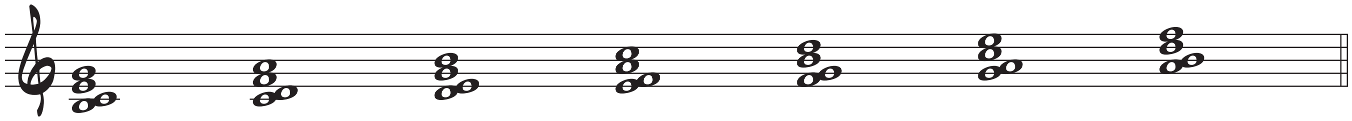
1st inversion



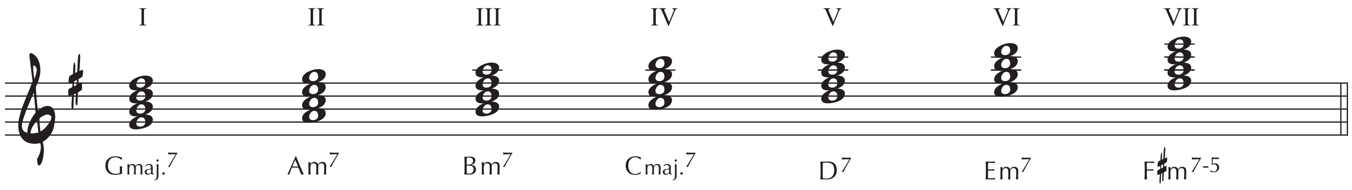
2nd inversion



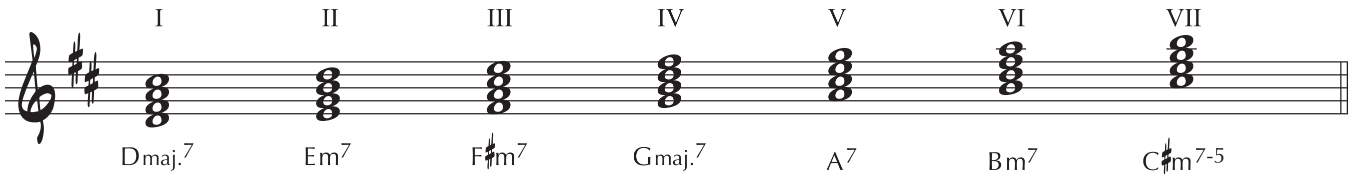
3rd inversion



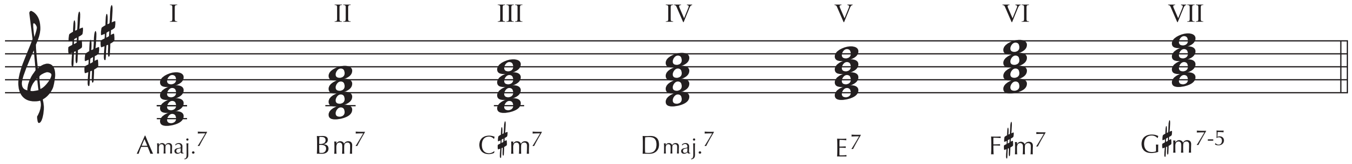
G major


I
II
III
IV
V
VI
VII
Gmaj.7
Am7
Bm7
Cmaj.7
D7
Em7
F♯m7-5

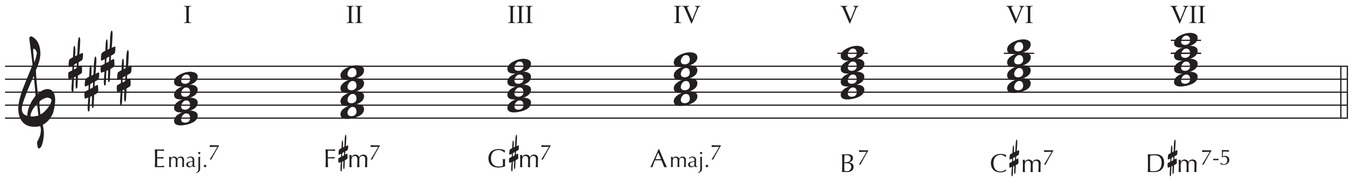
D major


I
II
III
IV
V
VI
VII
Dmaj.7
Em7
F♯m7
Gmaj.7
A7
Bm7
C♯m7-5

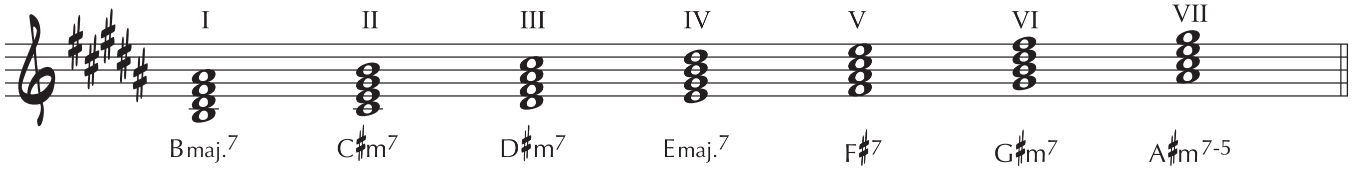
A major


I
II
III
IV
V
VI
VII
Amaj.7
Bm7
C♯m7
Dmaj.7
E7
F♯m7
G♯m7-5

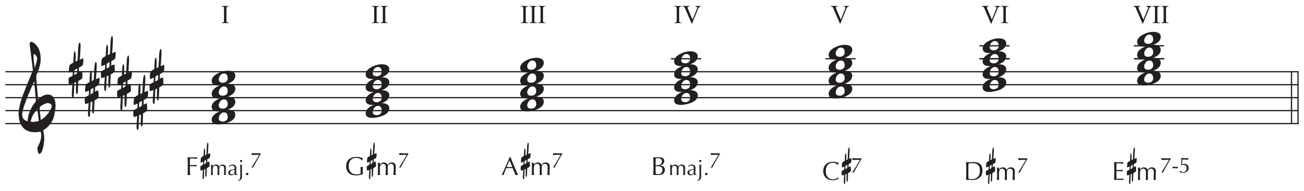
E major


I
II
III
IV
V
VI
VII
Emaj.7
F♯m7
G♯m7
Amaj.7
B7
C♯m7
D♯m7-5

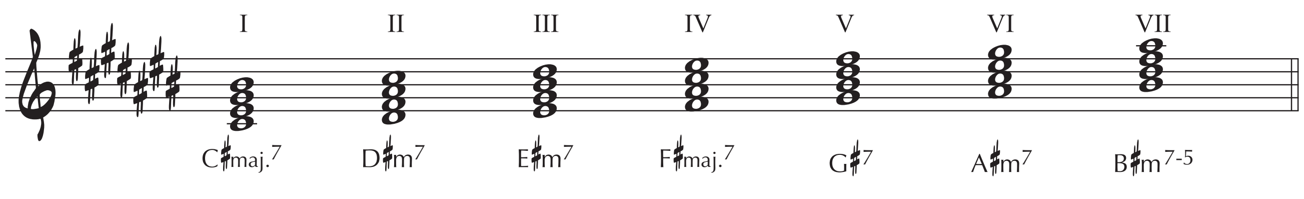
B major


I
II
III
IV
V
VI
VII
Bmaj.7
C♯m7
D♯m7
Emaj.7
F♯7
G♯m7
A♯m7-5

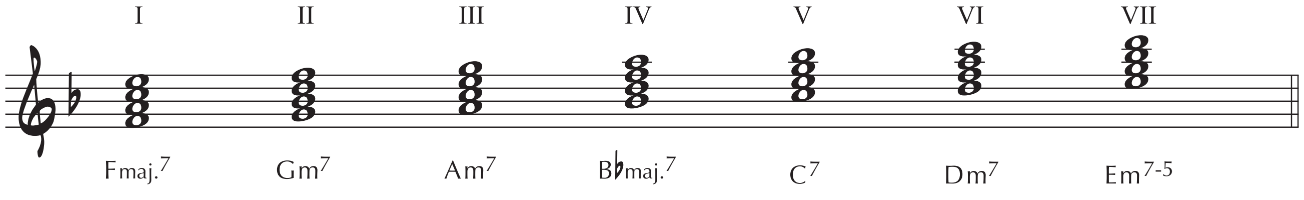
F♯ major


I
II
III
IV
V
VI
VII
F♯maj.7
G♯m7
A♯m7
Bmaj.7
C♯7
D♯m7
E♯m7-5

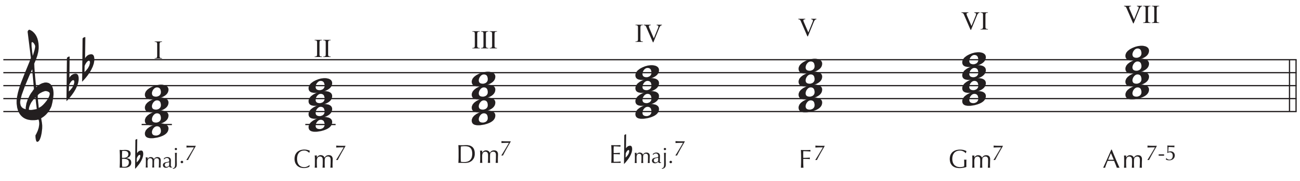
C♯ major


I
II
III
IV
V
VI
VII
C♯maj.7
D♯m7
E♯m7
F♯maj.7
G♯7
A♯m7
B♯m7-5

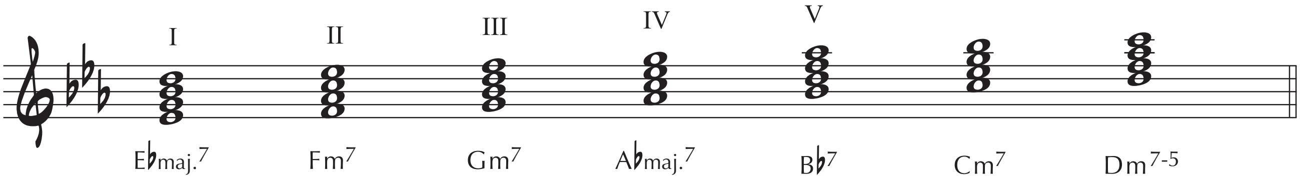
F major


I
II
III
IV
V
VI
VII
Fmaj.7
Gm7
Am7
B♭maj.7
C7
Dm7
Em7-5

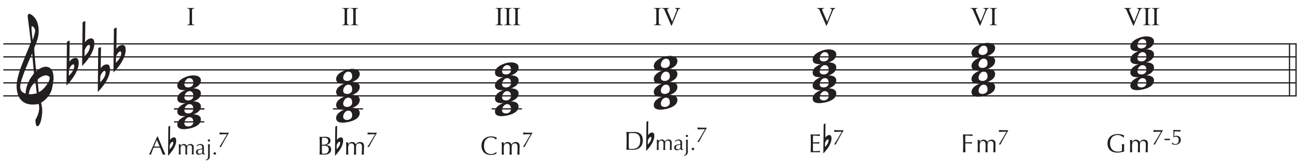
B♭ major


I
II
III
IV
V
VI
VII
B♭maj.7
Cm7
Dm7
E♭maj.7
F7
Gm7
Am7-5

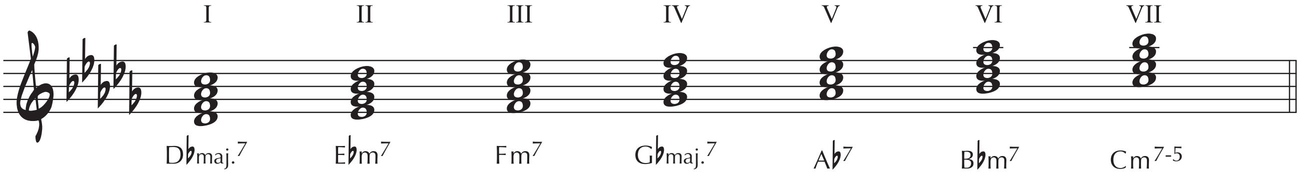
E♭ major


I
II
III
IV
V
B♭maj.7
Fm7
Gm7
A♭maj.7
B♭7
Cm7
Dm7-5

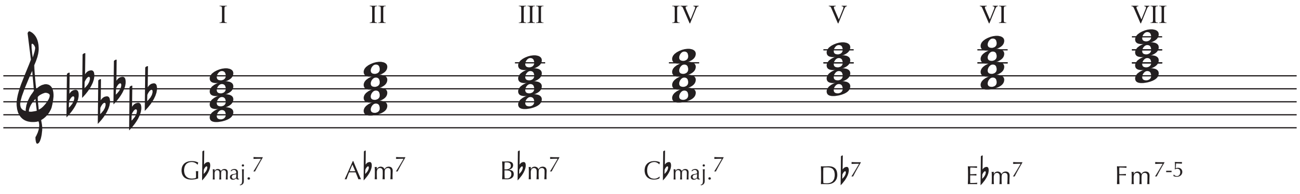
A♭ major


I
II
III
IV
V
VI
VII
A♭maj.7
B♭m7
Cm7
D♭maj.7
E♭7
Fm7
Gm7-5

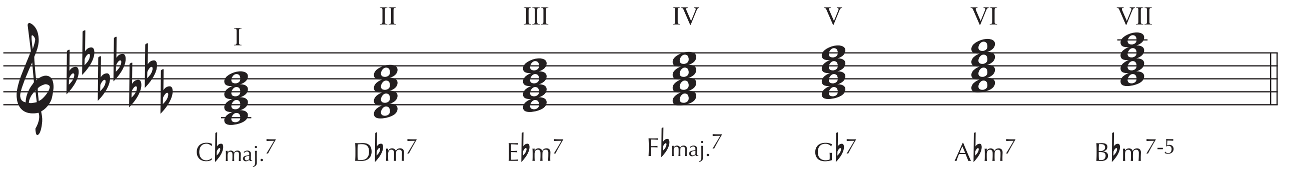
D♭ major


I
II
III
IV
V
VI
VII
D♭maj.7
E♭m7
Fm7
G♭maj.7
A♭7
B♭m7
Cm7-5

G♭ major

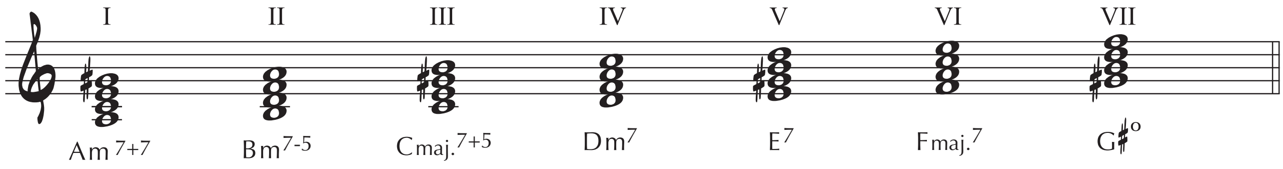

I
II
III
IV
V
VI
VII
G♭maj.7
A♭m7
B♭m7
C♭maj.7
D♭7
E♭m7
Fm7-5

C♭ major


I
II
III
IV
V
VI
VII
C♭maj.7
D♭m7
E♭m7
F♭maj.7
G♭7
A♭m7
B♭m7-5

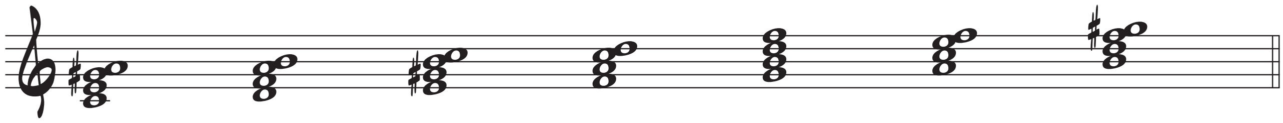
Minor (harmonic) Scales

A (harmonic) minor

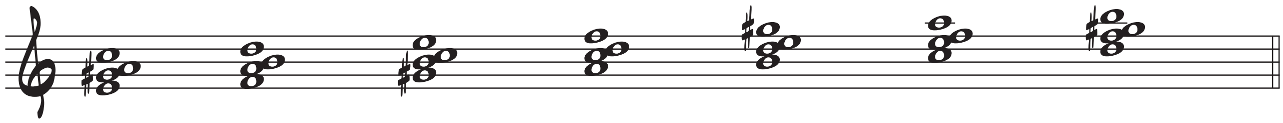

I
II
III
IV
V
VI
VII
Am7+7
Bm7-5
Cmaj.7+5
Dm7
E7
Fmaj.7
G♯o

Inversions of the above Chords.

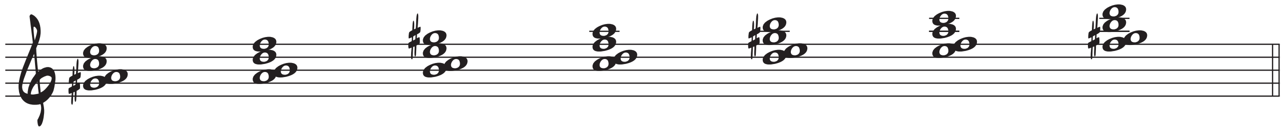
1st inversion



2nd inversion

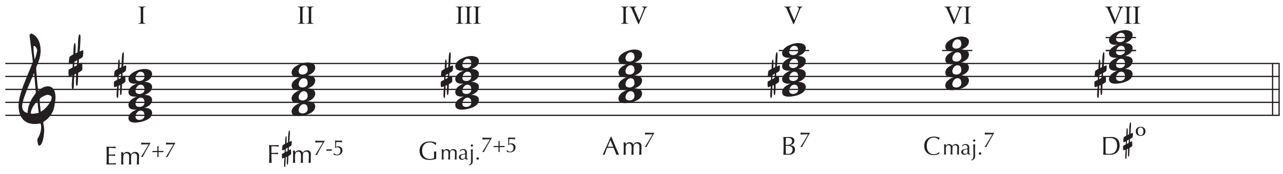


3rd inversion

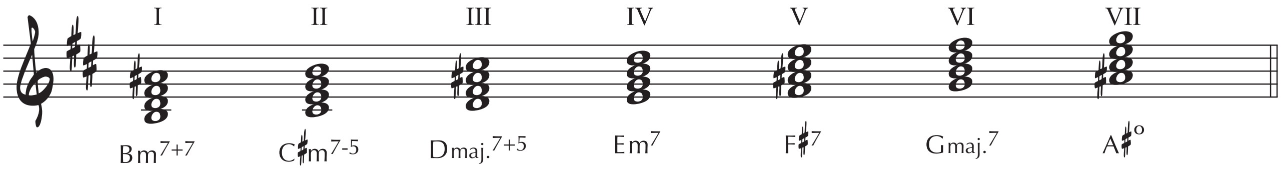


Practice all the following chords in their inversions.

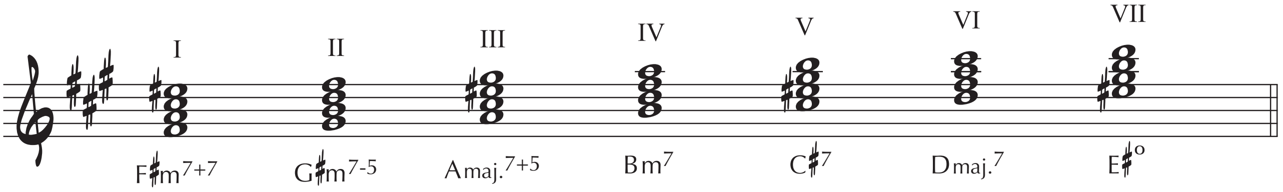
E (harmonic) minor


I
II
III
IV
V
VI
VII
Em7+7
F♯m7-5
Gmaj.7+5
Am7
B7
Cmaj.7
D♯o

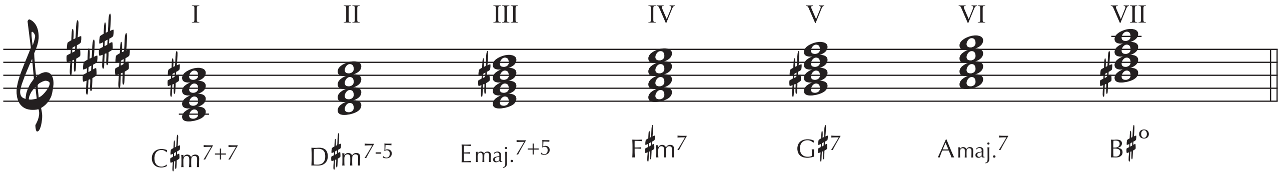
B (harmonic) minor


I
II
III
IV
V
VI
VII
Bm7+7
C♯m7-5
Dmaj.7+5
Em7
F♯7
Gmaj.7
A♯o

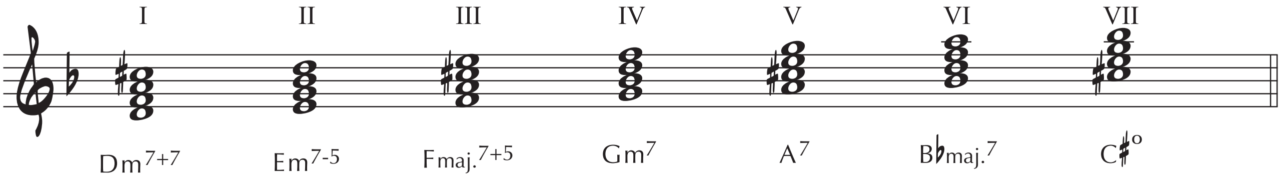
F♯ (harmonic) minor


I
II
III
IV
V
VI
VII
F♯m7+7
G♯m7-5
Amaj.7+5
Bm7
C♯7
Dmaj.7
E♯o

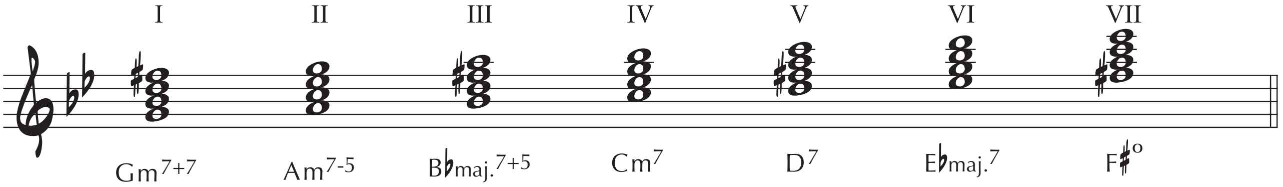
C♯ (harmonic) minor


I
II
III
IV
V
VI
VII
C♯m7+7
D♯m7-5
Emaj.7+5
F♯m7
G♯7
Amaj.7
B♯o

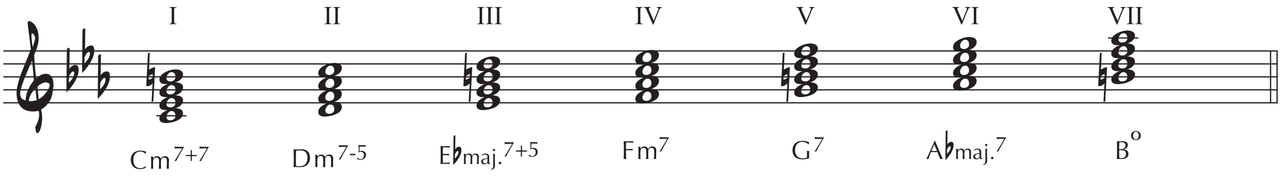
D (harmonic) minor


I
II
III
IV
V
VI
VII
Dm7+7
Em7-5
Fmaj.7+5
Gm7
A7
B♭maj.7
C♯o

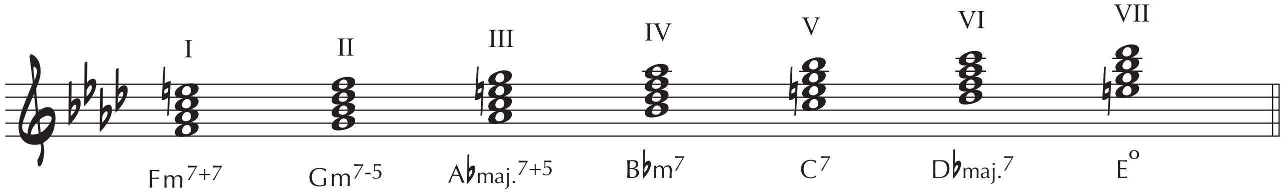
G (harmonic) minor


I
II
III
IV
V
VI
VII
Gm7+7
Am7-5
B♭maj.7+5
Cm7
D7
E♭maj.7
F♯o

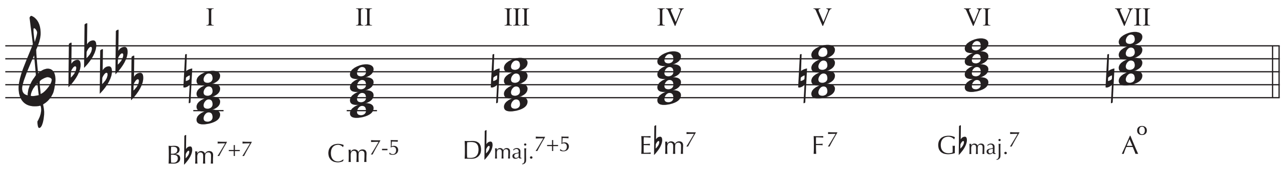
C (harmonic) minor


I
II
III
IV
V
VI
VII
Cm7+7
Dm7-5
E♭maj.7+5
Fm7
G7
A♭maj.7
Bo

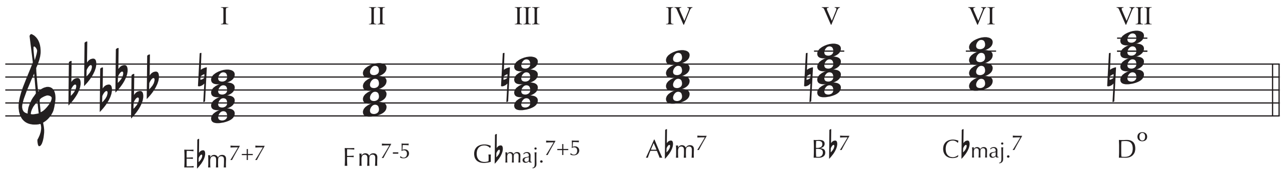
F (harmonic) minor


I
II
III
IV
V
VI
VII
Fm7+7
Gm7-5
A♭maj.7+5
B♭m7
C7
D♭maj.7
Eo

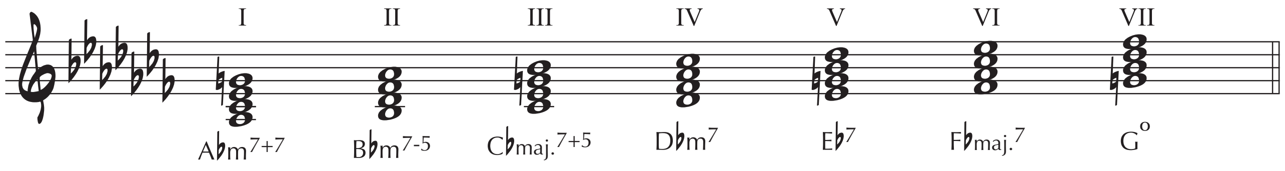
B♭ major (harmonic) minor


I
II
III
IV
V
VI
VII
B♭m7+7
Cm7-5
D♭maj.7+5
E♭m7
F7
G♭maj.7
Ao

E♭ (harmonic) minor


I
II
III
IV
V
VI
VII
E♭m7+7
Fm7-5
G♭maj.7+5
A♭m7
B♭7
C♭maj.7
Do

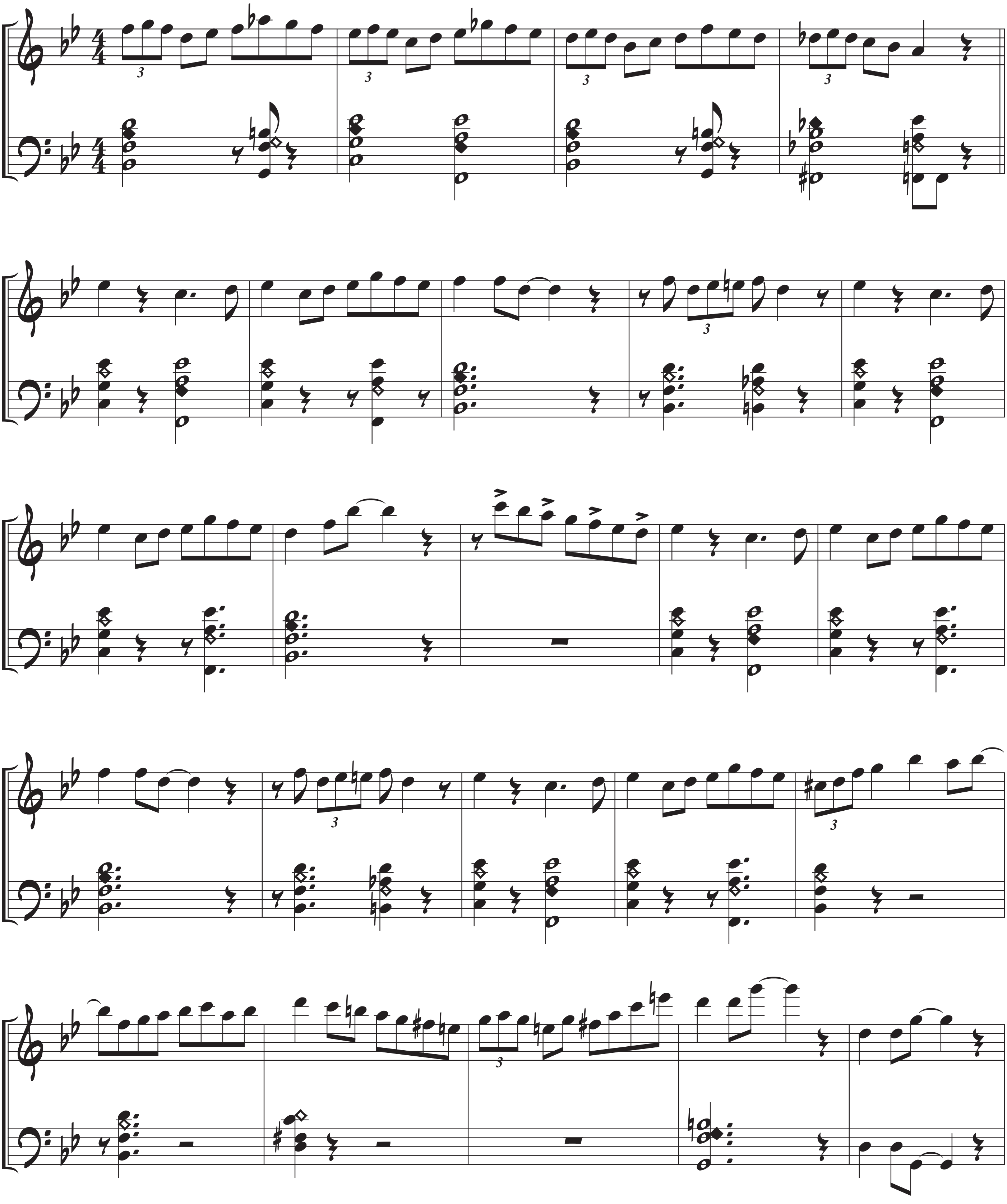
A♭ (harmonic) minor

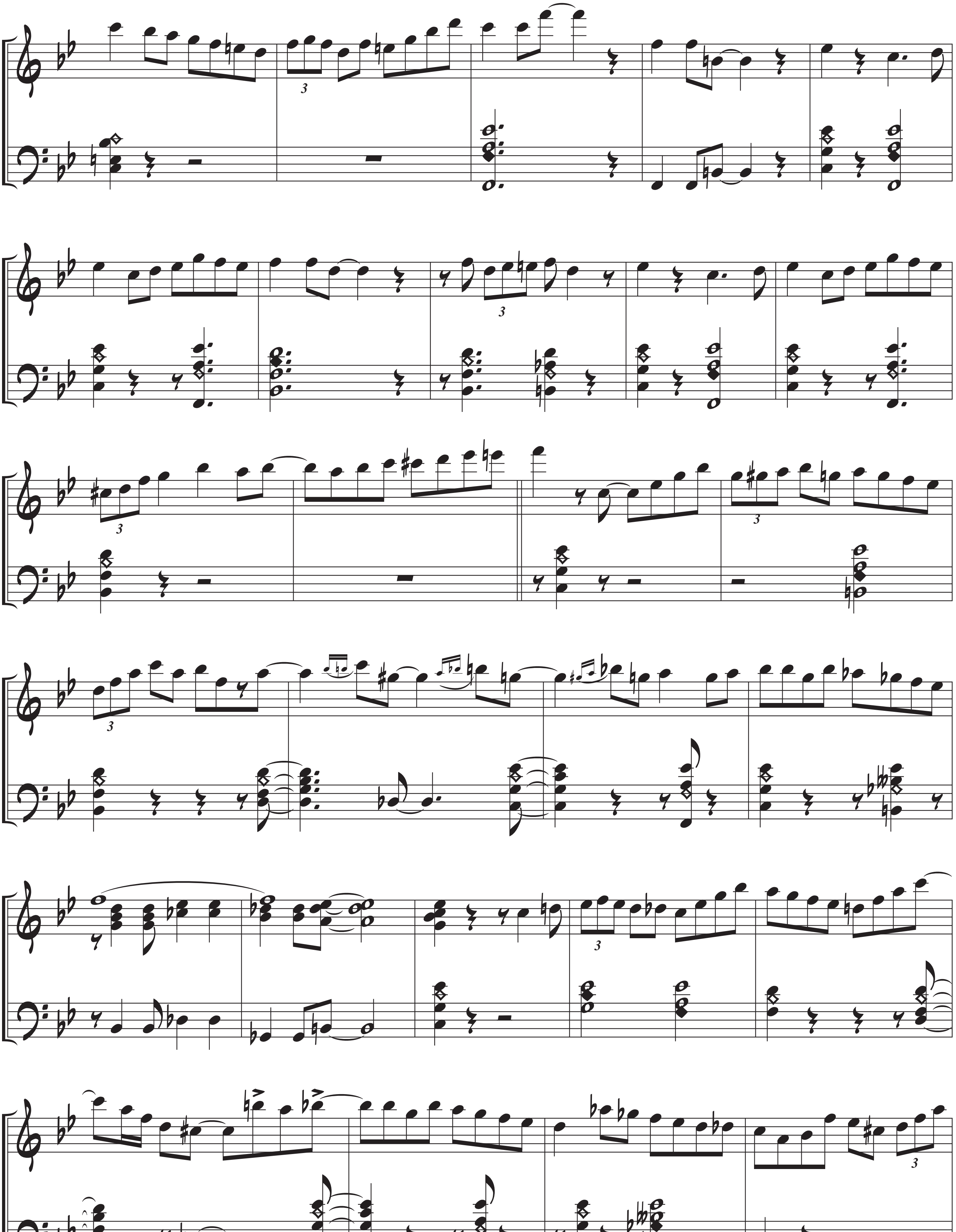

I
II
III
IV
V
VI
VII
A♭m7+7
B♭m7-5
C♭maj.7+5
D♭m7
E♭7
F♭maj.7
Go

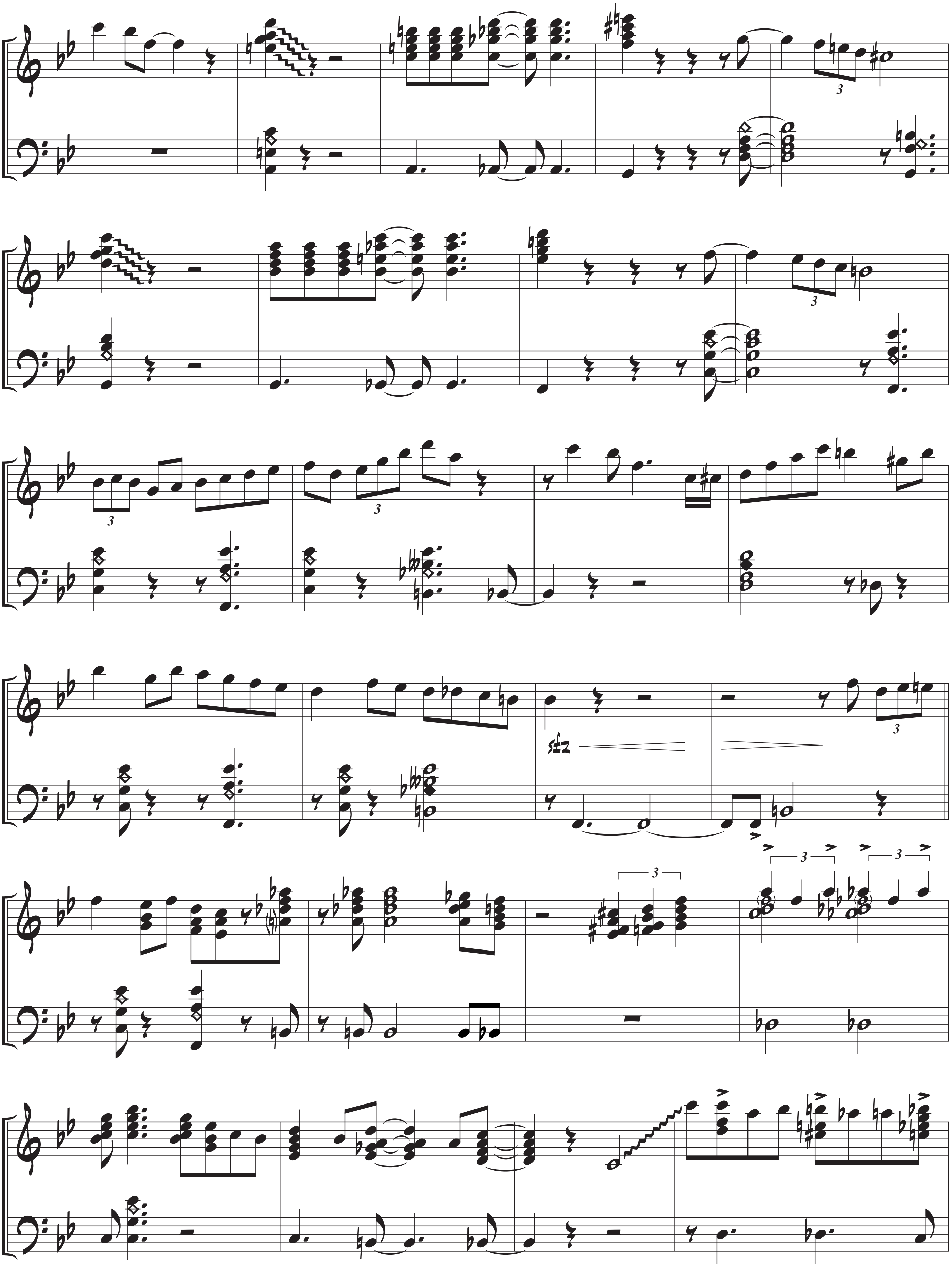
FLIGHT TO MECCA

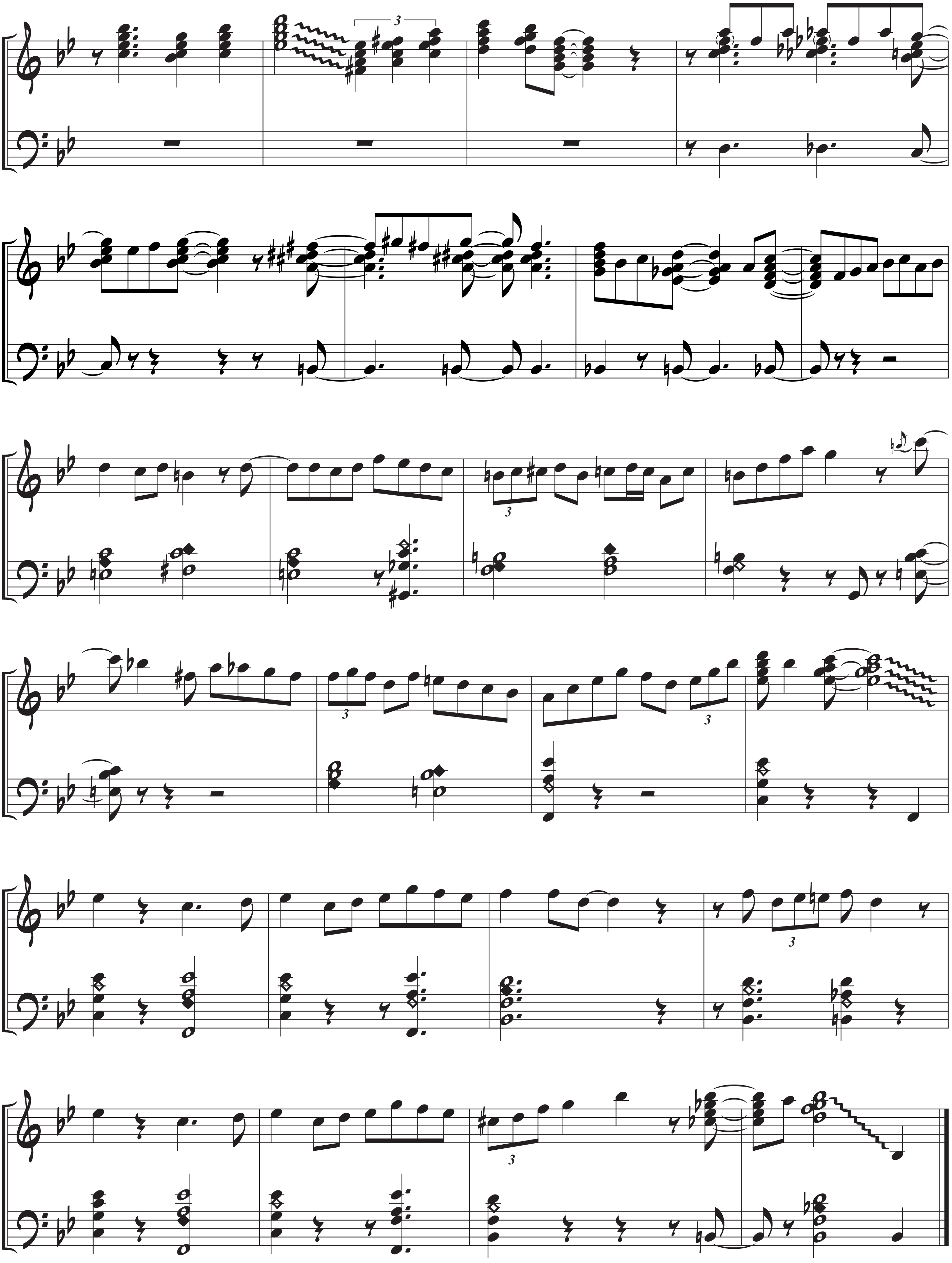
Bounce tempo

ANTHONY MECCA





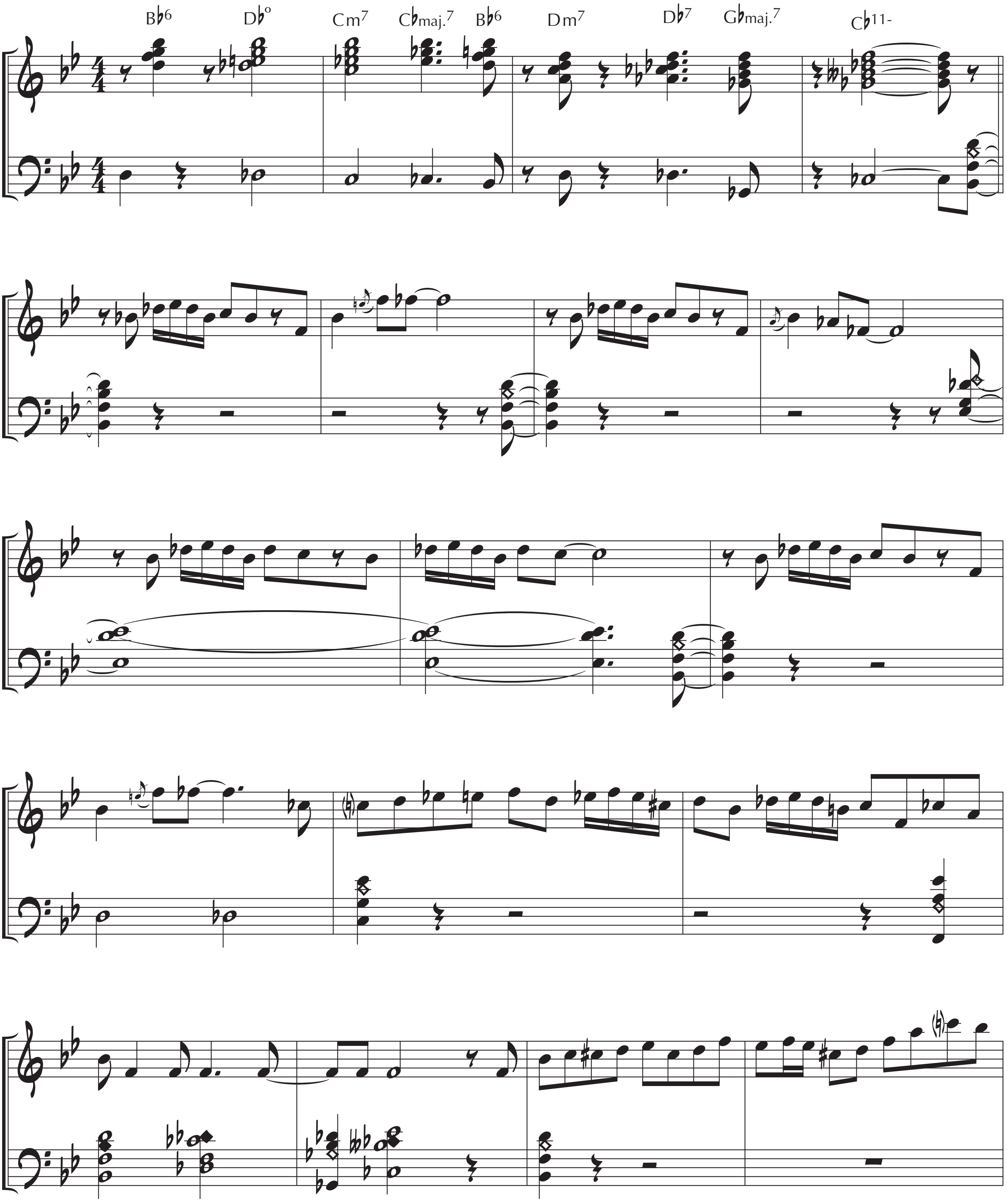

3
sfz

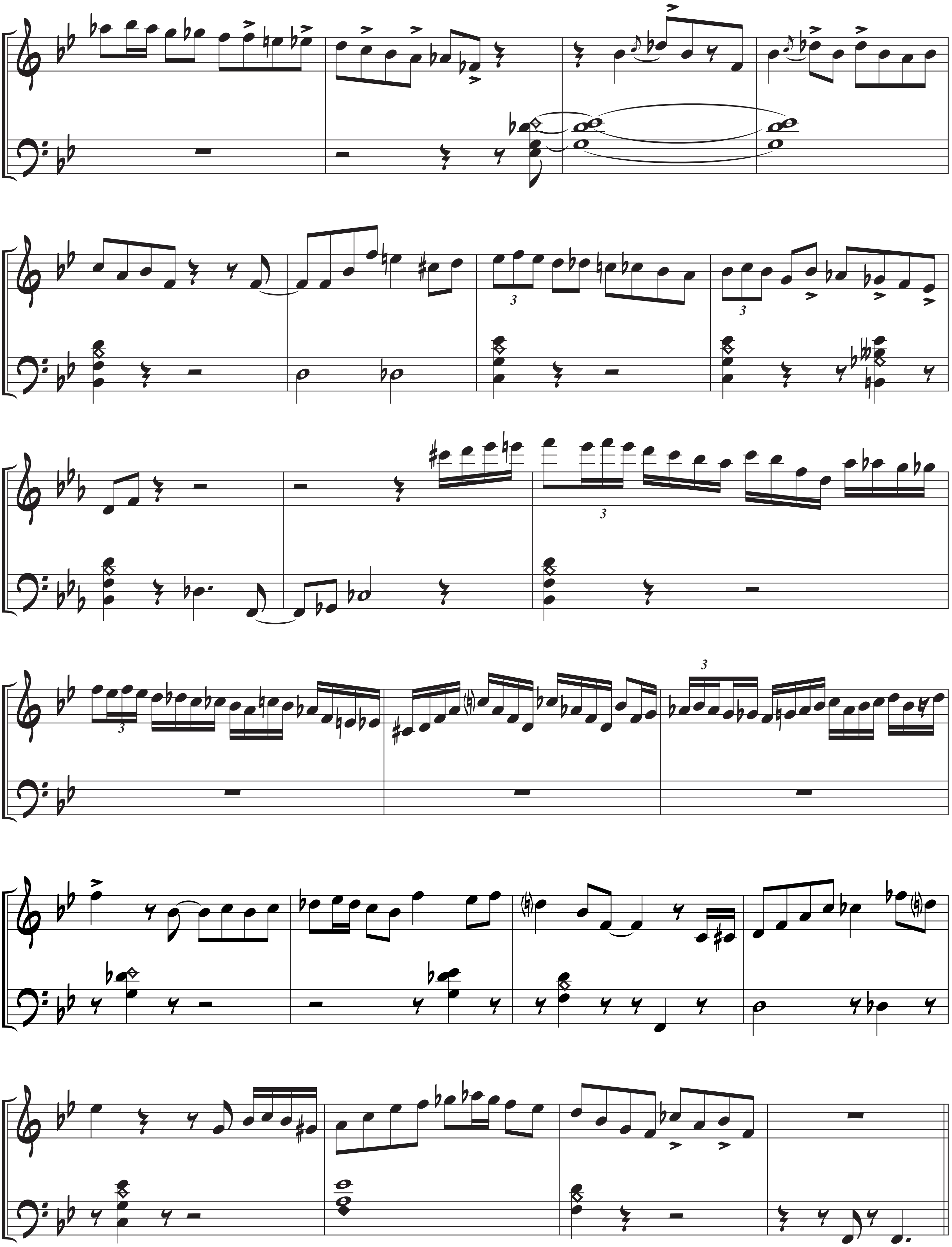


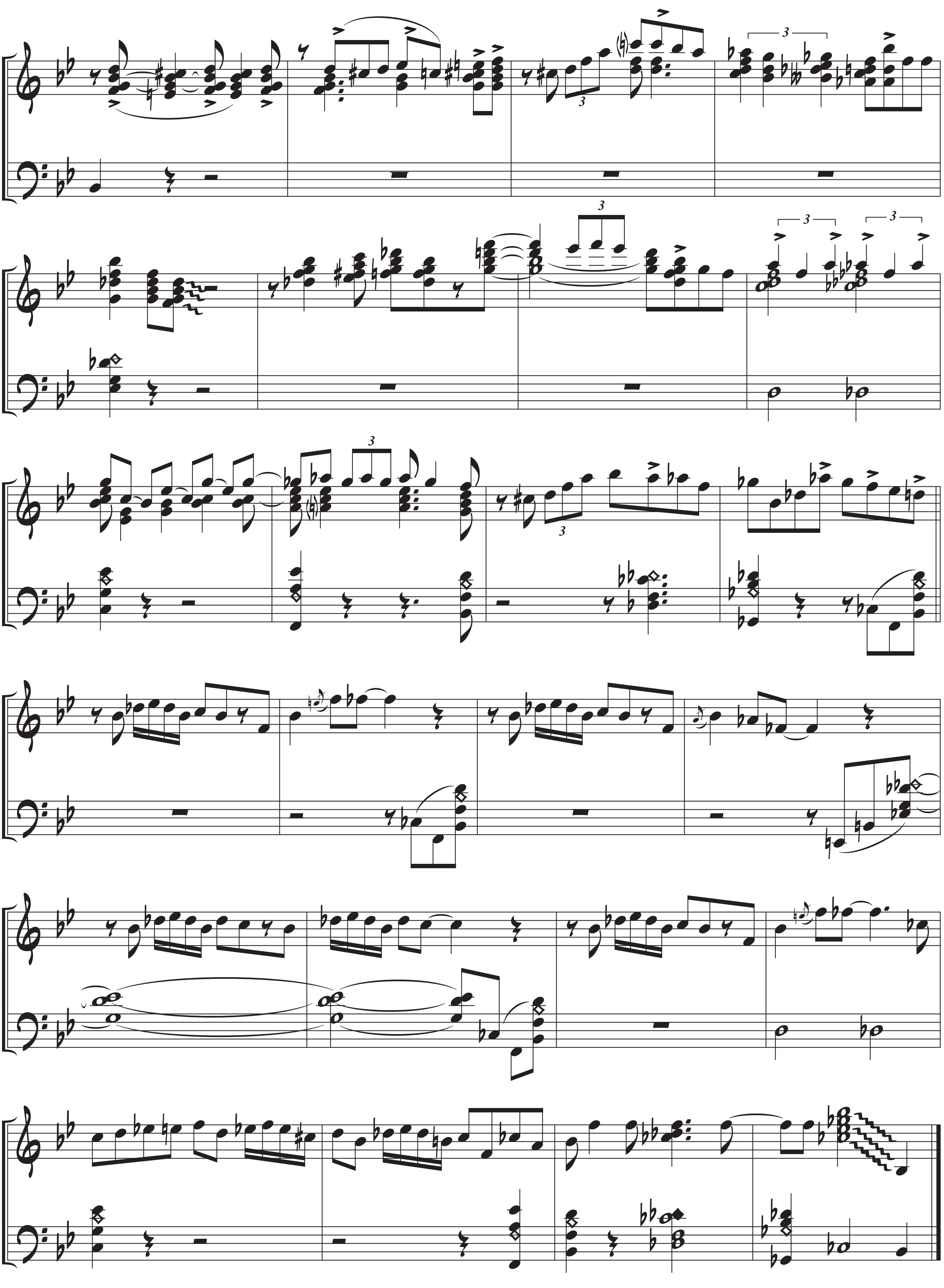
BOPPIN' THE BLUES

Bounce tempo

ANTHONY MECCA


B♭6
D♭°
Cm7
C♭maj.7
B♭6
Dm7
D♭7
G♭maj.7
C♭11-





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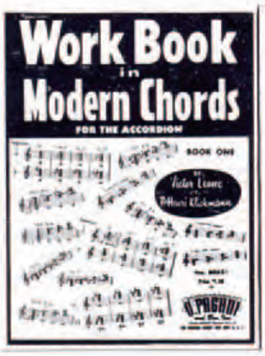
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in
Modern Chords
FOR THE ACCORDION
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Victor Leone
F. Henri Klickmann
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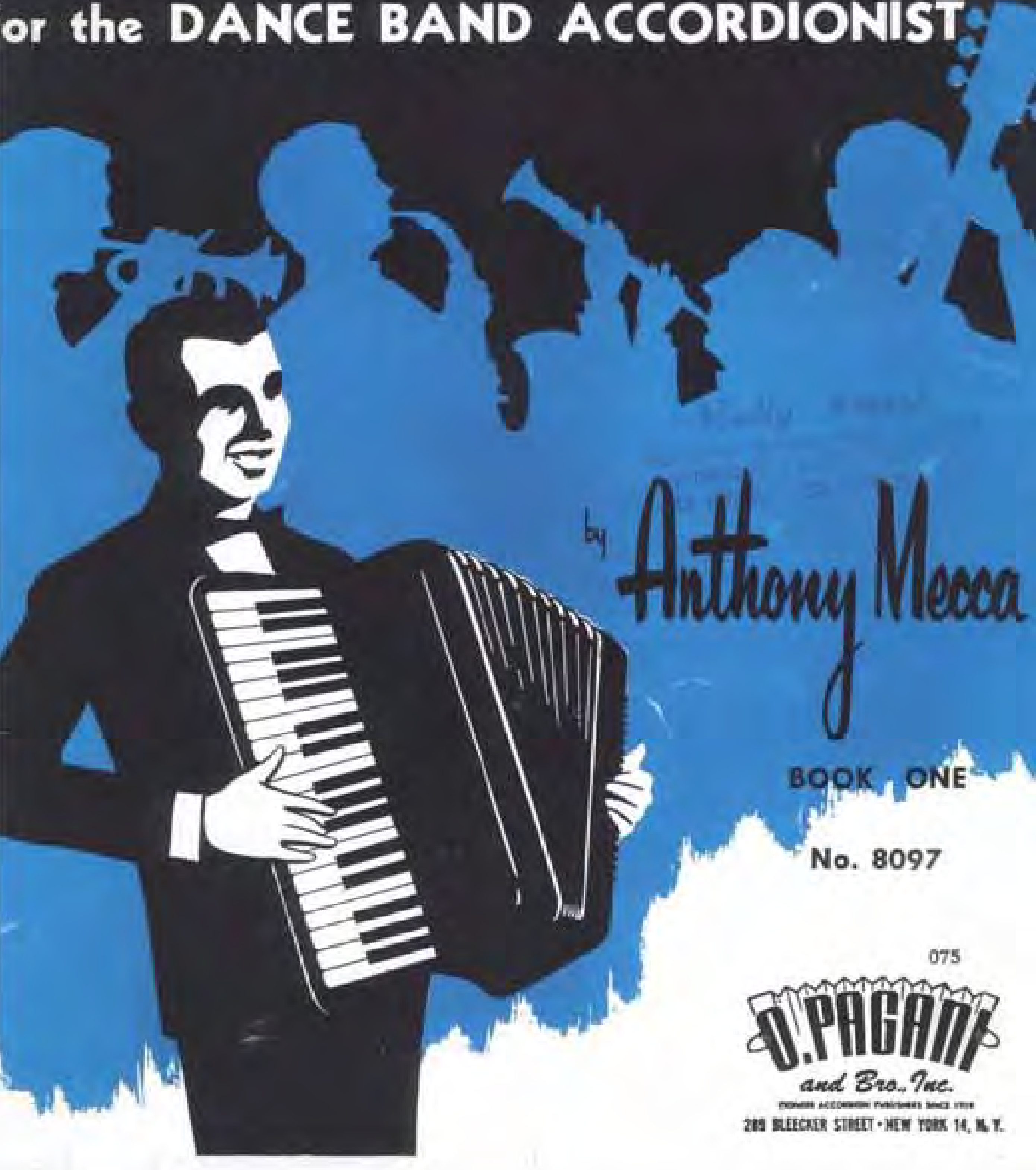

by Anthony Mecca

BOOK ONE

No. 8097

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JAZZ IDEAS

FOR THE DANCE BAND ACCORDIONIST

By ANTHONY MECCA

BOOK ONE

No. 8097

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NEW YORK 14, N. Y.

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NO. 8097

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FOREWORD

Many accordionists desiring to become proficient in the modern idiom have been faced with difficulties because of the shortage of available studies necessary to develop this technique. Long realizing this, Anthony Mecca, outstanding jazz artist and instructor has designed his “Jazz Ideas For The Dance Band Accordionist” to meet this very problem .

The accordionist about to enter the professional field, will find that the task of supplying introductions, turn-arounds, modulations and endings usually falls upon a keyboard instrument which is the most flexible in presenting melody, harmony and rhythm at one and the same time, in this instance the accordion.

For this work he must be able and ready to improvise and develop chord progressions, In these two books the accordionist will find examples of a wide range of situations developed from only a few basic chord progressions, plus a direct demonstration of how to develop them.

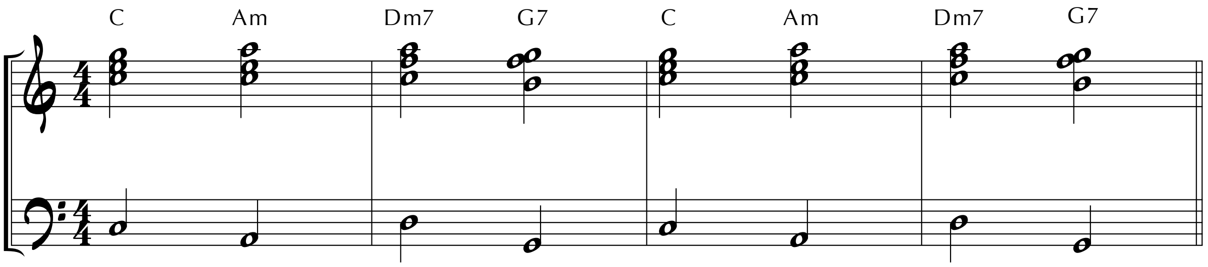
After completion of Book One and Two of “Jazz Ideas For The Dance Band Accordionist”, for more advanced studies we suggest “Progressive Ideas ln Pop Playing” also by Anthony Mecca.

THE PUBLISHERS

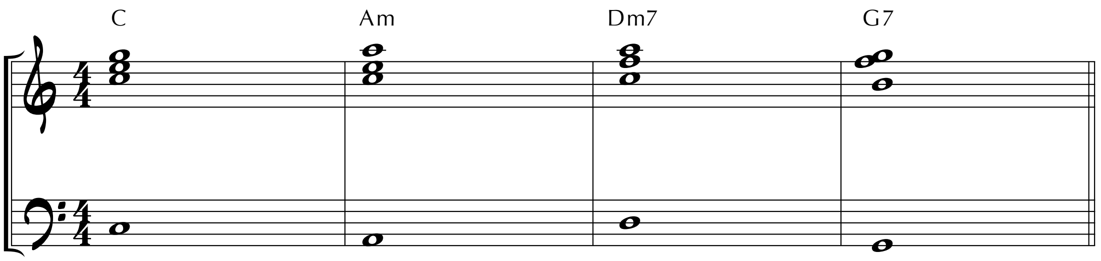
INTRODUCTIONS

An introduction is generally used to set the key, tempo and style for the piece to follow. One of the simplest harmonic progressions serving such a purpose is a two-measure figure known as I-VI-II-V_7. For an introduction, these two measures may be repeated or extended to four measures, as follows:

Basic Progression (two measures repeated).



Basic Progression (extended)



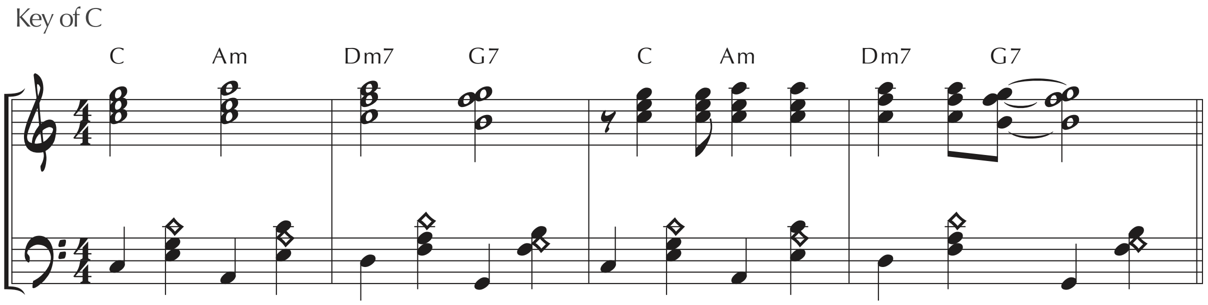
The introductions given on pages 2 and 8 inclusive, may be used as written. Students, who are not quite prepared rhythmically, may use the examples given in the “growth” section on page 9 to 15 inclusive.

INTRODUCTIONS

Basic I

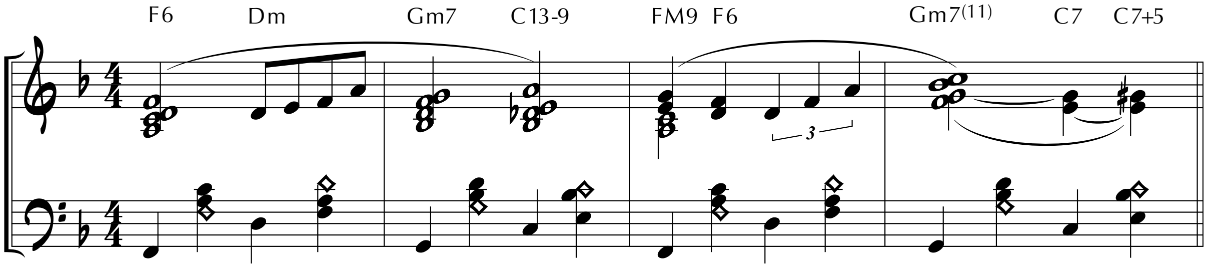
(In commonly used keys)

Bounce



1. Slow

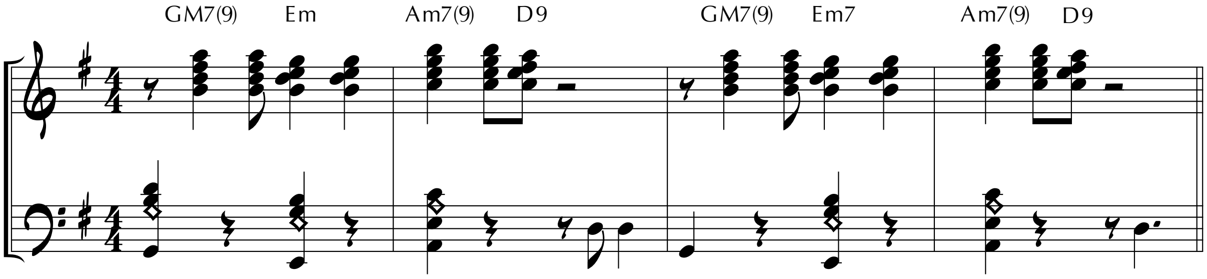
Key of F


F6
Dm
Gm7
C13-9
FM9
F6
Gm7(11)
C7
C7+5
3

2. Bounce

(Two measures repeated)

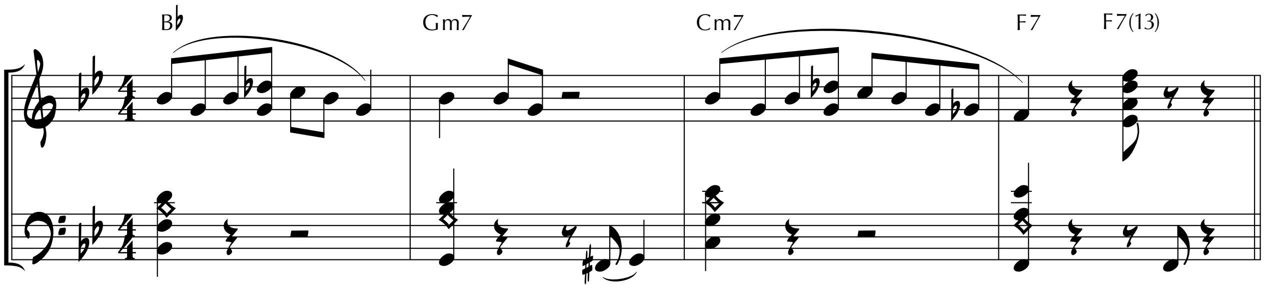
Key of G


GM7(9)
Em
Am7(9)
D9
GM7(9)
Em7
Am7(9)
D9

3. Jump

(single note)

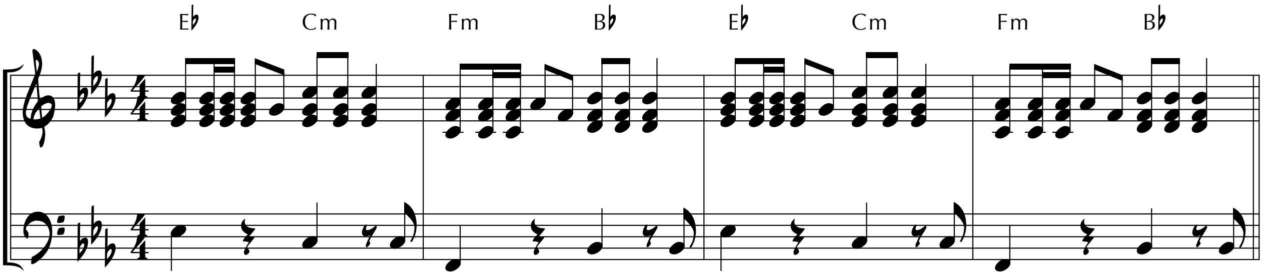
Key of B♭


B♭
Gm7
Cm7
F7
F7(13)

4. Slow

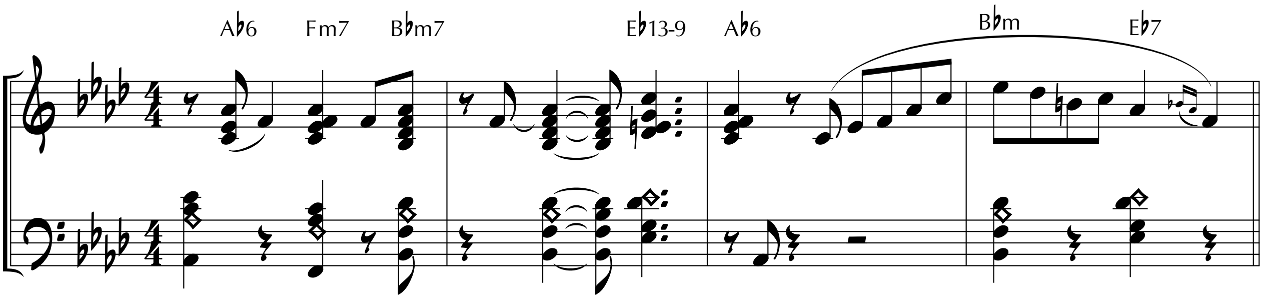
(rock'n' roll)

Key of E♭


E♭
Cm
Fm
B♭
E♭
Cm
Fm
B♭

5. Bounce

Key of A♭

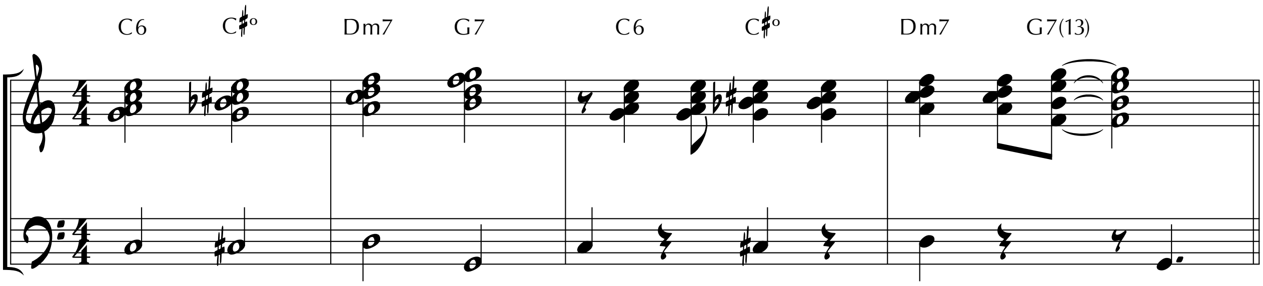

A♭6
Fm7
B♭m7
E♭13-9
A♭6
B♭m
E♭7

INTRODUCTIONS

Basic II

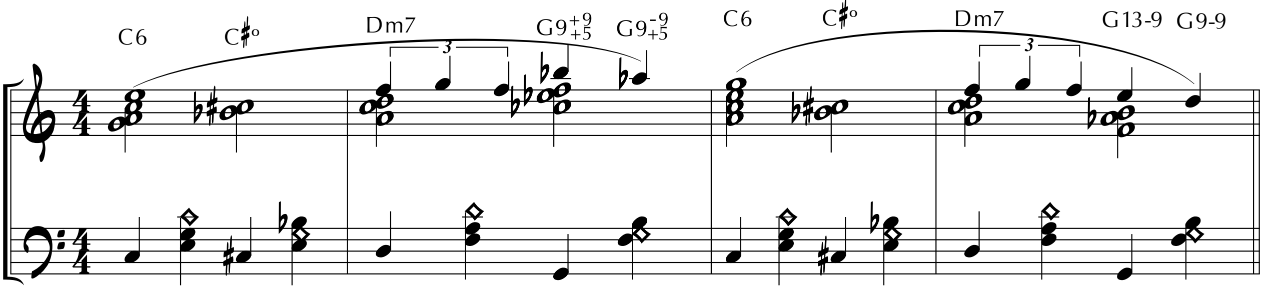
Bounce

Key of C


C6
C♯°
Dm7
G7
C6
C♯°
Dm7
G7(13)

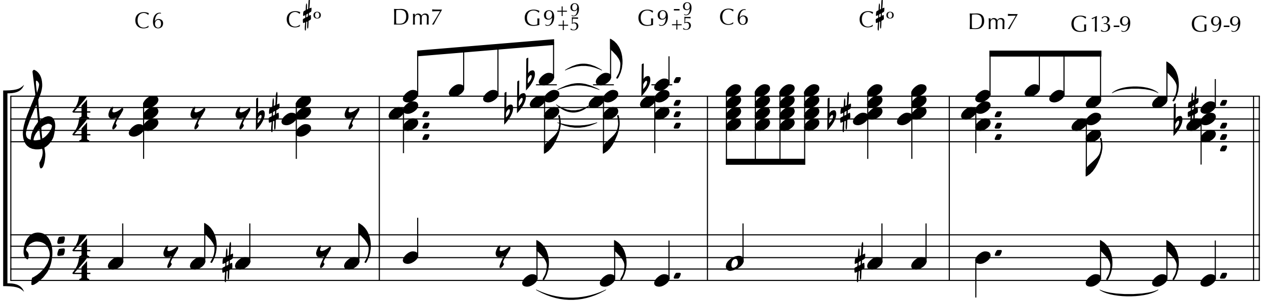
1. Slow

Key of C


C6
C♯°
Dm7
G9+9+5
G9-9+5
C6
C♯°
Dm7
G13-9
G9-9
3
3

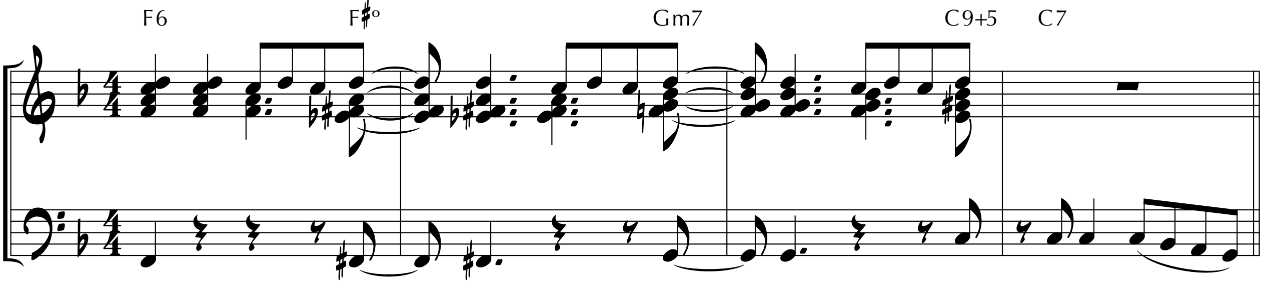
2. Slow Bounce

Key of C


C6
C♯°
Dm7
G9+9+5
G9-9+5
C6
C♯°
Dm7
G13-9
G9-9

3. Bounce

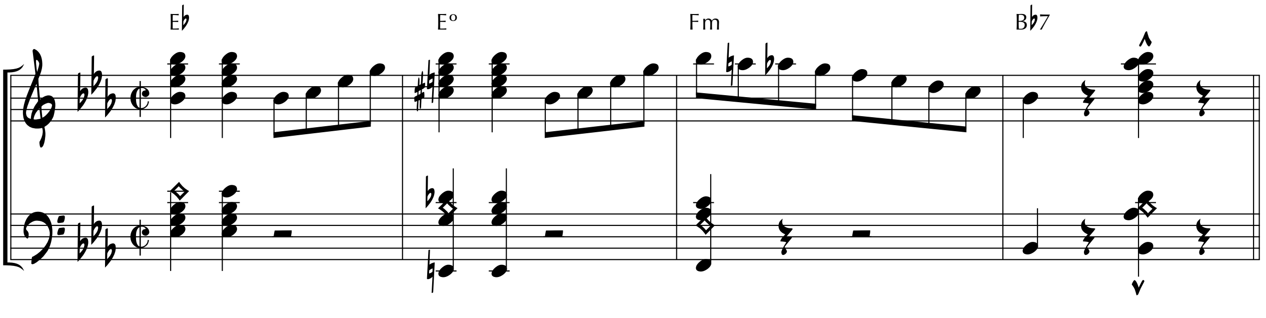
Key of F


F6
F♯°
Gm7
C9+5
C7

4. March, Polka

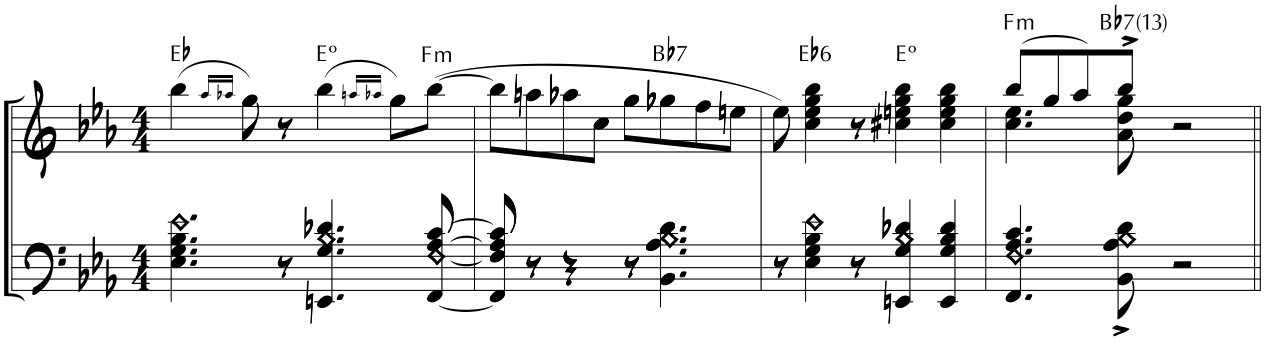
(any tune in bright 2)

Key of E♭



5. Bounce

Key of E♭

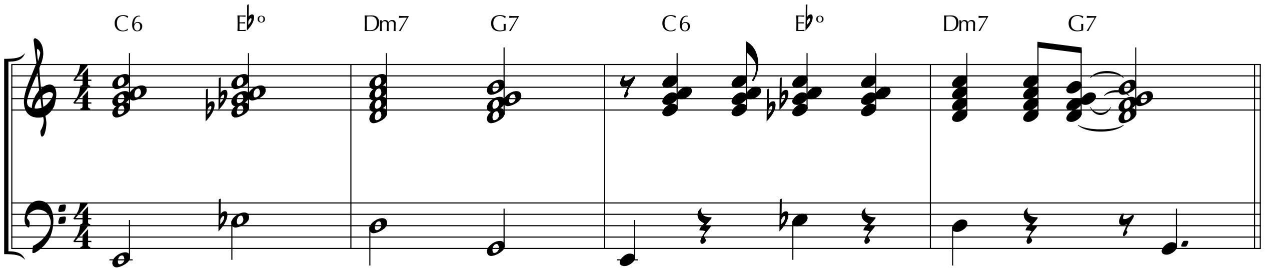

E♭
E°
Fm
B♭7
E♭6
E°
Fm
B♭7(13)

INTRODUCTIONS

Basic III

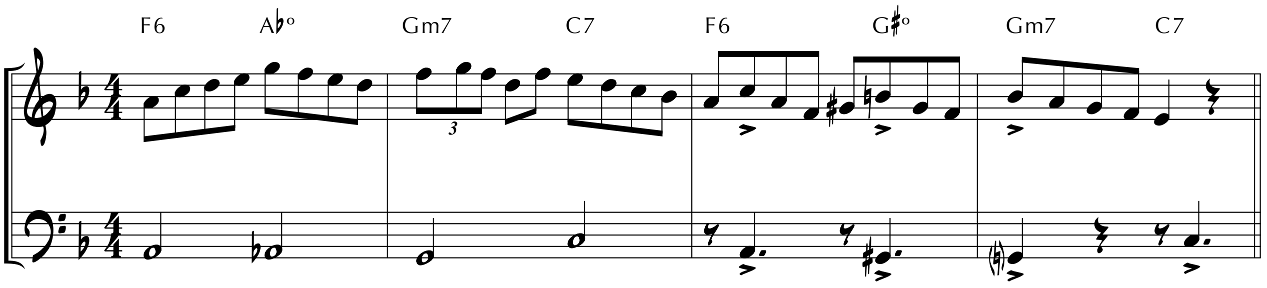
Bounce

Key of C


C6
E♭°
Dm7
G7
C6
E♭°
Dm7
G7

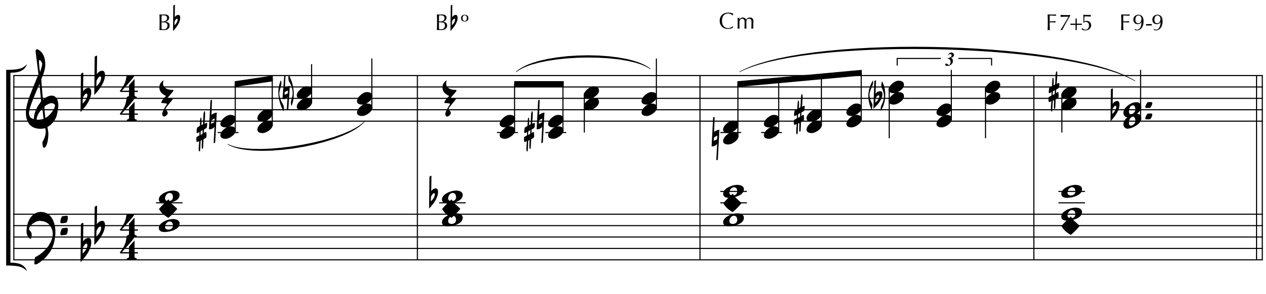
1. Medium to bright

Key of F


F6
A♭°
Gm7
C7
F6
G♯°
Gm7
C7
3

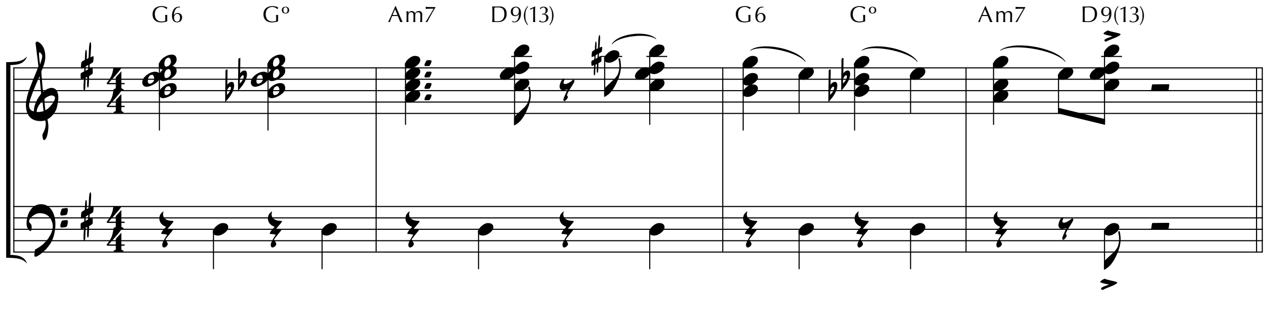
2. Slow

Key of B♭


B♭
B♭º
Cm
F7+5
F9-9
3

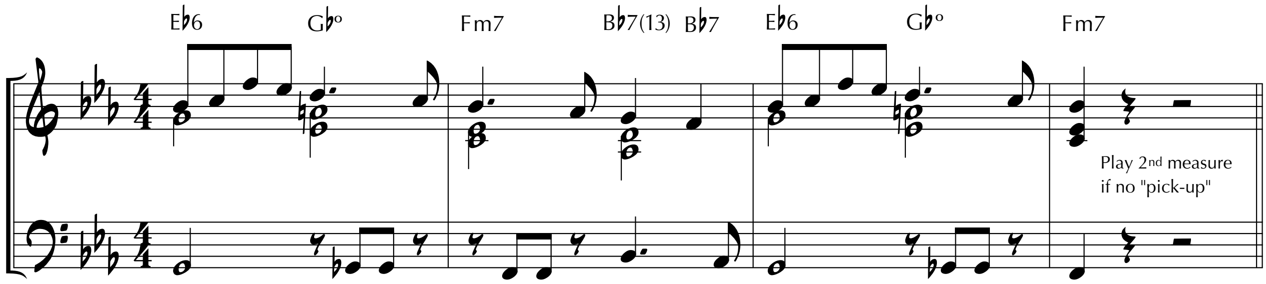
3. Bounce

Key of G


G6
Gº
Am7
D9(13)
G6
Gº
Am7
D9(13)

4. Slow

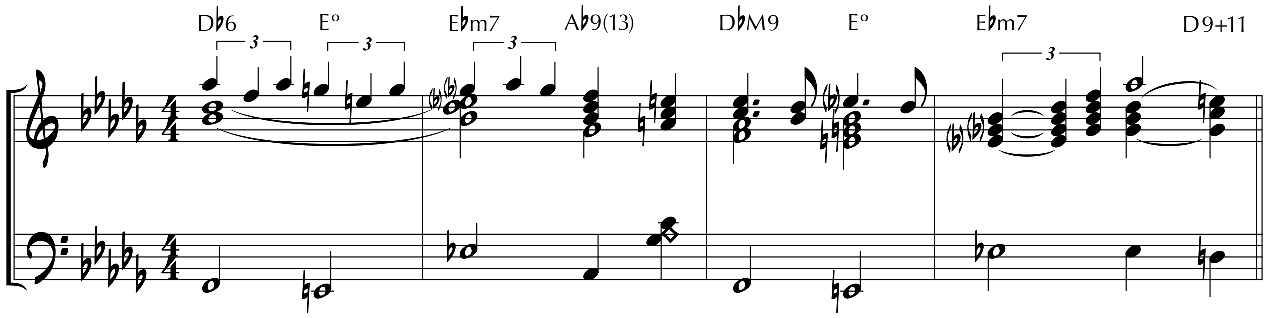
Key of E♭


E♭6
G♭º
Fm7
B♭7(13)
B♭7
E♭6
G♭º
Fm7

Play 2nd measure if no "pick-up"

5. Slow

Key of D♭

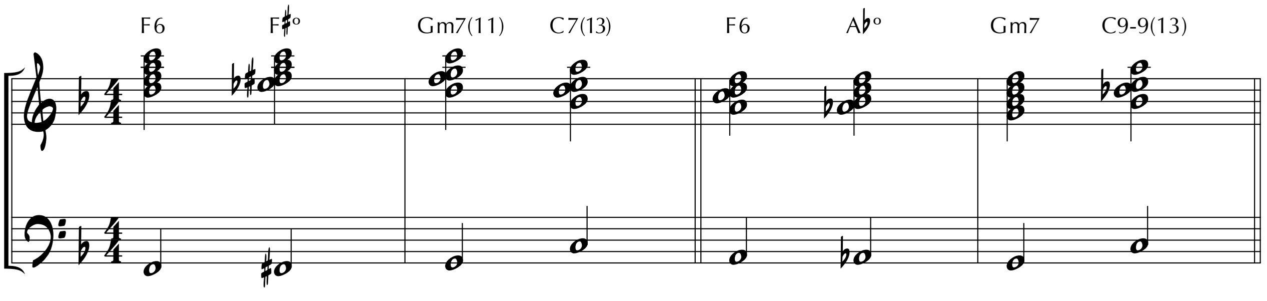

D♭6
Eº
E♭m7
A♭9(13)
D♭M9
Eº
E♭m7
D9+11
3
3
3
3

COMBINING BASICS

Basic II

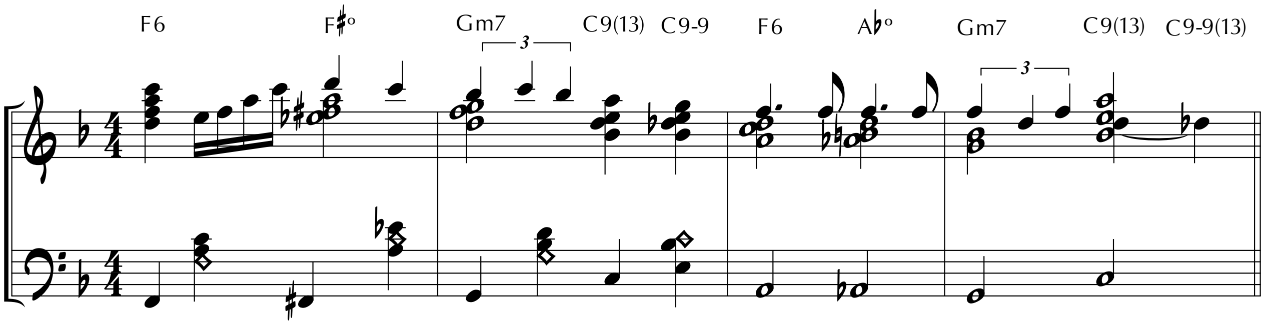
Basic III

Key of F


F6
F♯o
Gm7(11)
C7(13)
F6
A♭o
Gm7
C9-9(13)

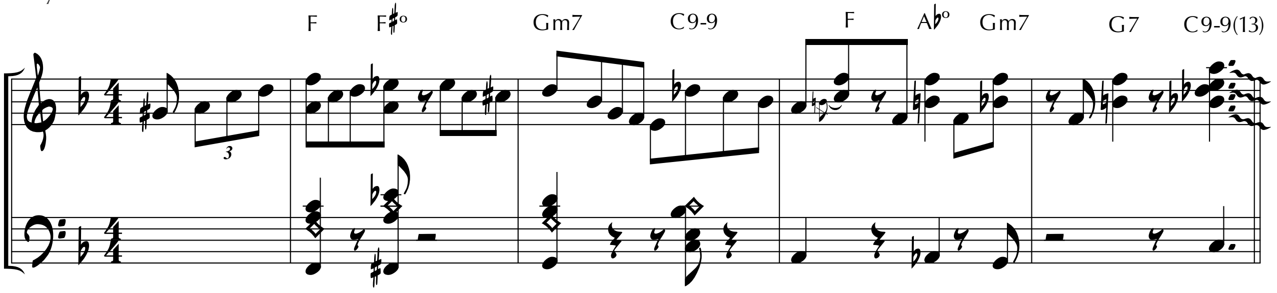
1. Slow

Key of F


F6
F♯o
Gm7
3
C9(13)
C9-9
F6
A♭o
Gm7
3
C9(13)
C9-9(13)

2. Bounce

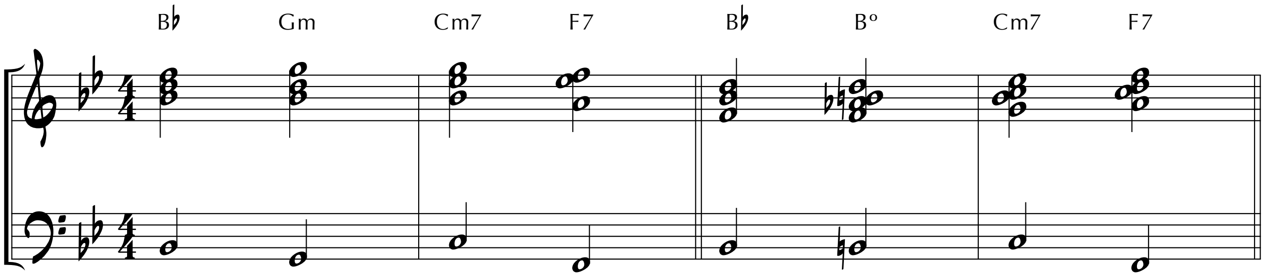
Key of F


3
F
F♯o
Gm7
C9-9
F
A♭o
Gm7
G7
C9-9(13)

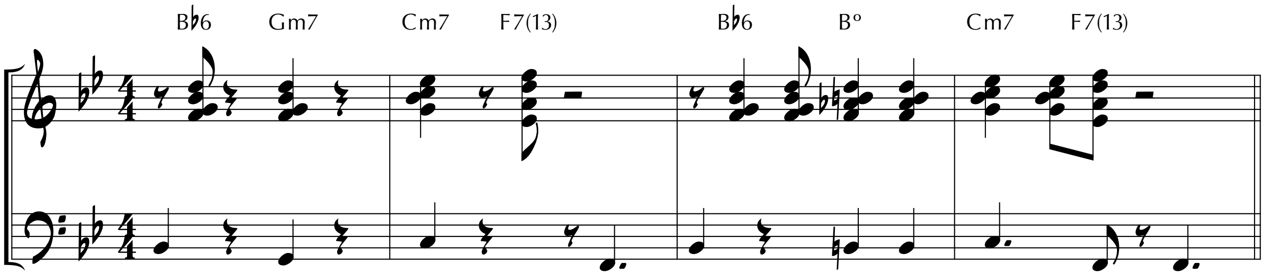
3. - Basic I

Basic II

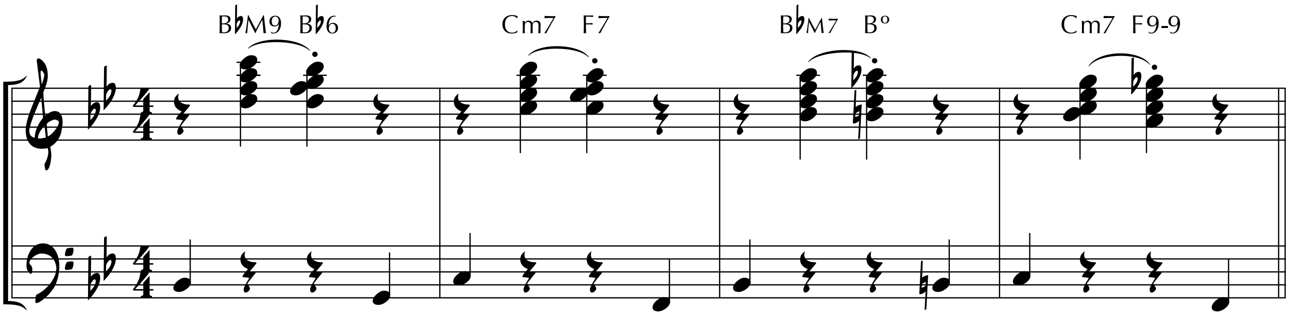
Key of B♭


B♭
Gm
Cm7
F7
B♭
B°
Cm7
F7

1. Bounce


B♭6
Gm7
Cm7
F7(13)
B♭6
B°
Cm7
F7(13)

2. Slow to medium


B♭M9
B♭6
Cm7
F7
B♭M7
B°
Cm7
F9-9

SUGGESTIONS TO TEACHERS AND ADVANCED STUDENTS

1

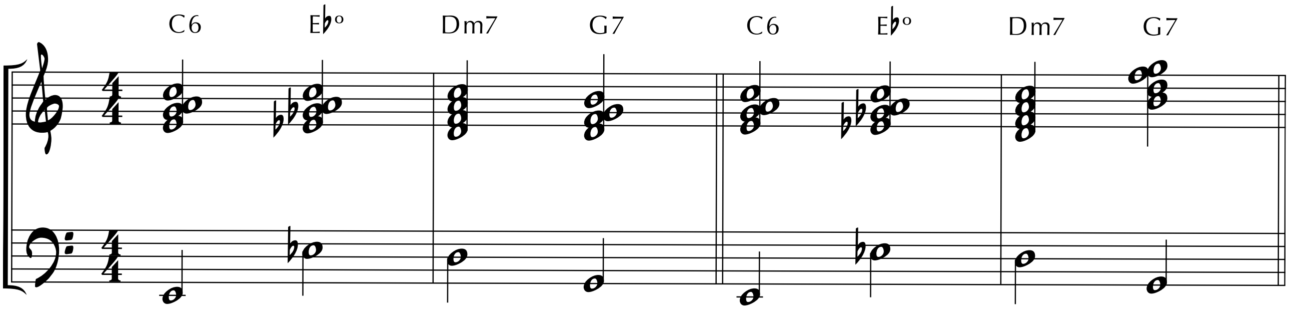
Use some individual variations, even in the earliest stages.

Basic III (*page 5*)

Really Basic, sounds like harmonic background.

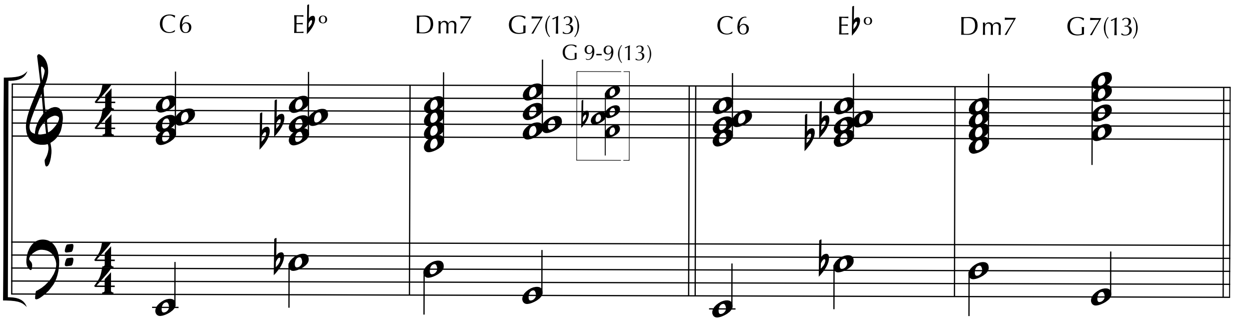
More melodic, using last chord from

Basic II (*page 3*)



More modern last chord, transposed from combined Basics (*page 6*) Basic III

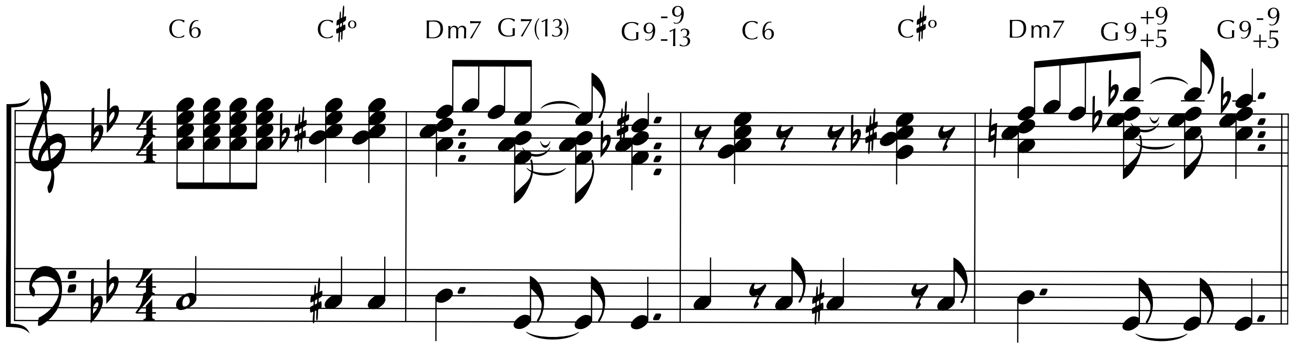
Another version. G melody with 13th support.



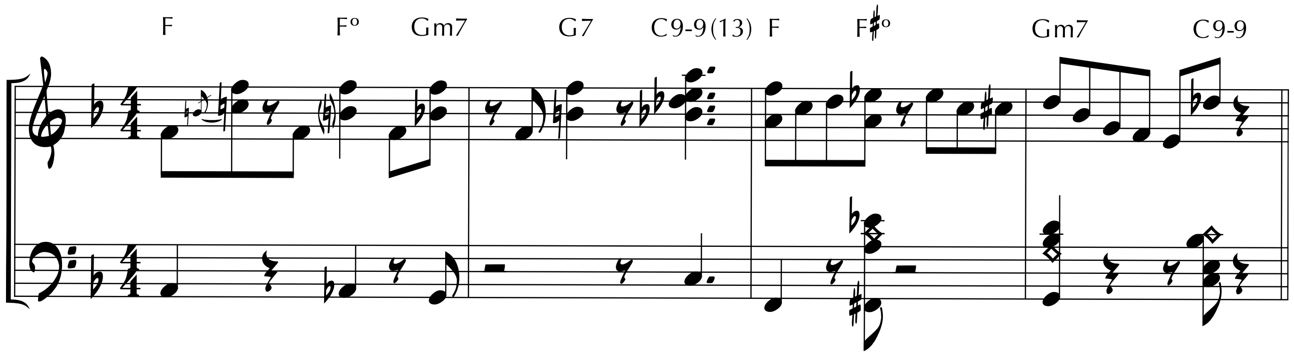
2

Play Introductions by reversing the measures. Play 3rd measure, 4th measure, 1st measure, 2nd measure. This version leads to a G melody note - the original to an E (*page 4*) - exercise 2.

1. Slow Bounce


C6
C♯°
Dm7
G7(13)
G9 -9 -13
C6
C♯°
Dm7
G9 +9 +5
G9 -9 +5

2. Bounce (*page* 6) Slightly altered


F
F°
Gm7
G7
C9-9(13)
F
F♯°
Gm7
C9-9

3

The best way to prove that any successful performance was not “just lucky” is to repeat it.
In practice all introductions should be repeated at least four times.

4

Exploit combinations of basics.

Refer to Page 6 for examples of the following:

II and III I and II

Other combinations are:

II and I IIII and I

III and I IIII and I

5

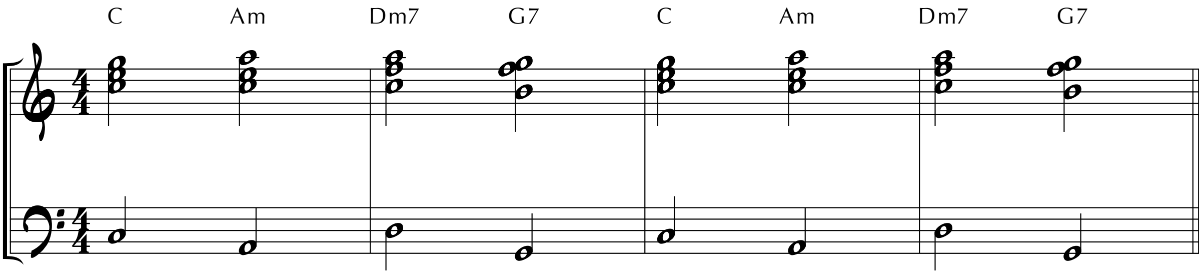
Make basics “grow” by generally altering the rhythmic harmonic or melodic material.

The examples on the following page are intended to stimulate the student in helping him to create his own introductions. These examples, however, may also be used as written; they are especially useful for those who find the preceding introductions too difficult.

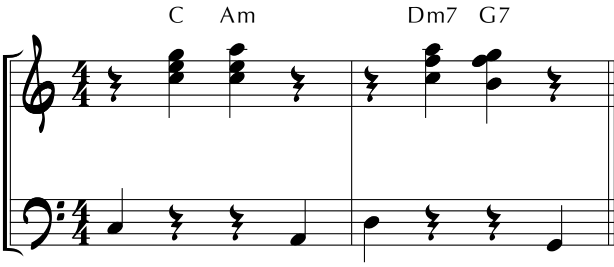
RHYTHMIC “GROWTH”

Rhythmic “growth”means playing the same notes or chords in a more interesting pattern, or gaining in motion by playing a chord two or more times instead of only once, as shown in the basic.

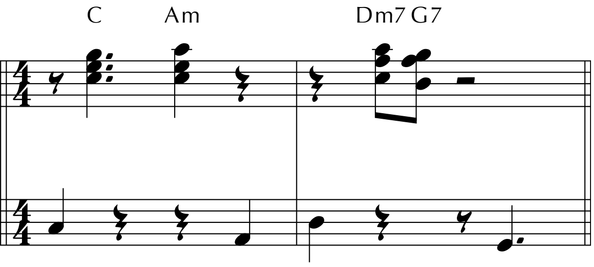
Basic I


C
Am
Dm7
G7
C
Am
Dm7
G7

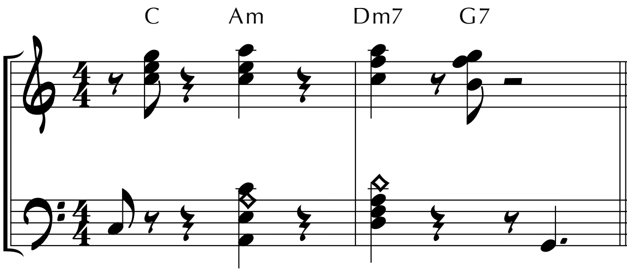
1.



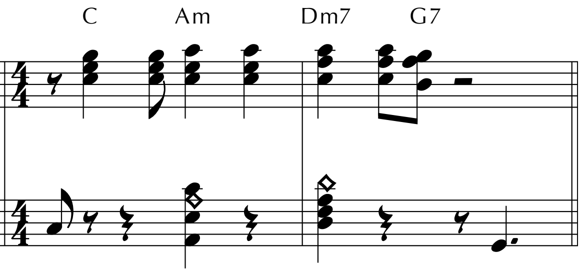
2. Bounce



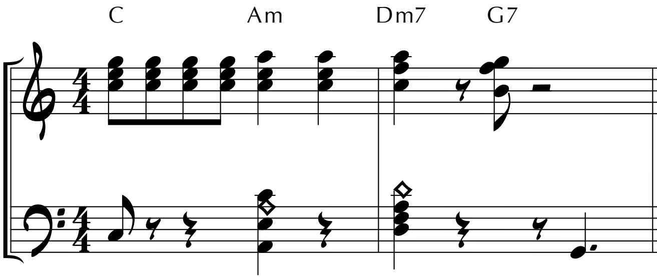
3. Bounce



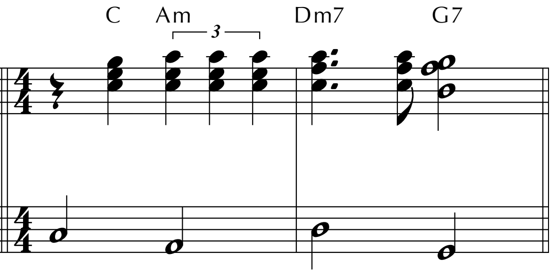
4. Bounce



5.



6. Ballad



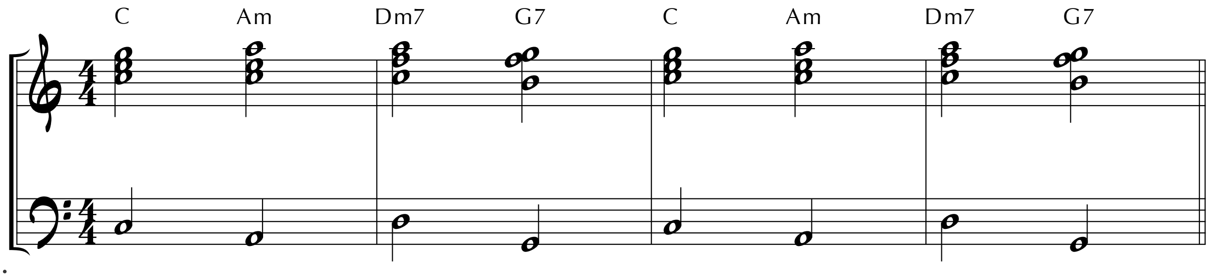
The above two-measure patterns may be repeated or combined in any order. They should also be transposed to other keys.

HARMONIC “GROWTH”

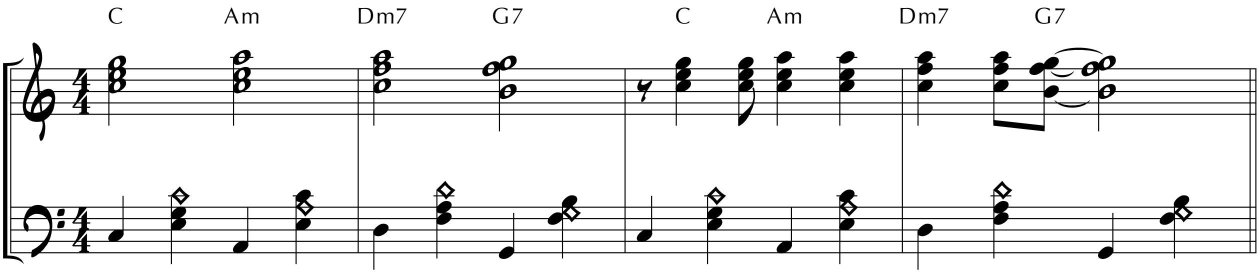
Basic I

Harmonic “growth” means increasing tension without changing the quality or root of the chords (One of the rhythmic patterns is included)

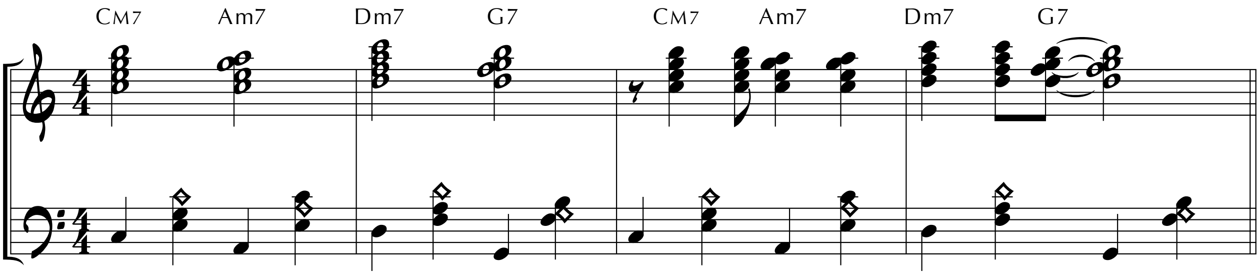
Basic I


C
Am
Dm7
G7
C
Am
Dm7
G7

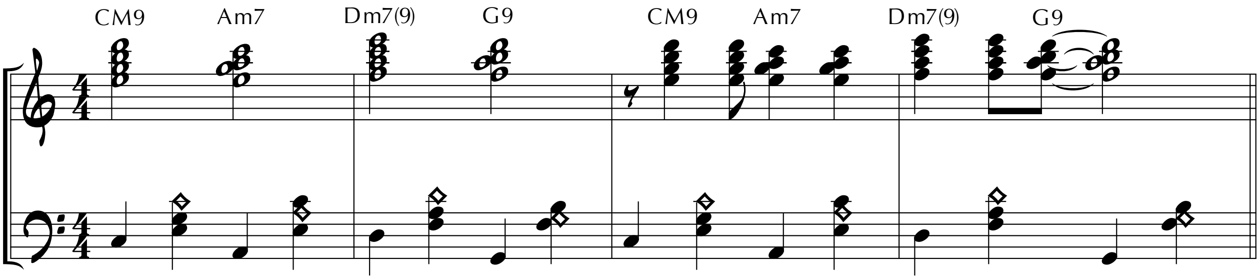
1.


C
Am
Dm7
G7
C
Am
Dm7
G7

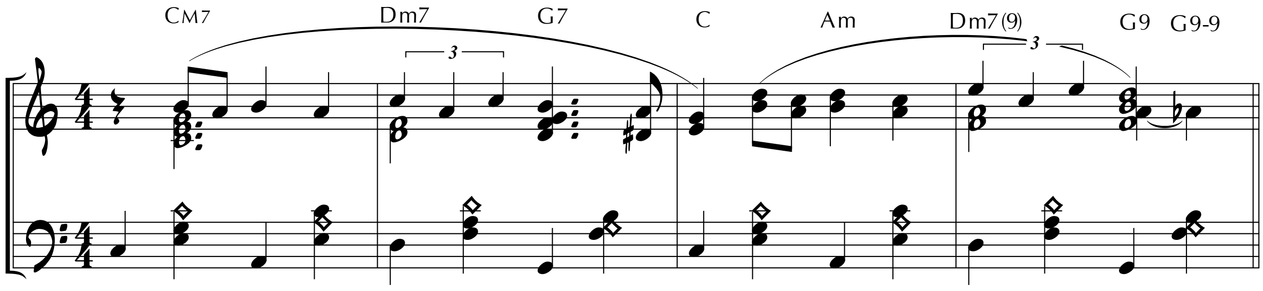
2.


CM7
Am7
Dm7
G7
CM7
Am7
Dm7
G7

3.

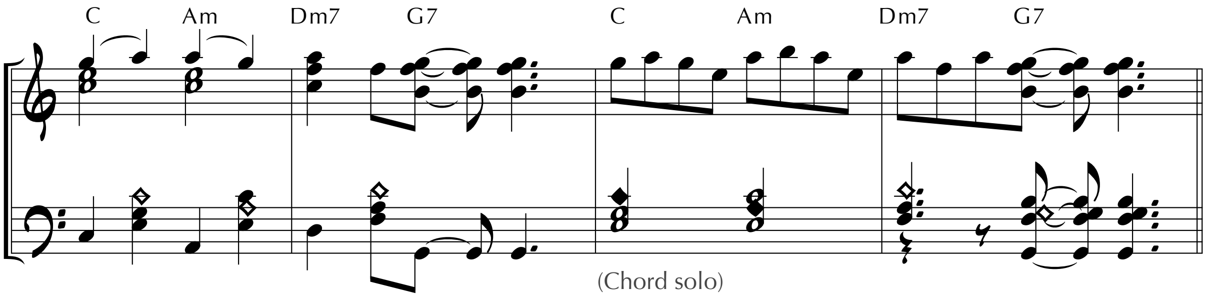

CM9
Am7
Dm7(9)
G9
CM9
Am7
Dm7(9)
G9

4. Ballad


CM7
Dm7
G7
C
Am
Dm7(9)
G9
G9-9
3
3

11

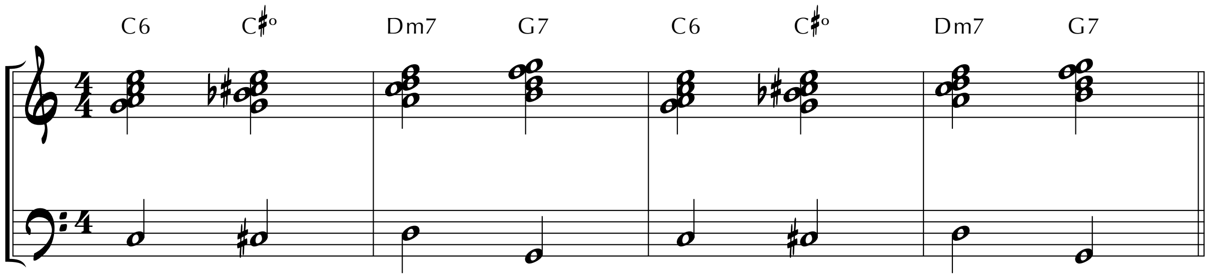
4. Bounce


C
Am
Dm7
G7
C
Am
Dm7
G7
(Chord solo)

RHYTHMIC "GROWTH"

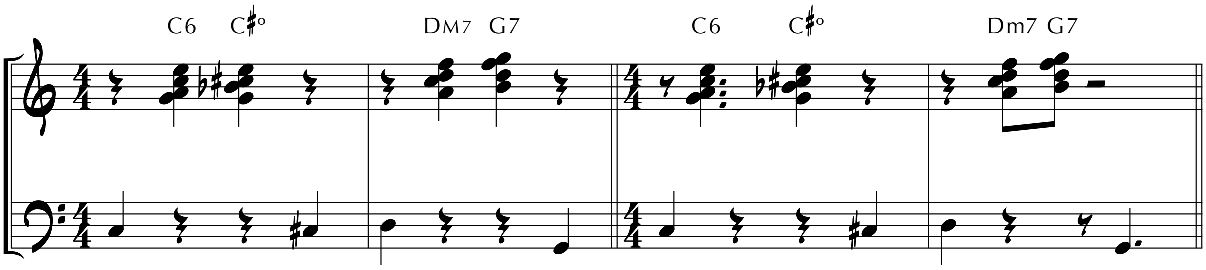
Basic II

Basic II


C6
C♯°
Dm7
G7
C6
C♯°
Dm7
G7

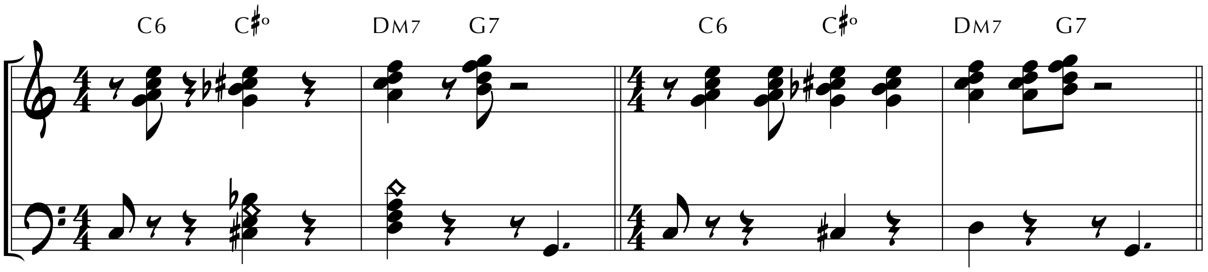
1.

2. Bounce


C6
C♯°
DM7
G7
C6
C♯°
Dm7
G7

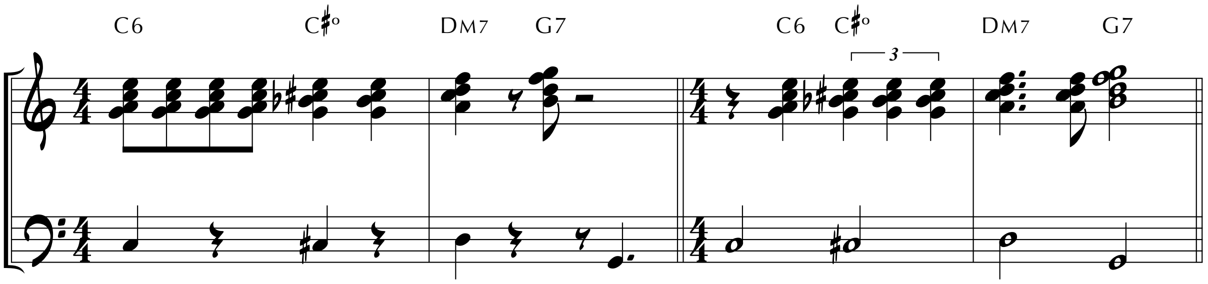
3. Bounce

4. Bounce


C6
C♯o
DM7
G7
C6
C♯o
DM7
G7

5.

6. Ballad

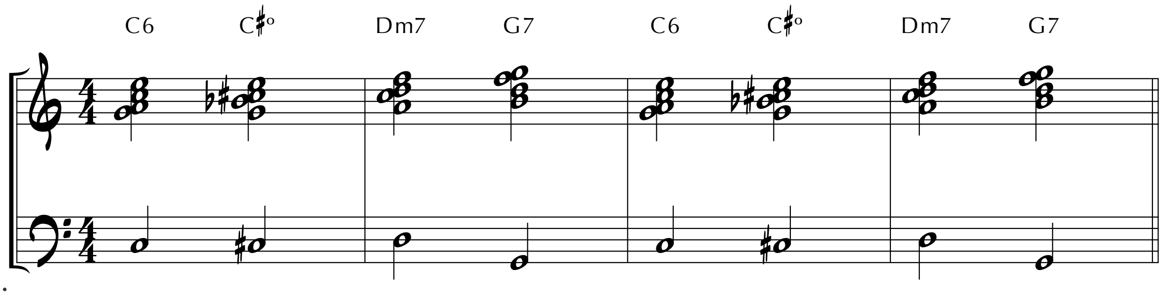

C6
C♯o
DM7
G7
C6
C♯o
3
DM7
G7

HARMONIC “GROWTH”

Basic II

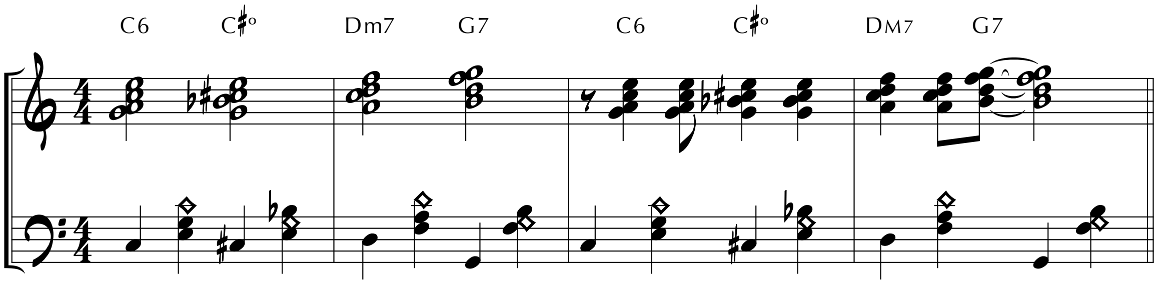
(Including one of the rhythmic patterns.)

Basic II

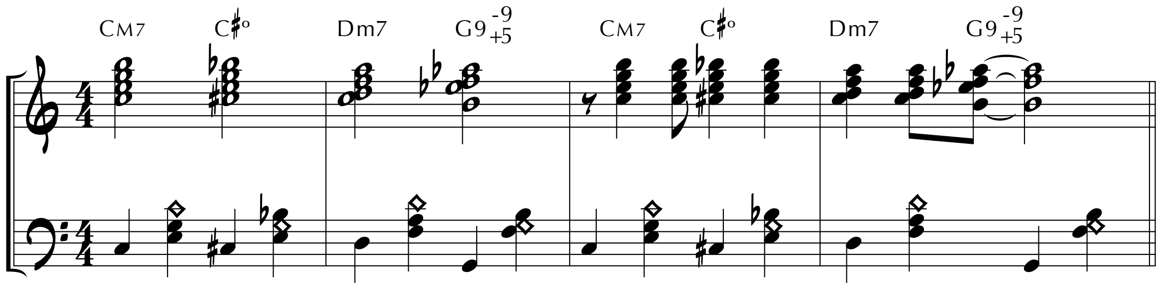

C6
C♯o
Dm7
G7
C6
C♯o
Dm7
G7

1.

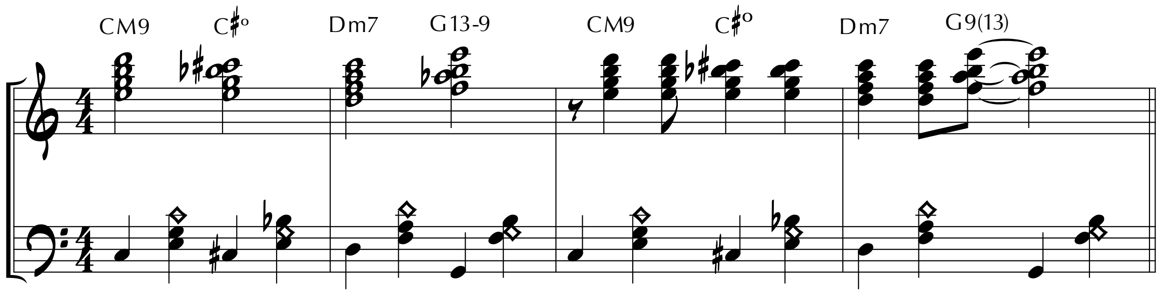
Bounce


C6
C♯o
Dm7
G7
C6
C♯o
DM7
G7

2. Bounce

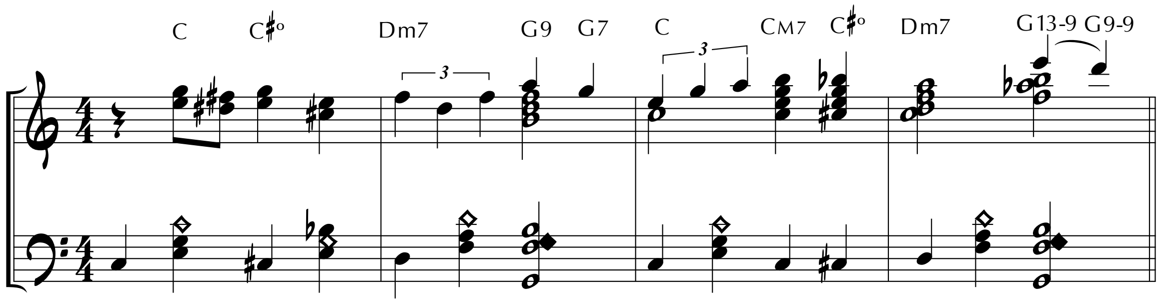

CM7
C♯o
Dm7
G9 -9 +5
CM7
C♯o
Dm7
G9 -9 +5

3. Bounce

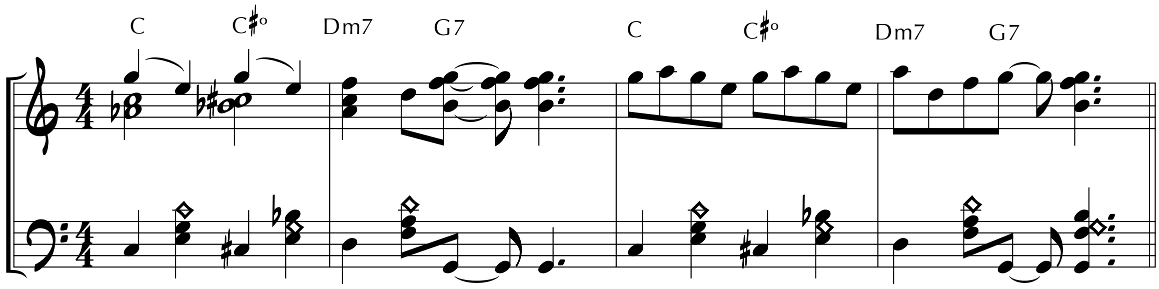

CM9
C♯o
Dm7
G13-9
CM9
C♯o
Dm7
G9(13)

Developing melody by using nearby chord or scale tones.

4. Ballad


C
C♯o
Dm7
3
G9
G7
C
3
CM7
C♯o
Dm7
G13-9
G9-9

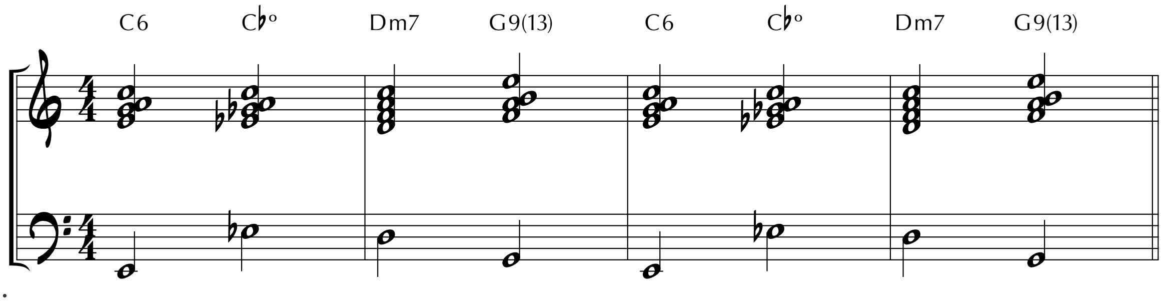
5. Bounce


C
C♯o
Dm7
G7
C
C♯o
Dm7
G7

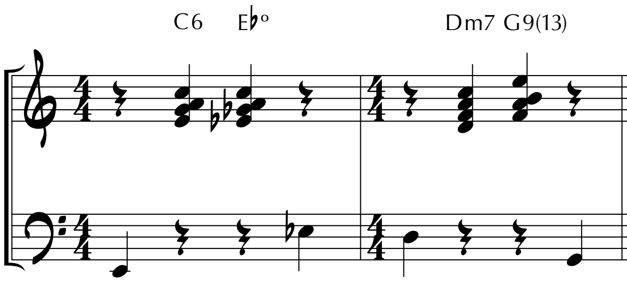
RHYTHMIC “GROWTH”

Basic III

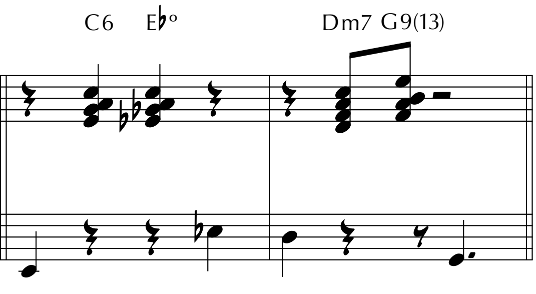
Basic III


C6
C♭°
Dm7
G9(13)
C6
C♭°
Dm7
G9(13)

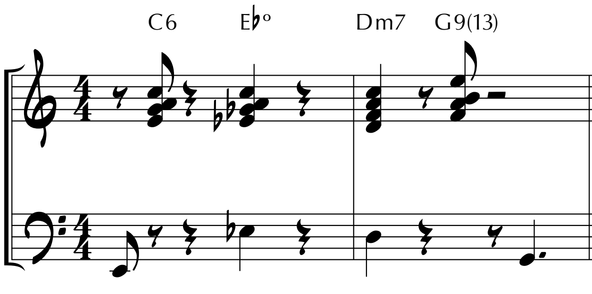
1.


C6
E♭°
Dm7 G9(13)

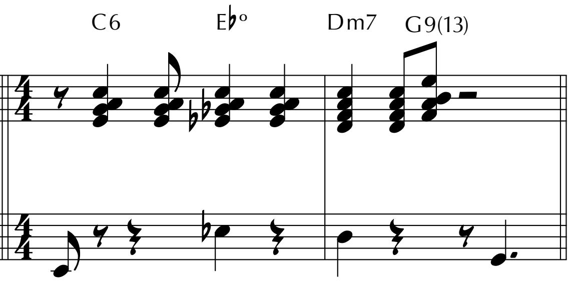
2.


C6
E♭°
Dm7 G9(13)

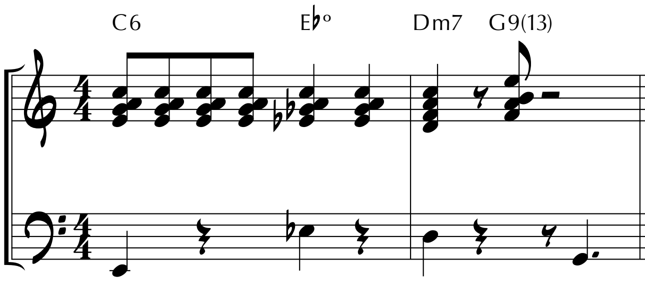
3. Bounce


C6
E♭°
Dm7
G9(13)

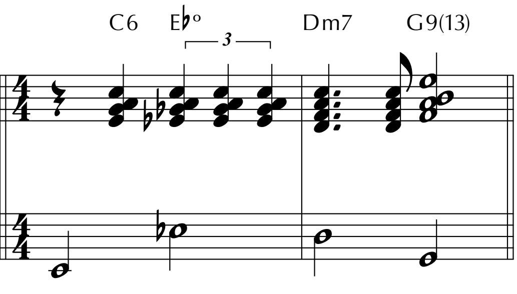
4. Bounce


C6
E♭°
Dm7
G9(13)

5.


C6
E♭°
Dm7
G9(13)

6. Ballad


C6
E♭°
3
Dm7
G9(13)

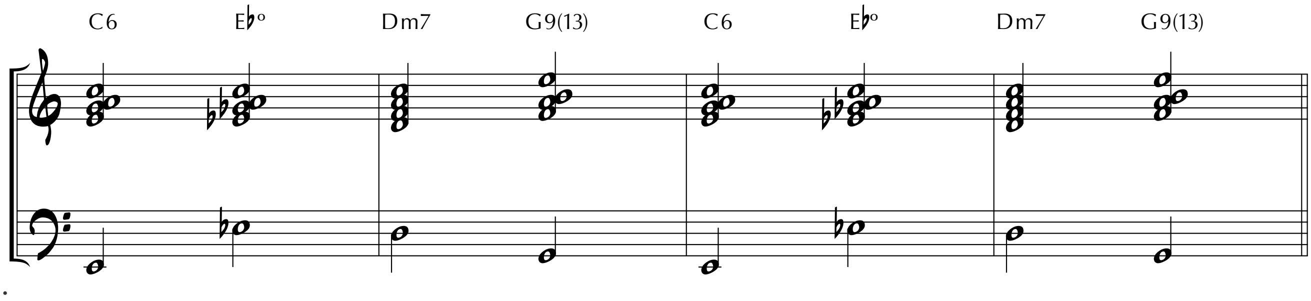
Suggestion: Apply the above rhythmic patterns to the B♭ “slow to medium” example on *page 7*.

HARMONIC "GROWTH"

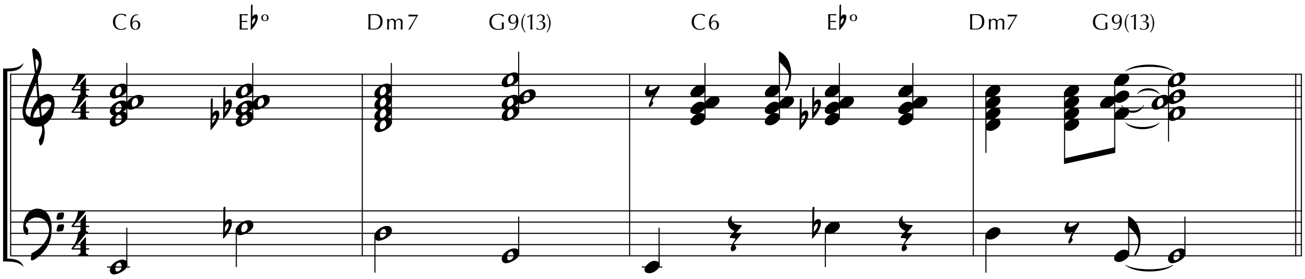
Basic III

(Including one of the rhythmic patterns.)

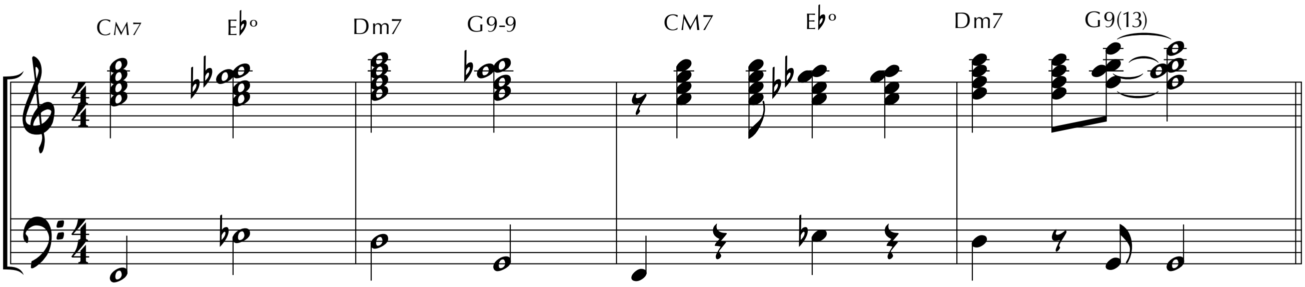
Basic III


C6
E♭°
Dm7
G9(13)
C6
E♭°
Dm7
G9(13)

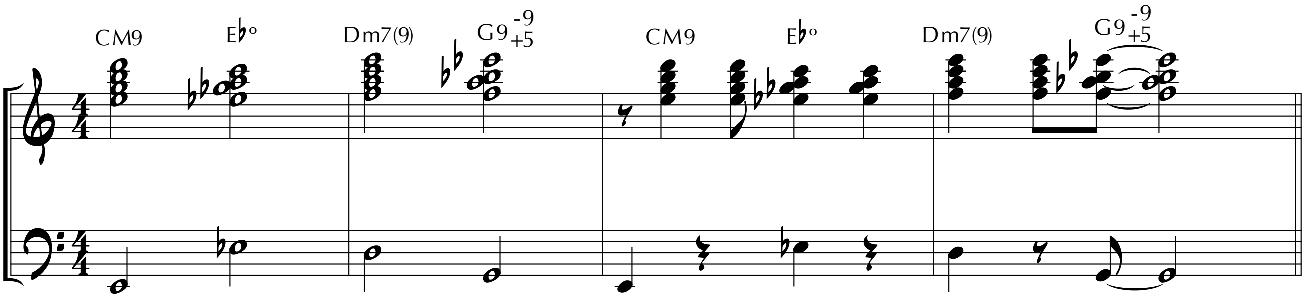
1. **Bounce**


C6
E♭°
Dm7
G9(13)
C6
E♭°
Dm7
G9(13)

2. **Bounce**

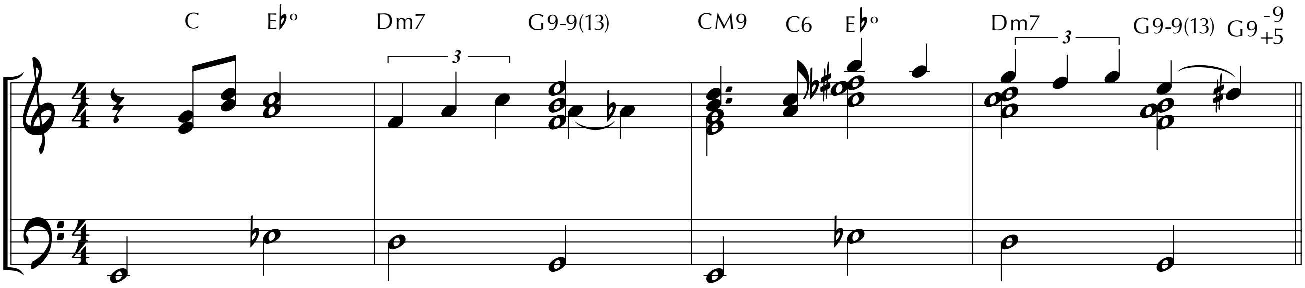

CM7
E♭°
Dm7
G9-9
CM7
E♭°
Dm7
G9(13)

3. **Bounce**

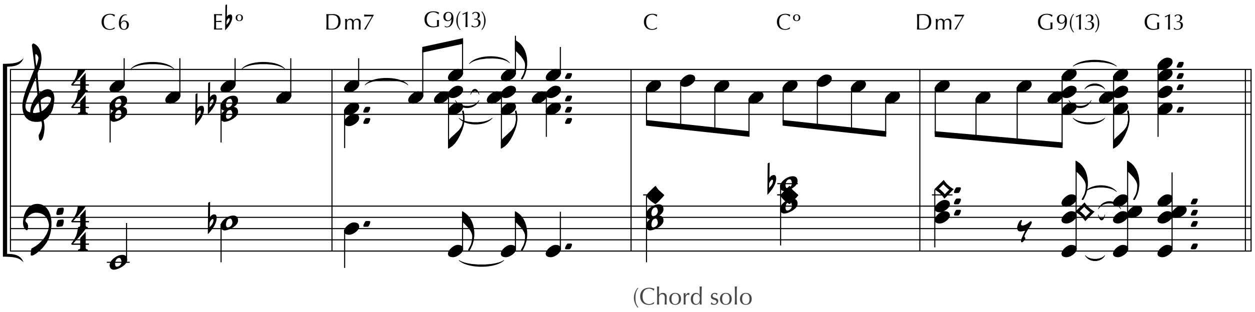

CM9
E♭°
Dm7(9)
G9 -9 +5
CM9
E♭°
Dm7(9)
G9 -9 +5

Developing melody by using nearby chord or scale tones.

4. Ballad

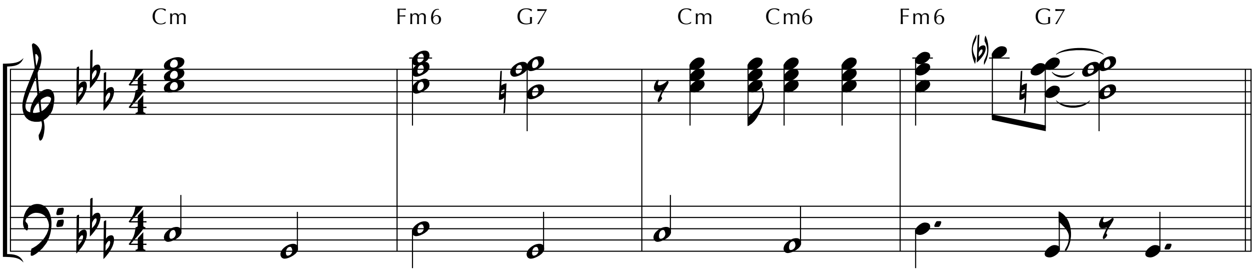

C
E♭°
Dm7
G9-9(13)
CM9
C6
E♭°
Dm7
G9-9(13)
G9 -9 +5
3
3

5. Bounce

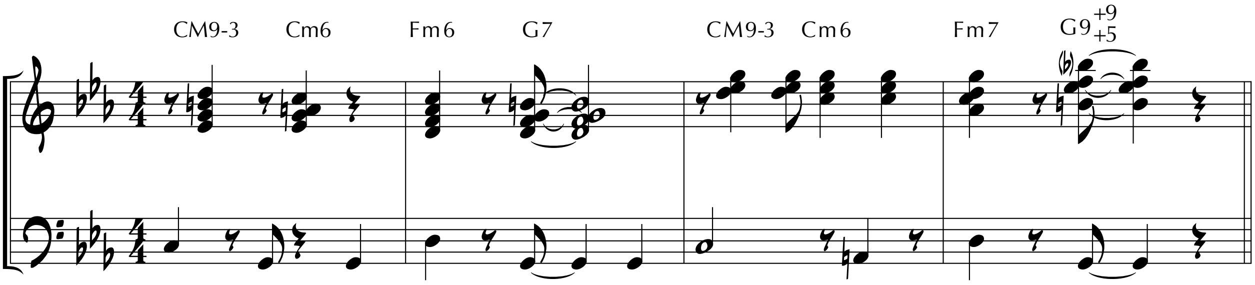

C6
E♭°
Dm7
G9(13)
C
C°
Dm7
G9(13)
G13
(Chord solo

MINOR INTRODUCTIONS

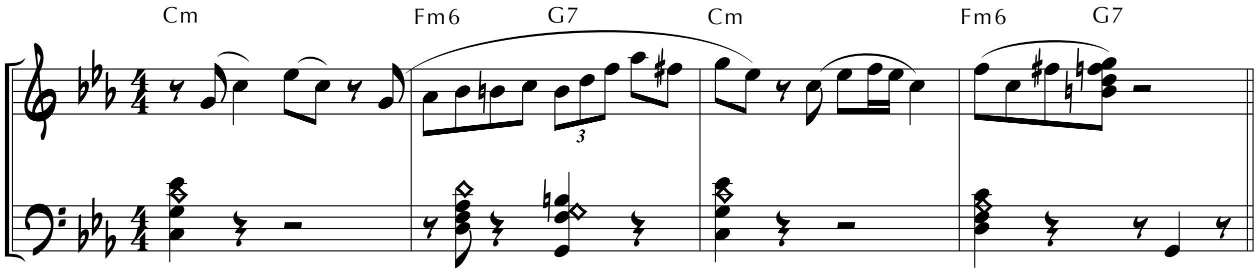
Basic


Cm
Fm6
G7
Cm
Cm6
Fm6
G7

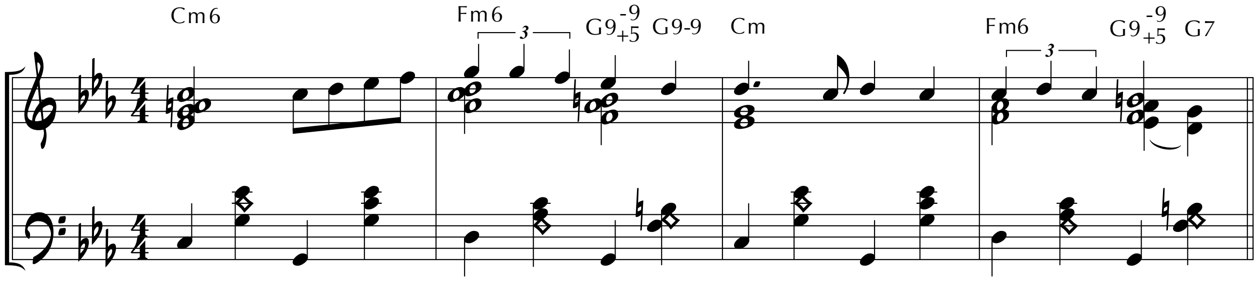
1. Bounce


CM9-3
Cm6
Fm6
G7
CM9-3
Cm6
Fm7
G9 +9 +5

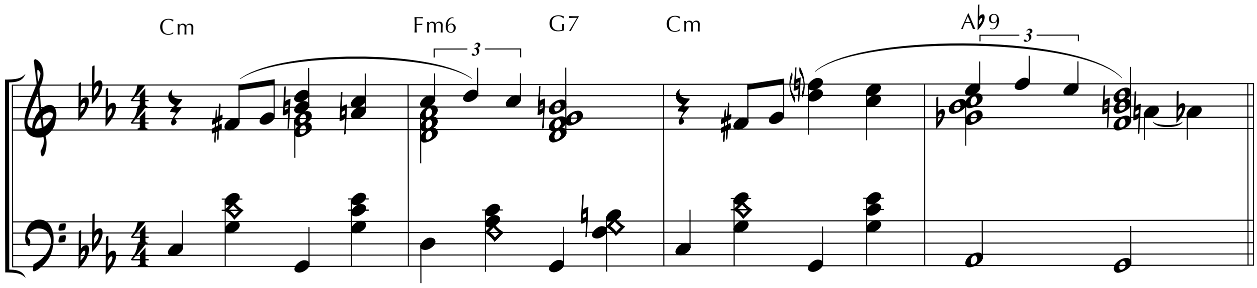
2. Bounce


Cm
Fm6
G7
Cm
Fm6
G7
3

3. Ballad


Cm6
Fm6
3
G9 -9 +5
G9-9
Cm
Fm6
3
G9 -9 +5
G7

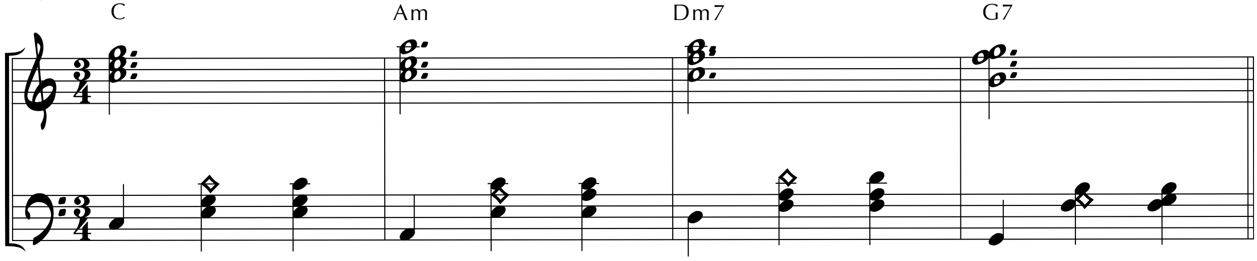
4.


Cm
Fm6
3
G7
Cm
A♭9
3

WALTZ INTRODUCTIONS

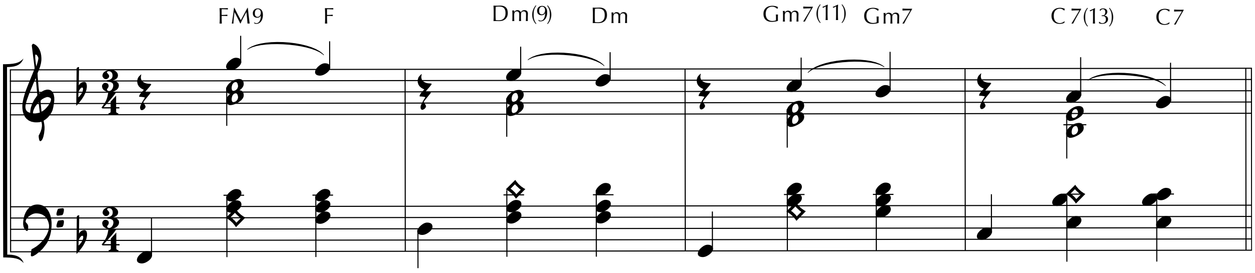
Basic

Key of C



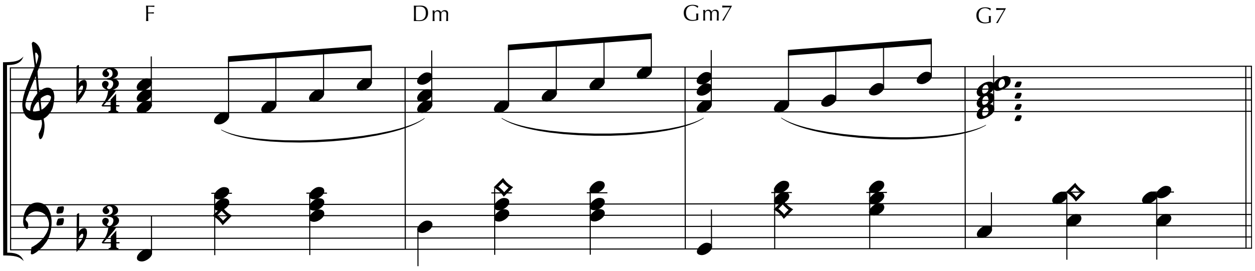
Key of F

1.


FM9
F
Dm(9)
Dm
Gm7(11)
Gm7
C7(13)
C7

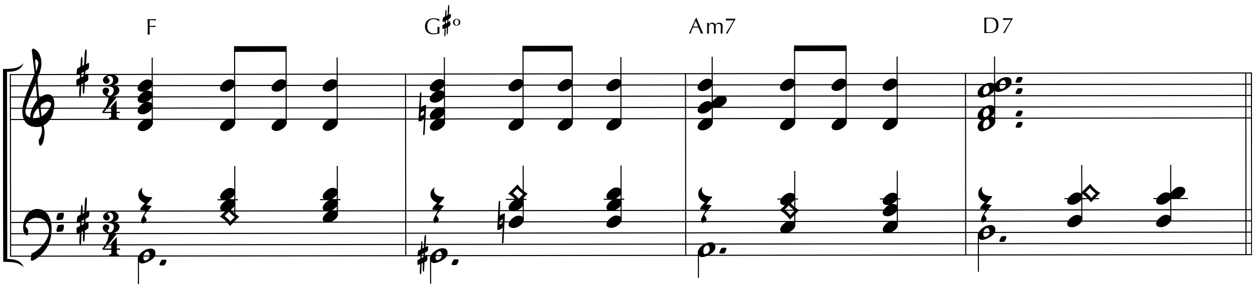
Key of F

2.



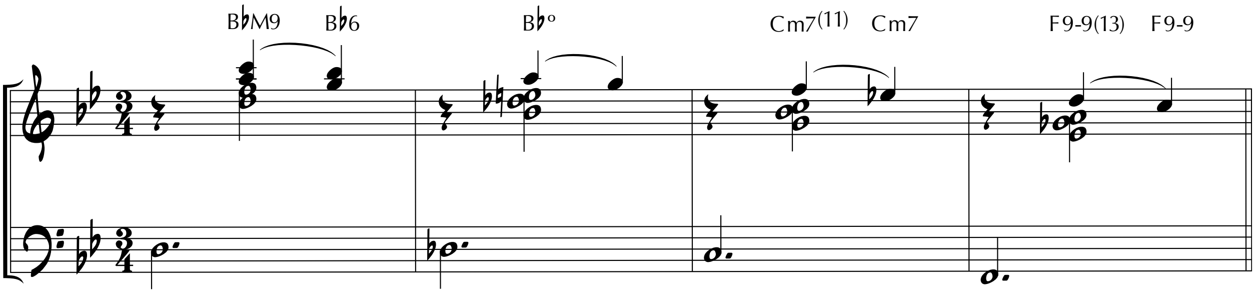
Key of G

3.



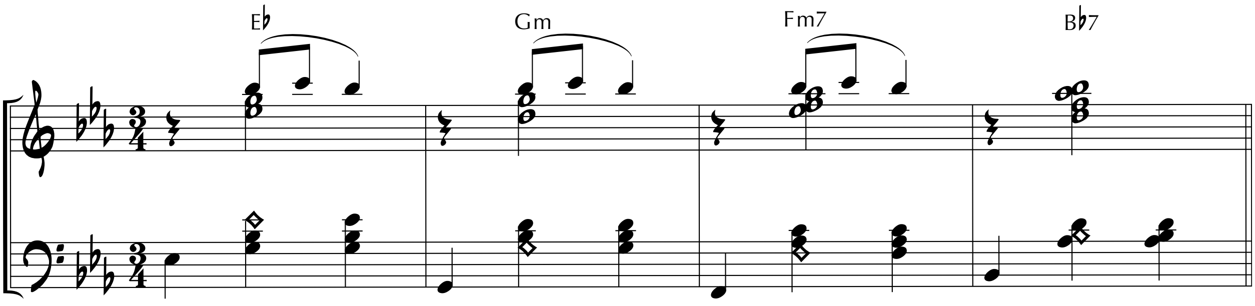
Key of B♭

4.


B♭M9
B♭6
B♭°
Cm7(11)
Cm7
F9-9(13)
F9-9

Key of E♭

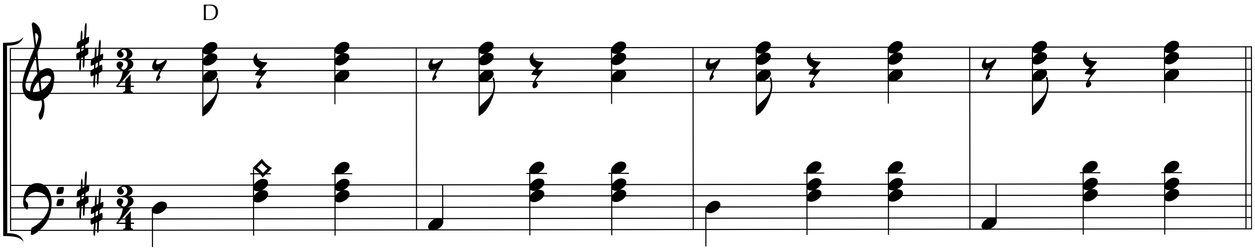
5.



Viennese Waltz

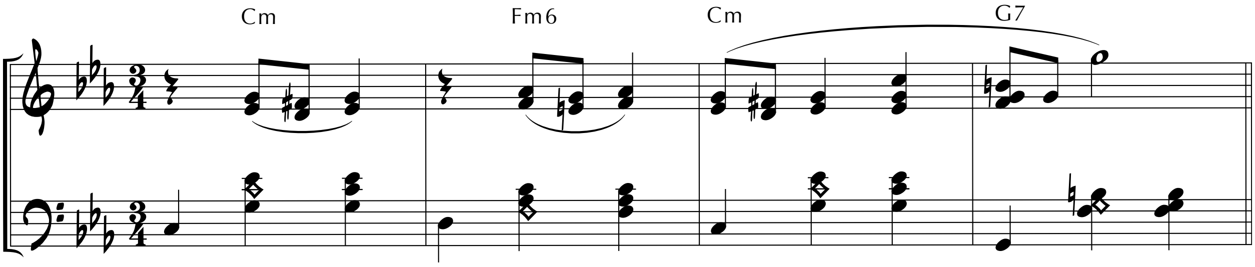
Key of D

6.



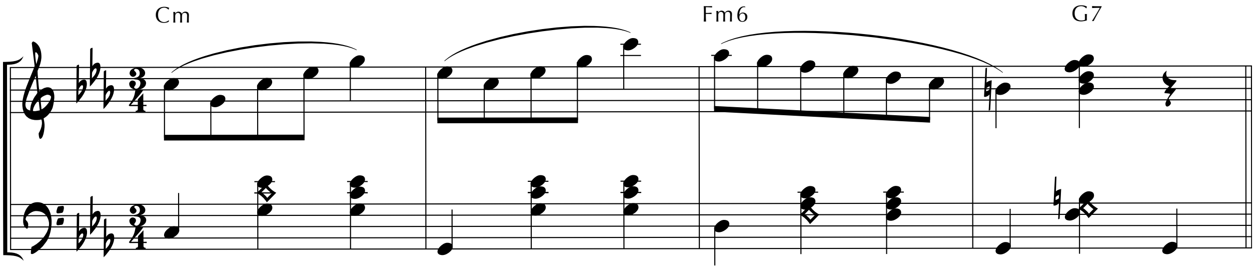
WALTZ INTRODUCTIONS IN MINOR

1.



Bright

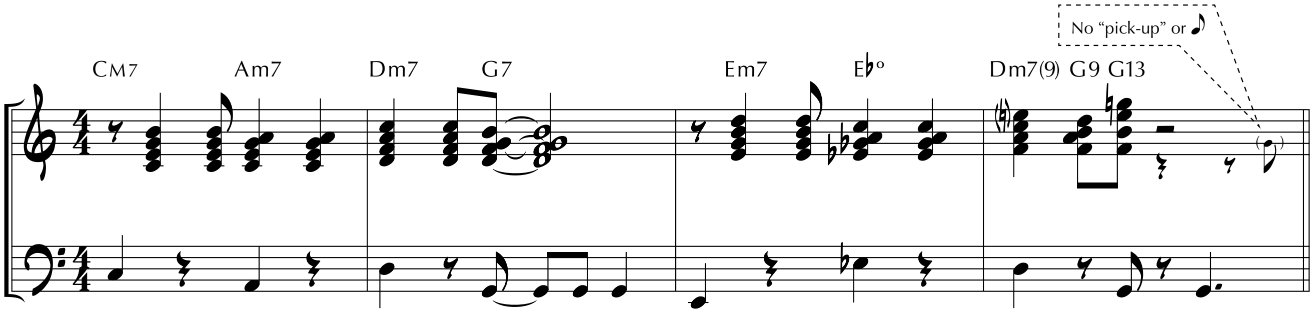
2.



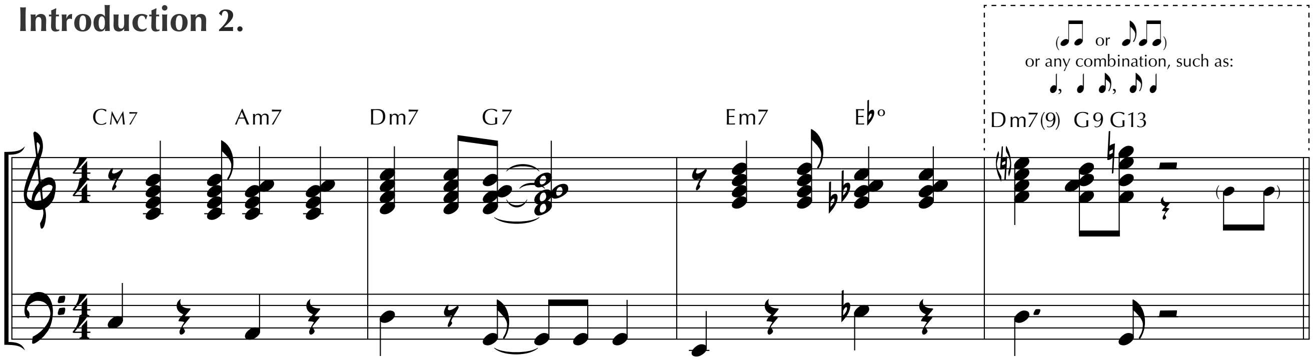
THE “PICK-UP”

When a tune begins with a “Pick-up”, the introduction should be adjusted to allow room for it.

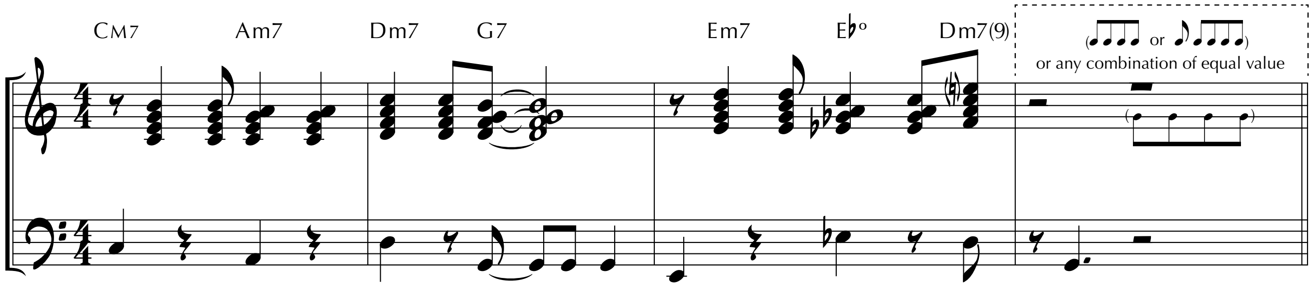
Introduction 1.


No “pick-up” or ♪
CM7
Am7
Dm7
G7
Em7
E♭°
Dm7(9)
G9
G13

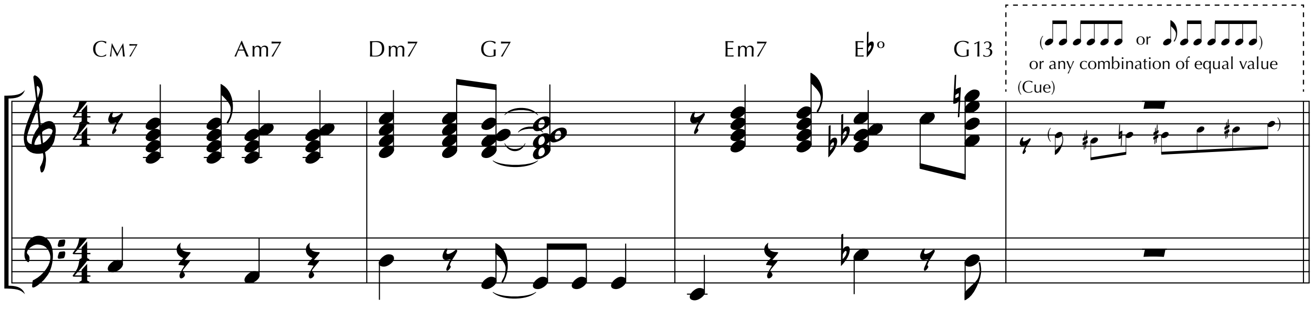
Introduction 2.


(♩♩ or ♪♩♩)
or any combination, such as:
♩., ♩ ♪., ♪♩
CM7
Am7
Dm7
G7
Em7
E♭°
Dm7(9)
G9
G13

Introduction 3.


(♩♩♩♩ or ♪♩♩♩♩)
or any combination of equal value
CM7
Am7
Dm7
G7
Em7
E♭°
Dm7(9)

Introduction 4.

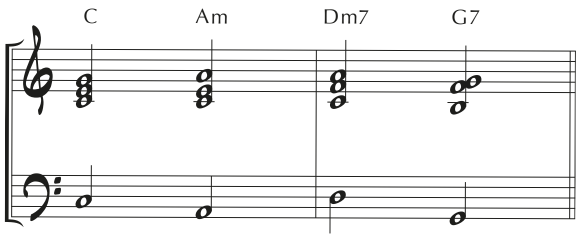

(♩♩♩♩♩ or ♪♩♩♩♩♩)
or any combination of equal value
(Cue)
CM7
Am7
Dm7
G7
Em7
E♭°
G13

TURN-AROUNDS

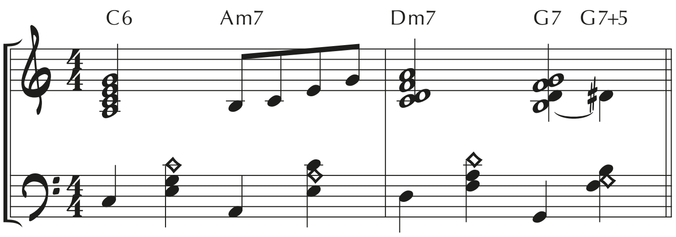
On Basics I , II and III

Turn-arounds are, in effect, two-measure introductions.
They can be made four measures by repeating,extending or combining.

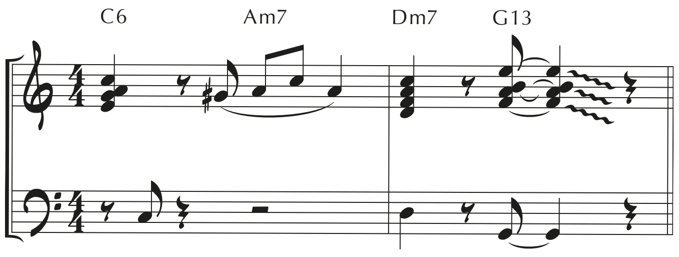
Basic I



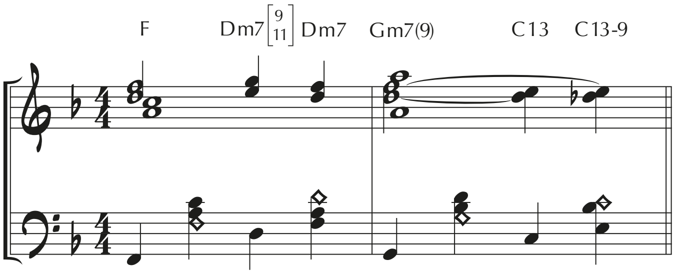
1. Slow


C6
Am7
Dm7
G7
G7+5

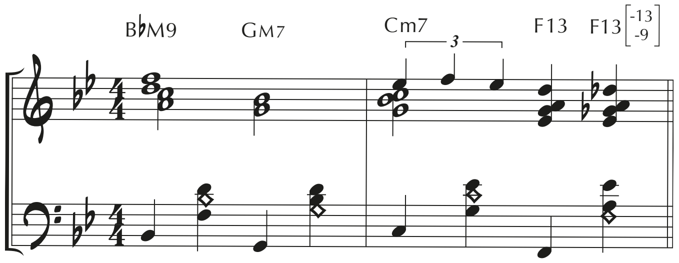
2. Bounce


C6
Am7
Dm7
G13

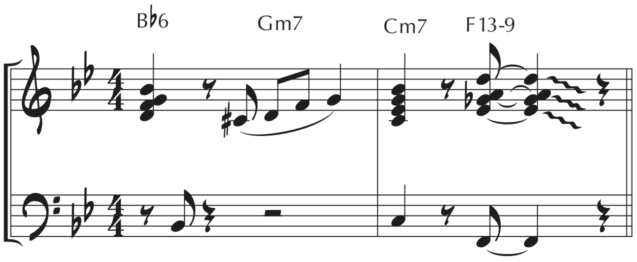
3. Slow


F
Dm7 9 11
Dm7
Gm7(9)
C13
C13-9

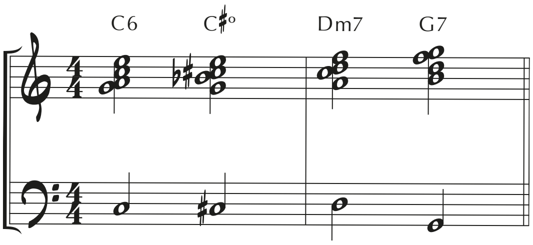
4. Slow


B♭M9
GM7
Cm7
3
F13
F13 -13 -9

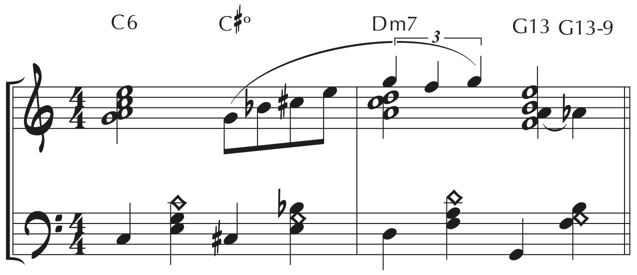
5. Bounce


B♭6
Gm7
Cm7
F13-9

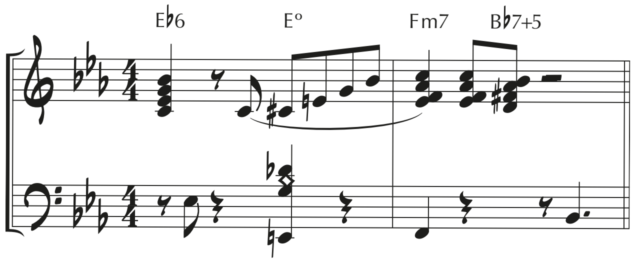
Basic II



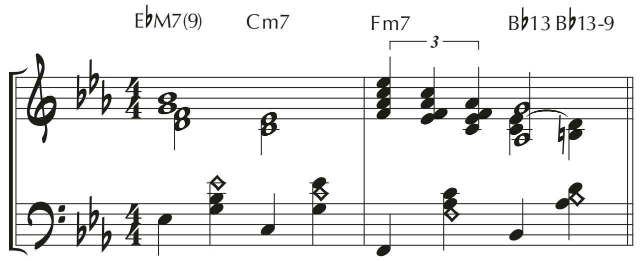
1. Slow


C6
C♯°
Dm7
3
G13
G13-9

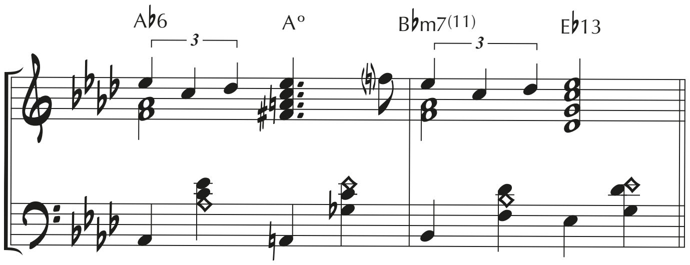
2. Bounce



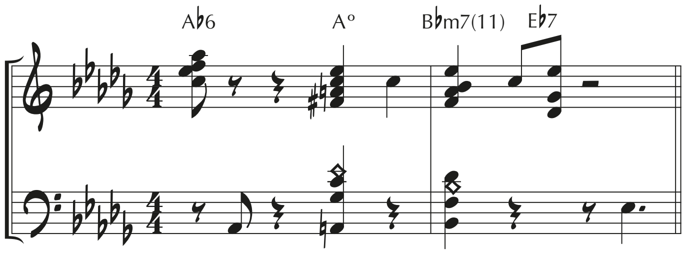
3. Slow


E♭M7(9)
Cm7
Fm7
3
B♭13 B♭13-9

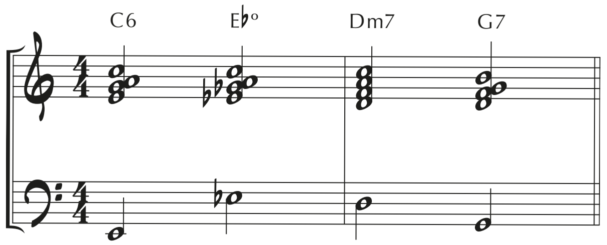
4. Slow


A♭6
3
A°
B♭m7(11)
3
E♭13

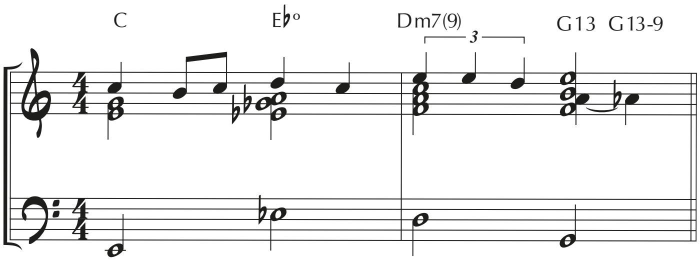
5. Bounce


A♭6
A°
B♭m7(11)
E♭7

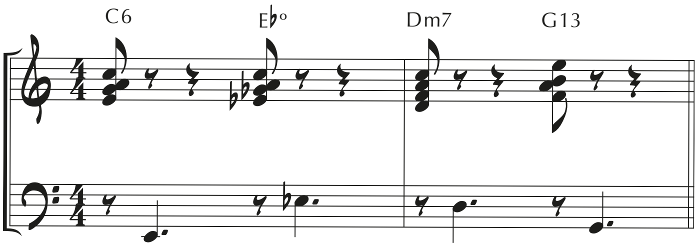
Basic III



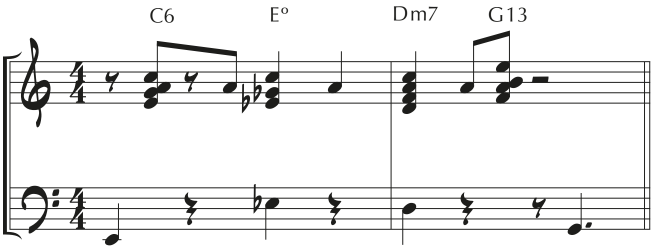
1. Slow


C
E♭°
Dm7(9)
3
G13 G13-9

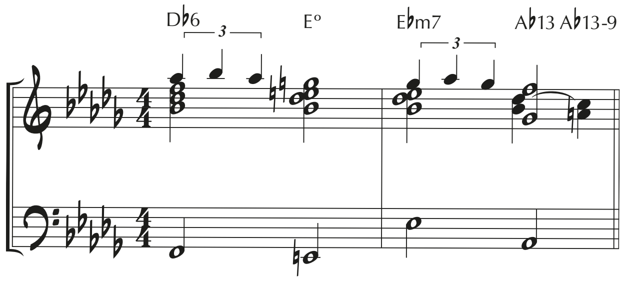
2. Bounce



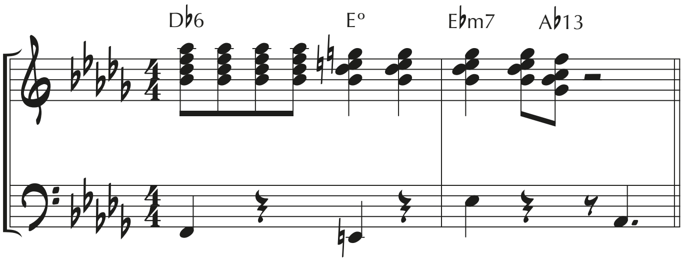
3. Bounce



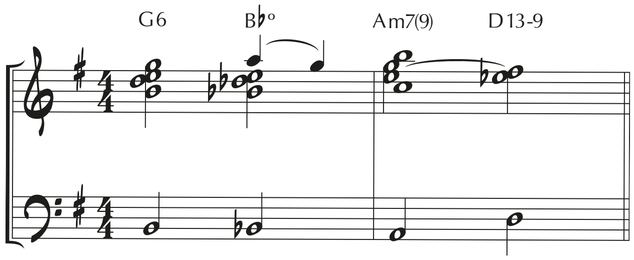
4. Slow


D♭6
3
E°
E♭m7
3
A♭13 A♭13-9

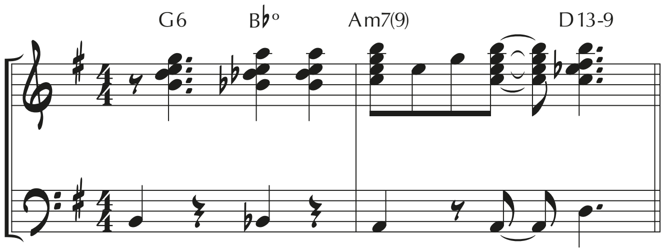
5. Bounce



6. Slow



7. Bounce



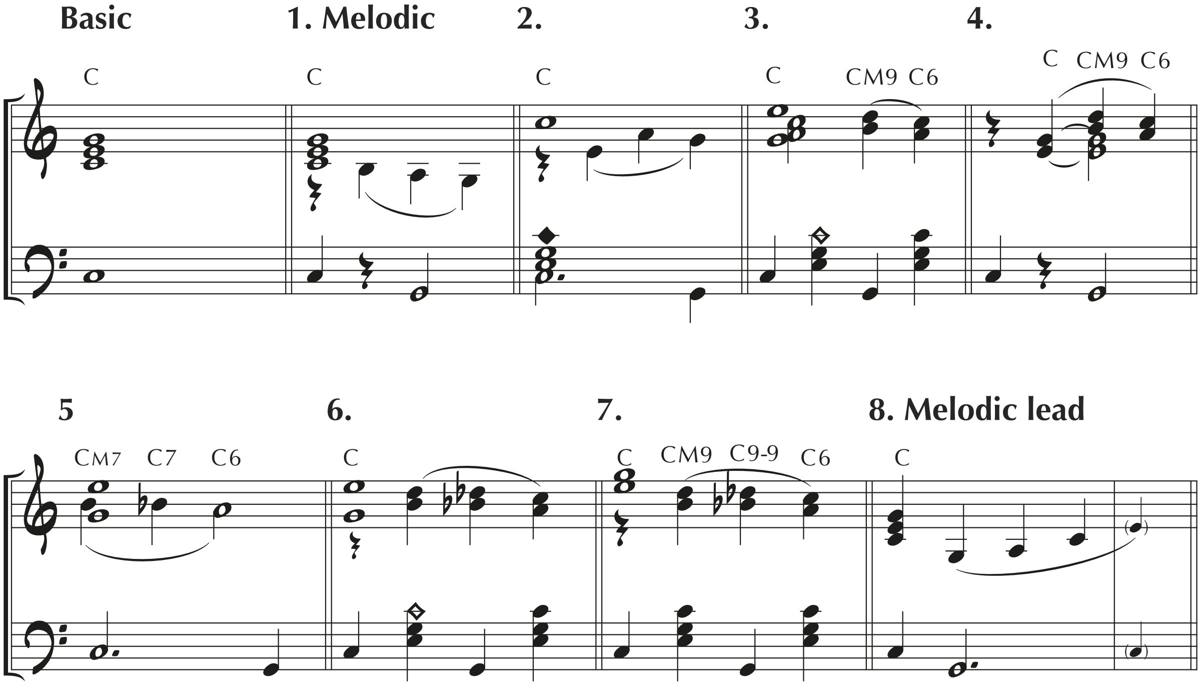
ONE-MEASURE TURN-AROUNDS

One-measure turn-arounds present more of a problem than two-measure turn-arounds — Why? Because frequently no change of chord is indicated on the sheet music. This does not mean that nothing should be done about it. Where no change of chord is indicated there usually is in the piano arrangement some compensating activity of a melodic or rhythmic nature — either under the melody or in the left hand part. The accordionist who just holds a C chord, because that is what is indicated on the music, is not doing himself justice. So, that being the case, we suggest the following:

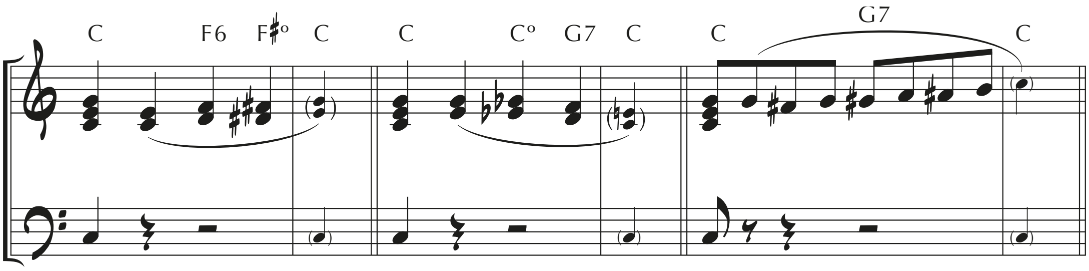
(1) Using a melodic “fill-in” which may lead to the next note.

(2) By adding a leading chord (V7) or chords (II7 - V7)
which may be repeated, arpeggiated or varied.

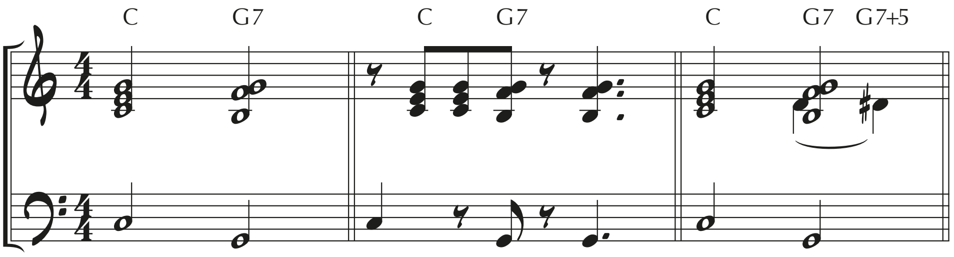
The same solutions also may be applied to a two-measure turn-around where only a tonic (I) chord is indicated. However, the easiest solution, in this case, is to use the basic progression I - VI - II -V7.



9 **10.** **11.**

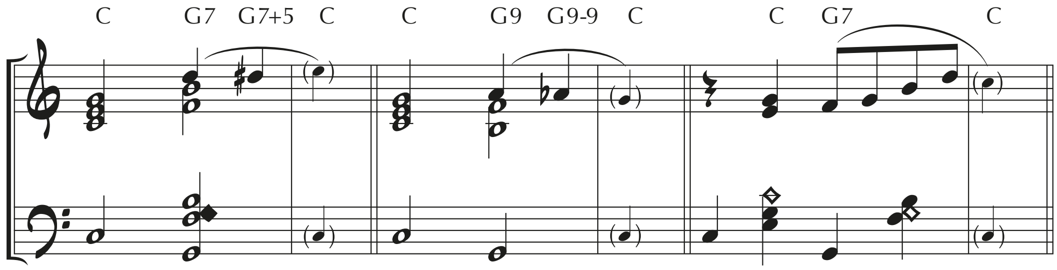

C
F6
F♯º
C
C
Cº
G7
C
C
G7
C

1. **Adding V7** **2.** **3.**

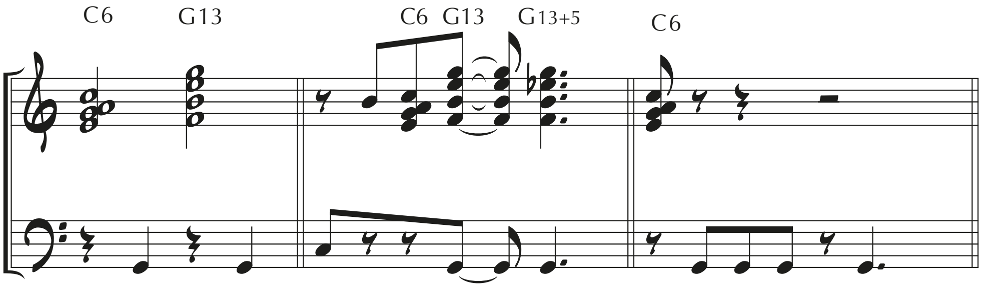

C
G7
C
G7
C
G7
G7+5

4. **Leading smoothly to melody note.**

5. **6.**

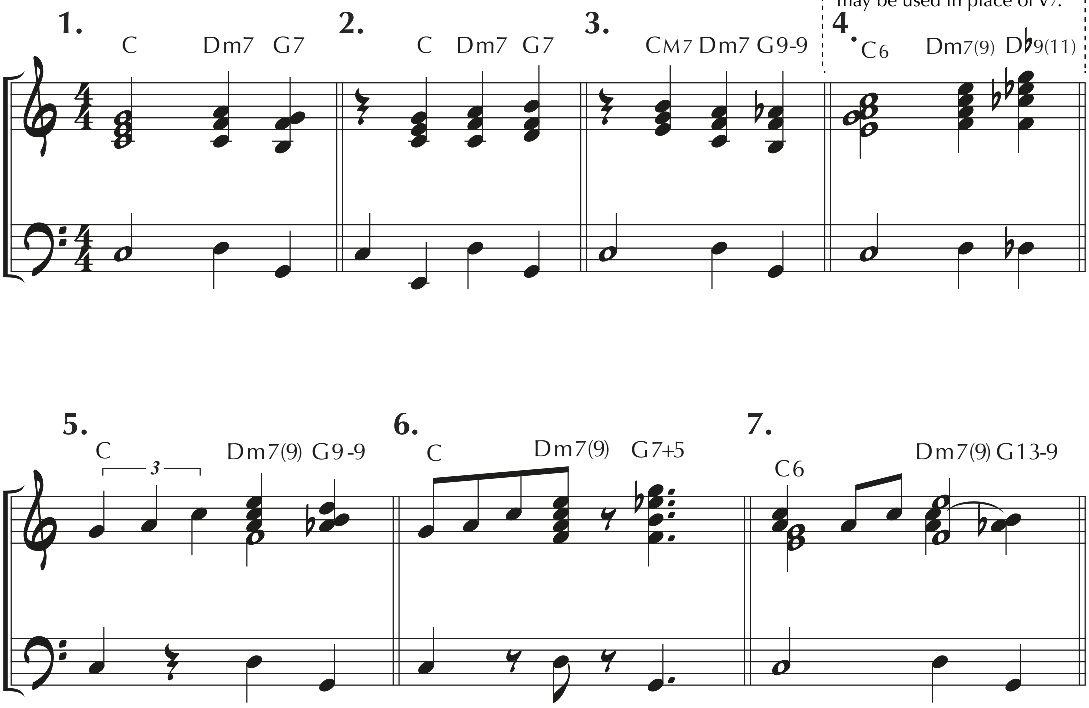

C
G7
G7+5
C
C
G9
G9-9
C
C
G7
C

7. **8.** **9.**


C6
G13
C6
G13
G13+5
C6

Adding II$_7$ and V$_7$

A substitute chord, one half-step above the tonic, may be used in place of V$_7$.


1.
C
Dm7
G7
2.
C
Dm7
G7
3.
CM7
Dm7
G9-9
4.
C6
Dm7(9)
D♭9(11)
5.
C
3
Dm7(9)
G9-9
6.
C
Dm7(9)
G7+5
7.
C6
Dm7(9)
G13-9

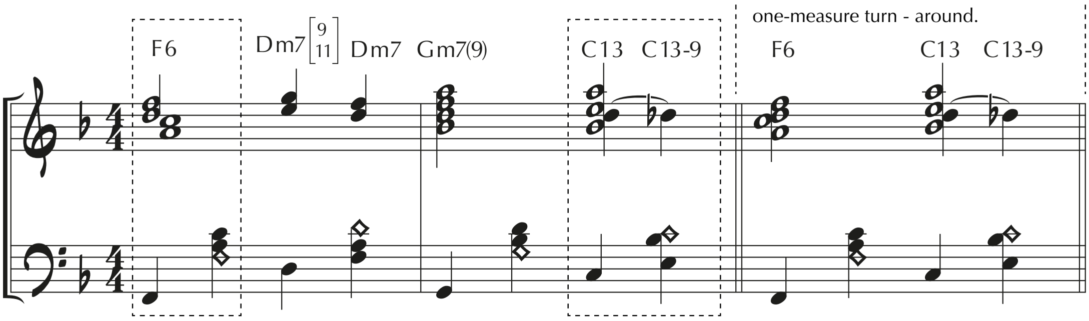
Try to create other turn-arounds by using parts of two-measure turn-arounds or four-measure introducfions.

Two measure turn-around.

(From example 3, *Page 19*)

One-measure turn-around.

Example showing how to change a two-measure turn - around into a one-measure turn - around.

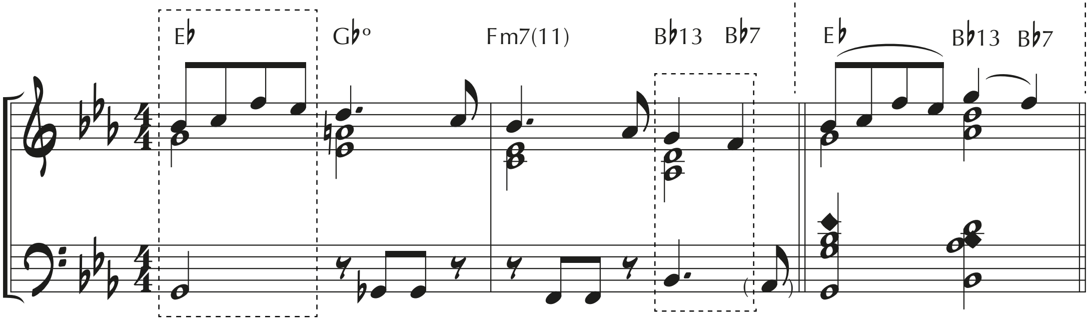

F6
Dm7 9 11
Dm7
Gm7(9)
C13
C13-9
F6
C13
C13-9

Introduction.

(From example 4, *Page 5*)

One-measure turn-around.

Example showing how to change a two-measures turn-around into a one-measure turn-around.

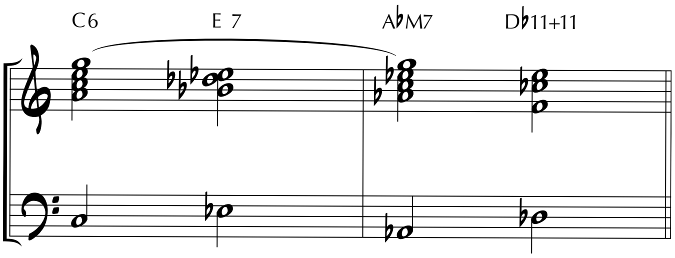

E♭
G♭°
Fm7(11)
B♭13
B♭7
E♭
B♭13
B♭7

Some modern progressions are slight variations of I - VI -II-V7; that is, more developed.

Two measure turn-around.

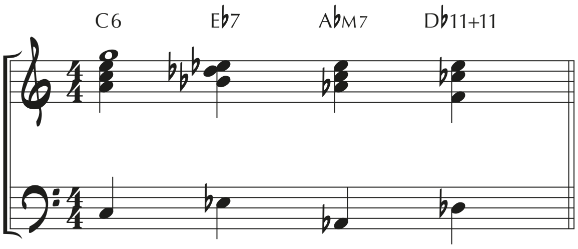
One-measure turn-around.

1.

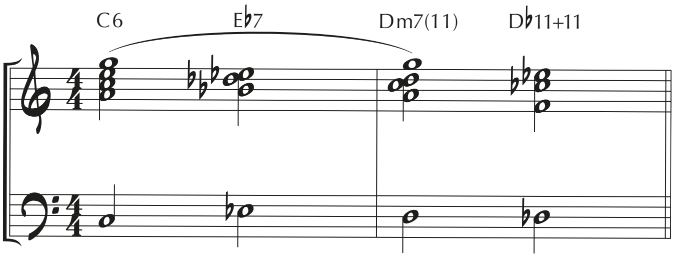

C6
E 7
A♭M7
D♭11+11

or

1.

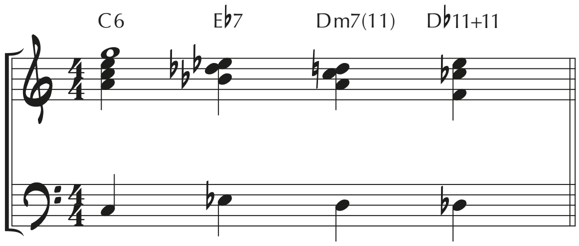

C6
E♭7
A♭M7
D♭11+11

2.


C6
E♭7
Dm7(11)
D♭11+11

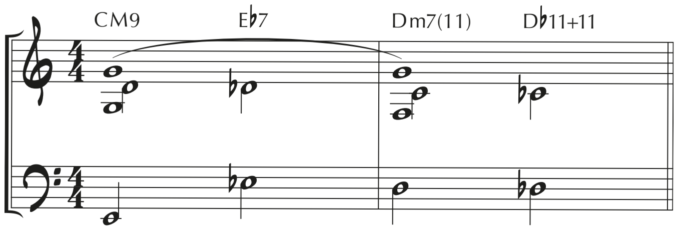
or

2.


C6
E♭7
Dm7(11)
D♭11+11

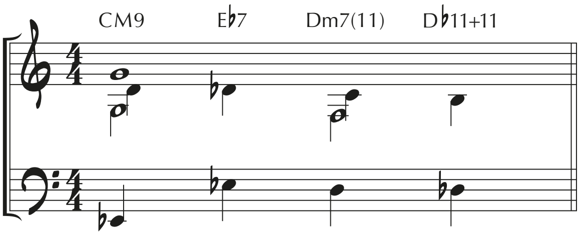
Voicing different from that used above.

3.

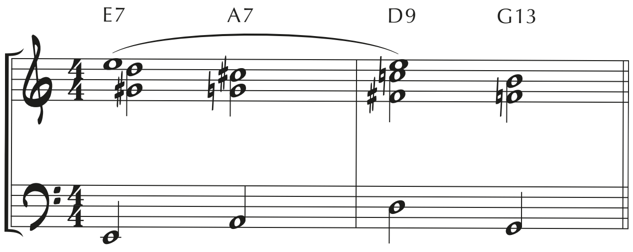

CM9
E♭7
Dm7(11)
D♭11+11

or

3.

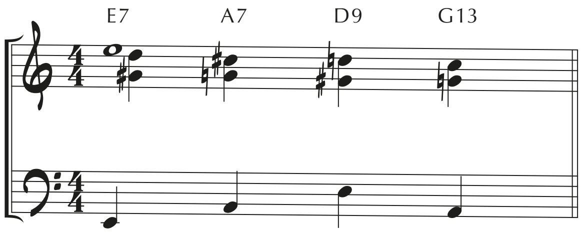

CM9
E♭7
Dm7(11)
D♭11+11

4.

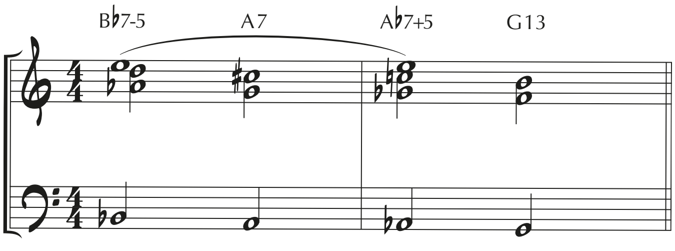


or

4.

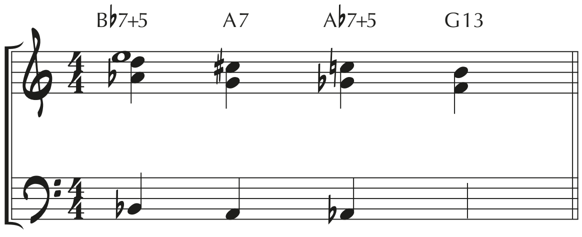


5.


B♭7-5
A7
A♭7+5
G13

or

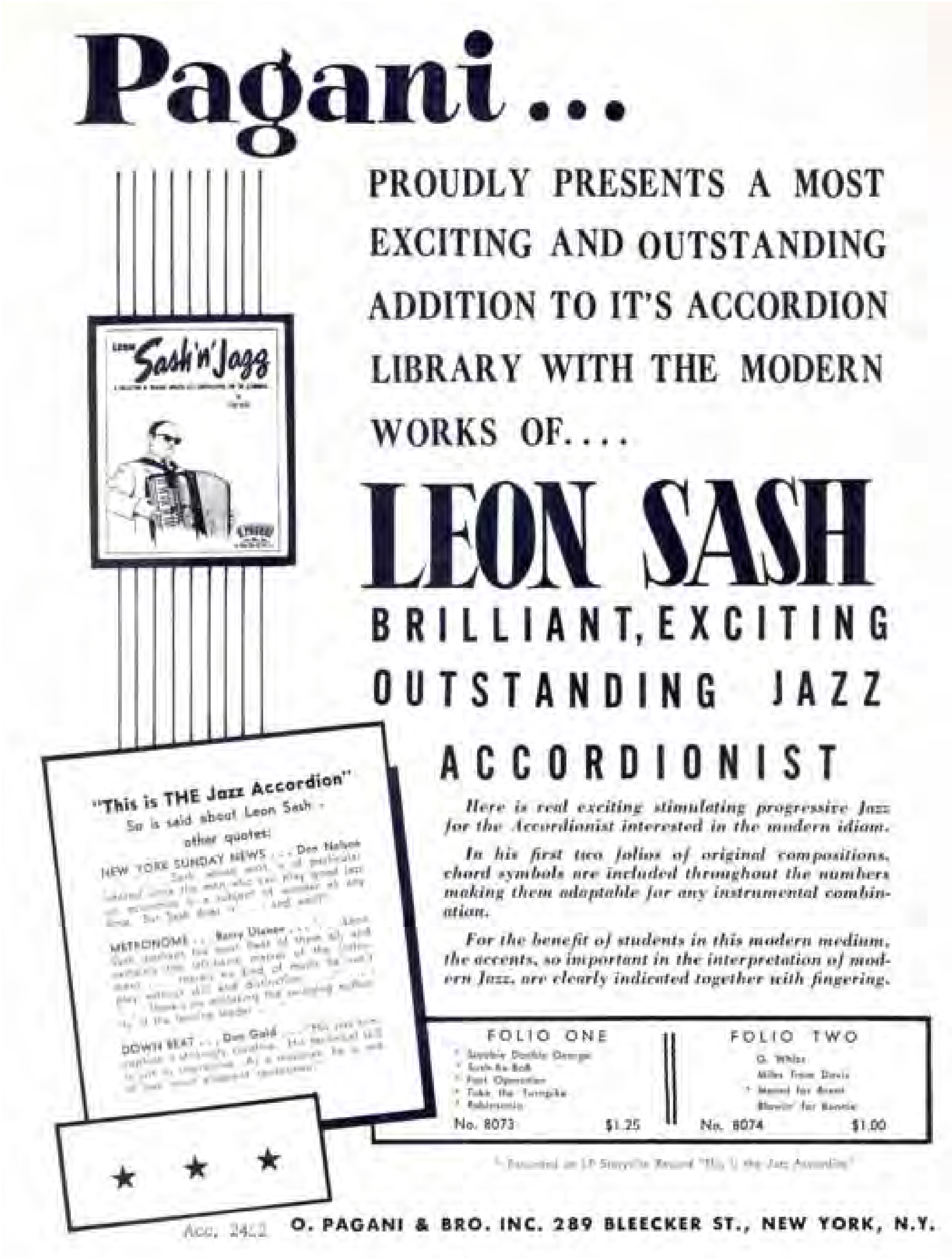
5.


B♭7+5
A7
A♭7+5
G13

NOTE Introductions, turn-arounds, modulations and endings in this style — also more involved harmonically and rhythmically — are given in ANTHONY MECCA'S PROGRESSIVE IDEAS IN "POP" PLAYING FOR ACCORDION.

8097-24

End Of Book One



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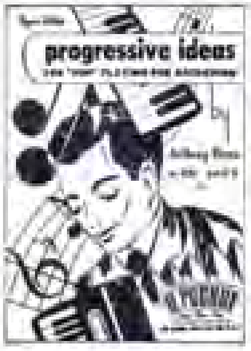

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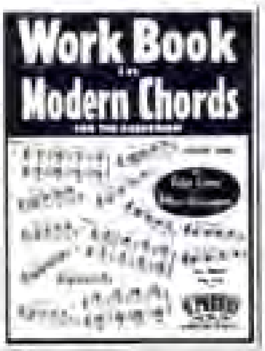

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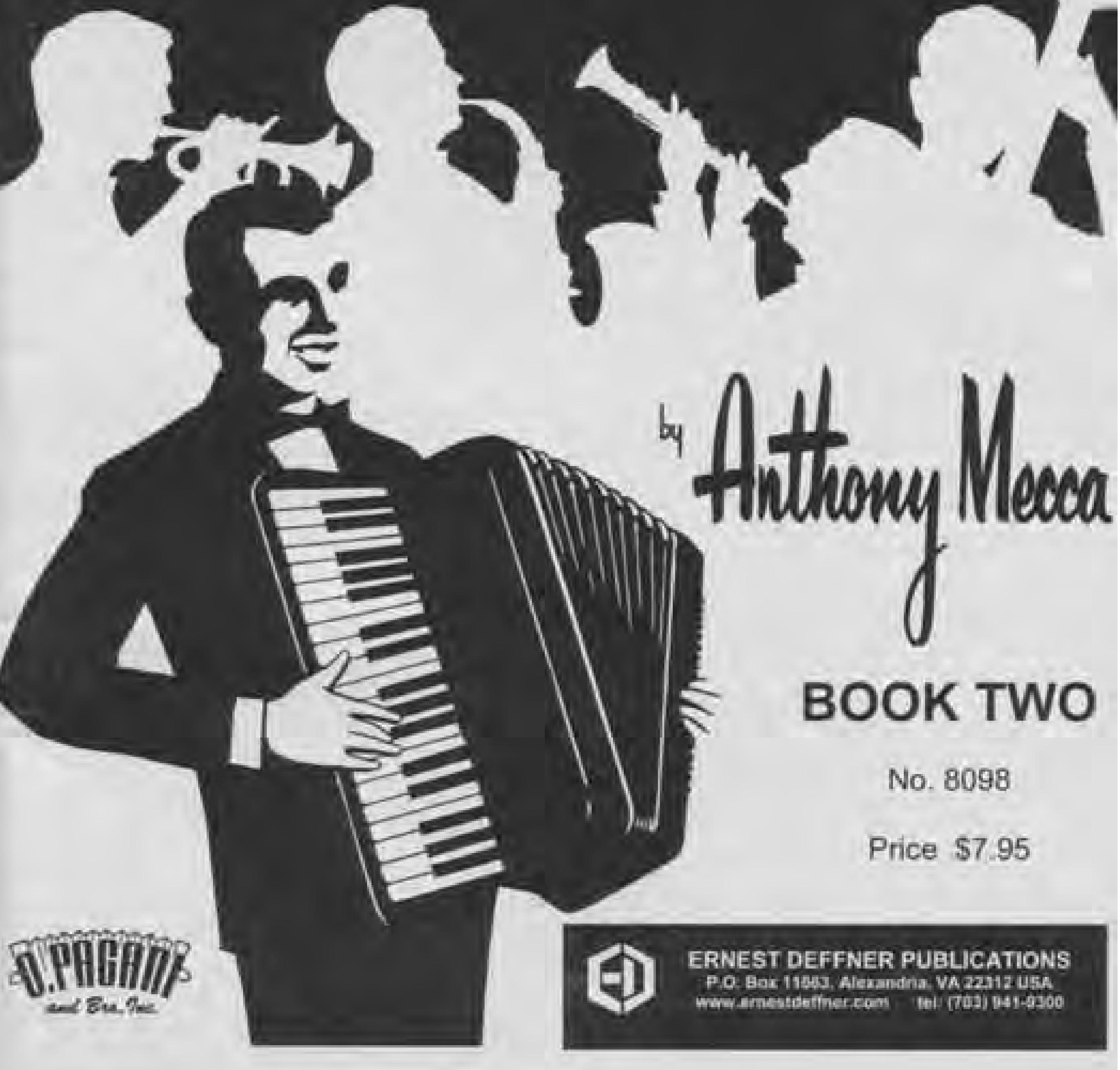

by Anthony Mecca

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ABOUT ANTHONY MECCA… 02

O. 8098

ABOUT TONY MECCA. . . . .

Anthony Mecca, native of Waterbury, Conn., came by his love for the accordion through his brother Dominick who was his first instructor when a mere youngster.

Decision to make the accordion his career, brought him to New York where he furthered and completed his studies with Joe Biviano, well known accordion virtuoso and instructor. After his discharge from the army in 1946, Tony Mecca turned his attention to professional playing and soon was in great demand for radio and television work and recordings. He has worked under such famous conductors as Leonard Bernstein, Alfredo Antonini and Raymond Scott and has recorded for practical ly all well known record companies.

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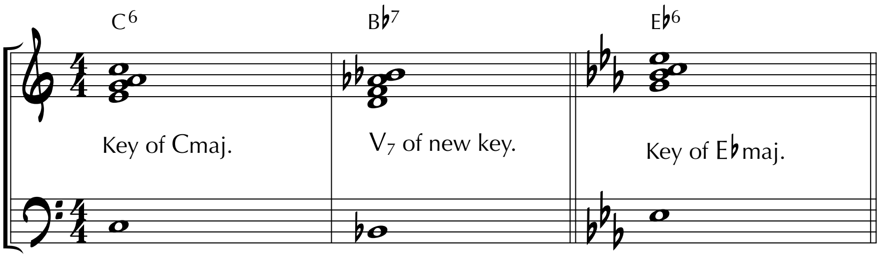
THE PUBLISHERS

SIMPLE MODULATIONS

Basic

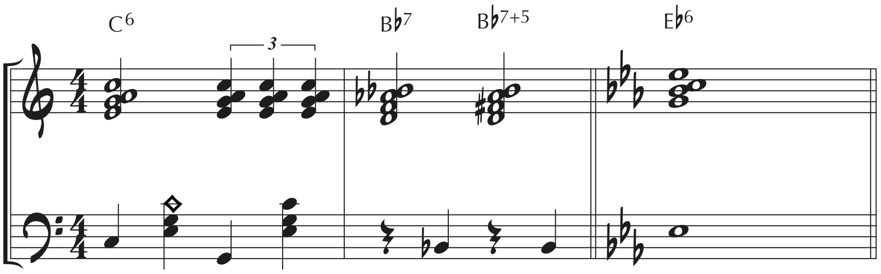
Cmaj. to E♭maj. Key of E♭maj.


C6
B♭7
E♭6
Key of Cmaj.
V7 of new key.
Key of E♭maj.

MINIMUM DEVELOPMENT - REPETITION

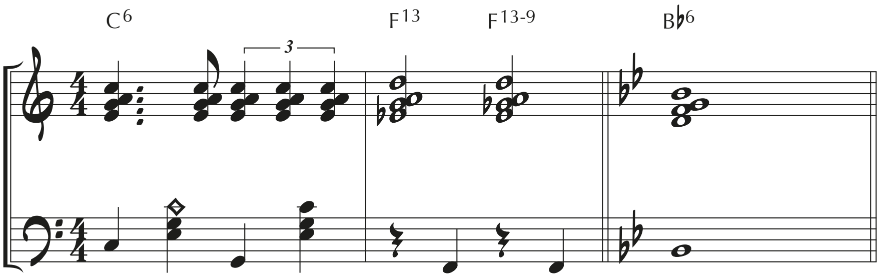
1. Slow

Cmaj. to E♭maj. Key of E♭maj.


C6
3
B♭7
B♭7+5
E♭6

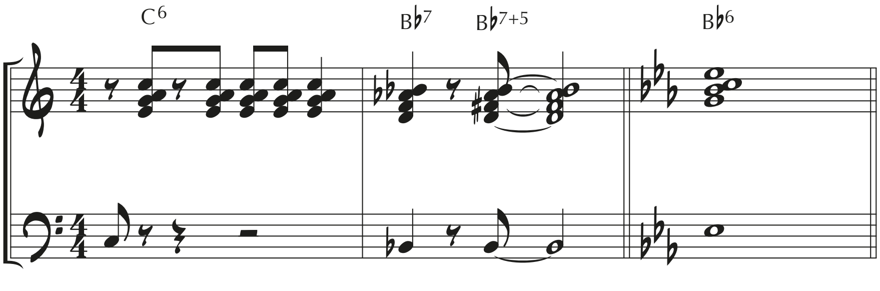
2. Slow

Cmaj. to E♭maj. Key of B♭maj.


C6
3
F13
F13-9
B♭6

3. Bounce

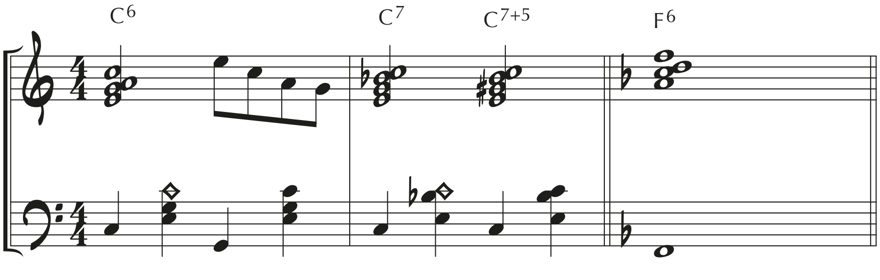
Cmaj. to E♭maj. Key of E♭maj.



MELODY FROM ARPEGGIO

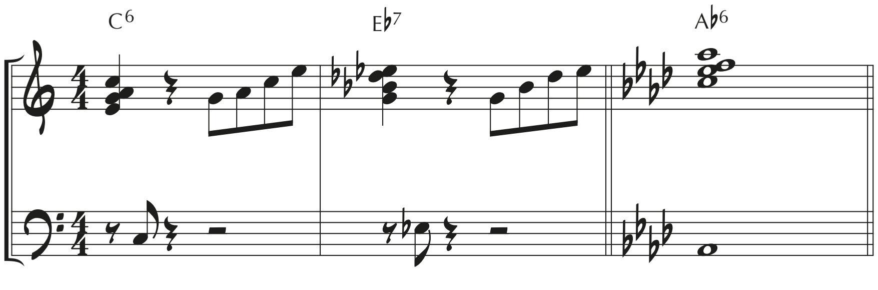
1. Slow

Cmaj. to Fmaj. Key of Fmaj.



2. Bounce

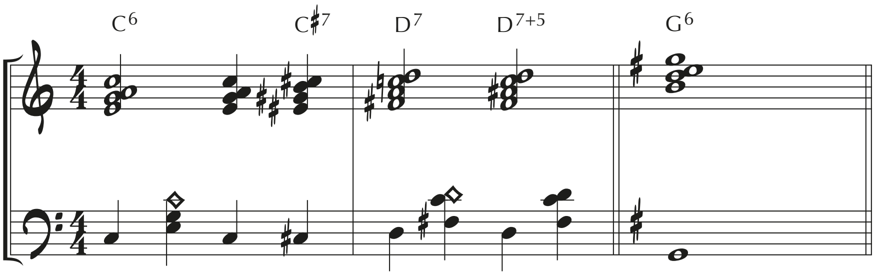
Cmaj. to A♭maj. Key of A♭maj.



CHROMATIC TO NEARBY V$_7$

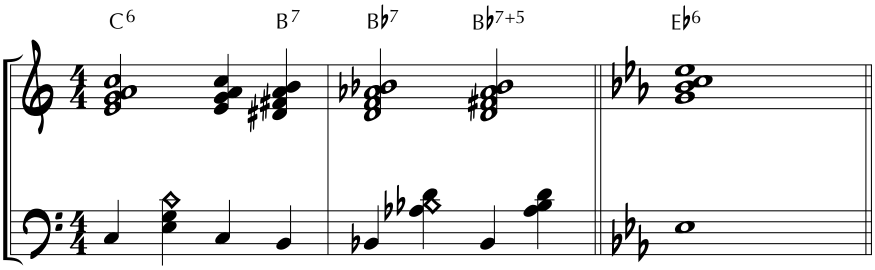
1. Slow

Cmaj. to Gmaj. Key of Gmaj.


C6
C♯7
D7
D7+5
G6

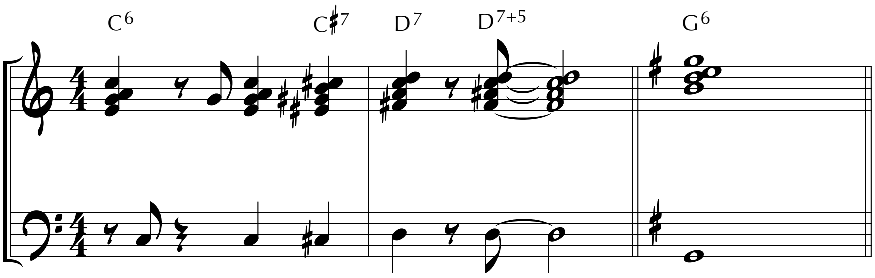
2. Slow

Cmaj. to E♭maj. Key of E♭maj.


C6
B7
B♭7
B♭7+5
E♭6

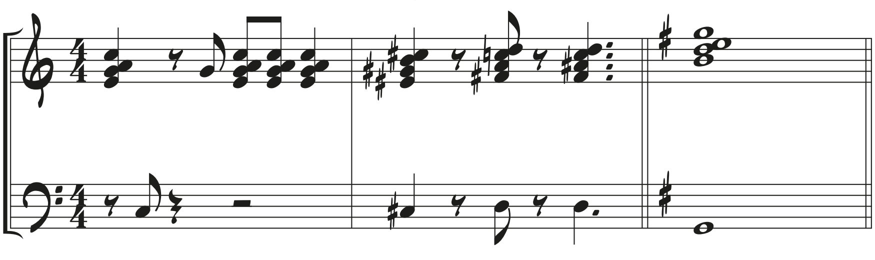
3. Bounce

Cmaj. to Gmaj. Key of Gmaj.


C6
C♯7
D7
D7+5
G6

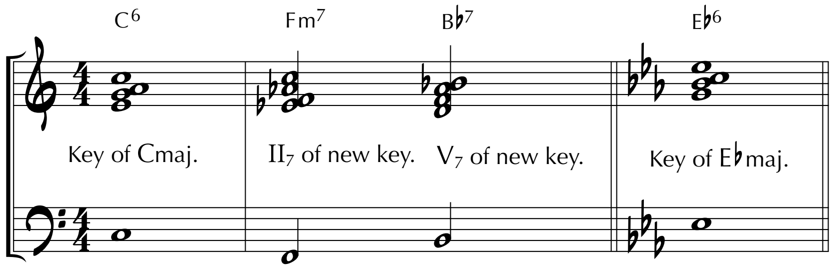
4. Bounce

Cmaj. to Gmaj. Key of Gmaj.


C6
C♯7
D7
D7+5
G6

5.

Cmaj. to E♭maj.

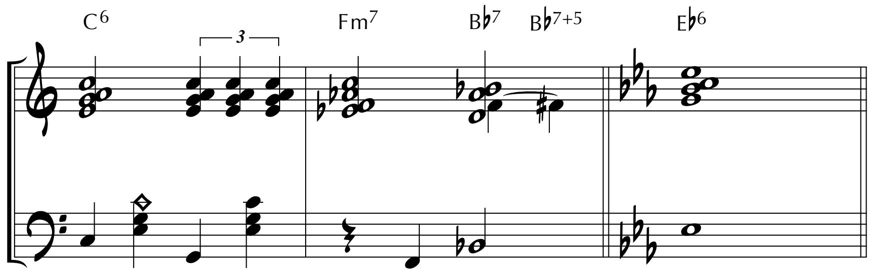

C6
Fm7
B♭7
E♭6
Key of Cmaj.
II7 of new key.
V7 of new key.
Key of E♭maj.

MINIMUM DEVELOPMENT - REPETITION

1. Slow

Cmaj. to E♭maj.

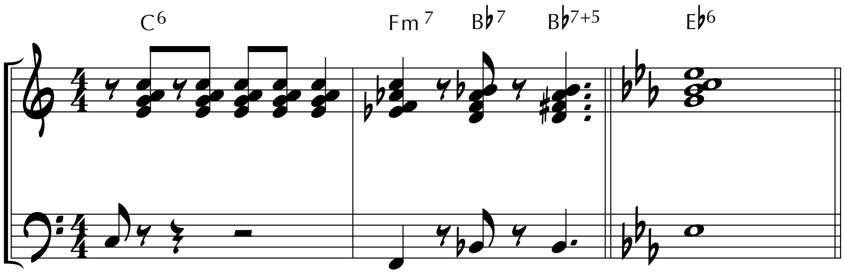
Key of E♭maj.


C6
3
Fm7
B♭7
B♭7+5
E♭6

2. Bounce

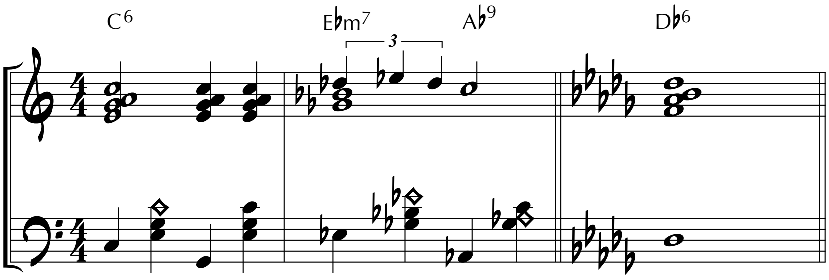
Cmaj. to E♭maj.

Key of E♭maj.


C6
Fm 7
B♭7
B♭7+5
E♭6

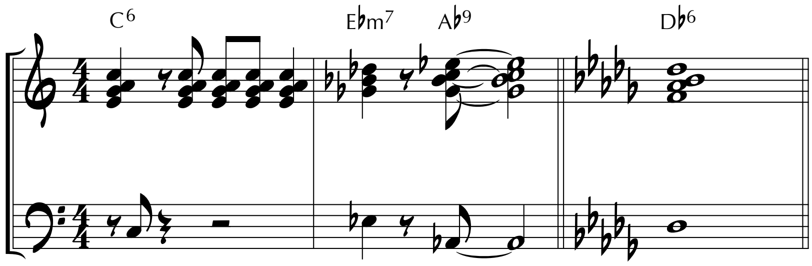
3. Slow

Cmaj. to D♭maj. Key of D♭maj.


C6
E♭m7
3
A♭9
D♭6

4. Bounce

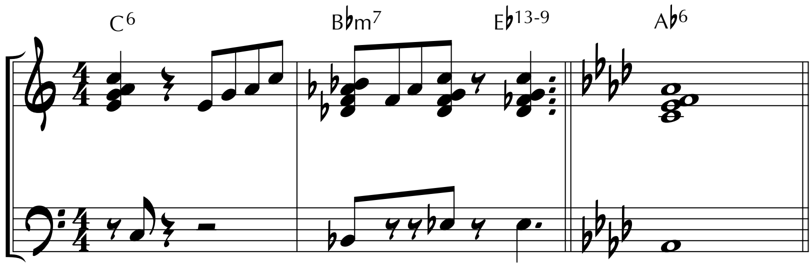
Cmaj. to D♭maj. Key of D♭maj.



MELODY FROM ARPEGGIO

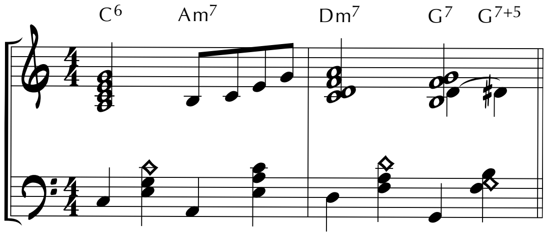
2. Bounce

Cmaj. to A♭maj. Key of A♭maj.


C6
B♭m7
E♭13-9
A♭6

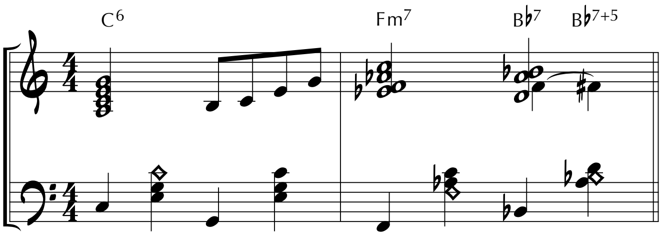
MODULATION UTILIZING A PREVIOUS EXAMPLE
(Turn-around changed into a modulation)

Turn-around Basic I (Book 1 - page 19)


C6
Am7
Dm7
G7
G7+5

Modulation

II_7 of new key V_7 of new key.

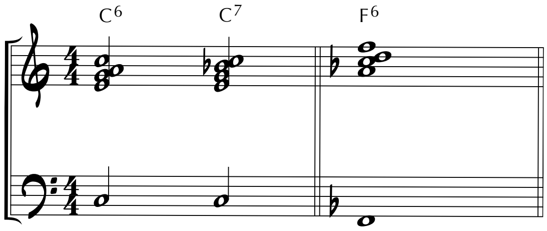

C6
Fm7
B♭7
B♭7+5

ONE - MEASURE MODULATIONS

C maj. to F maj.

1.

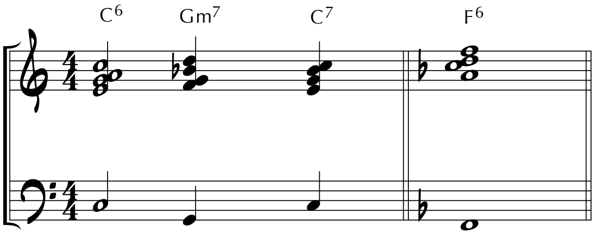
V_7 of new key. Key of Fmaj.



C maj. to F maj.

2.

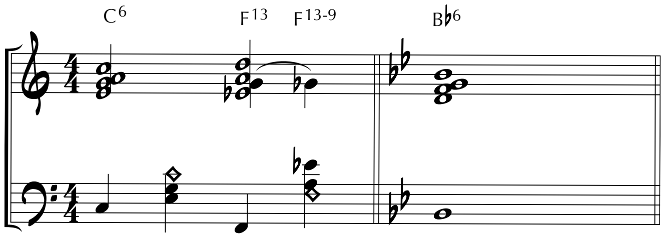
II_7 of new key. V_7 of new key. Key of Fmaj.



Cmaj. to B♭maj.

3.

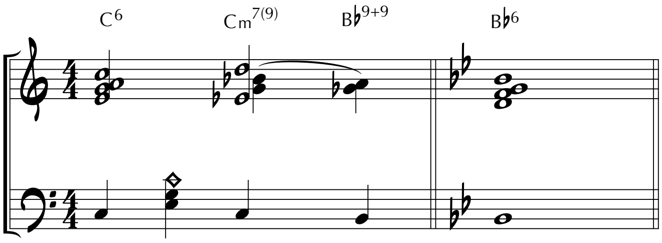
V_7 of new key. Key of B♭maj.


C6
F13
F13-9
B♭6

Cmaj. to B♭maj.

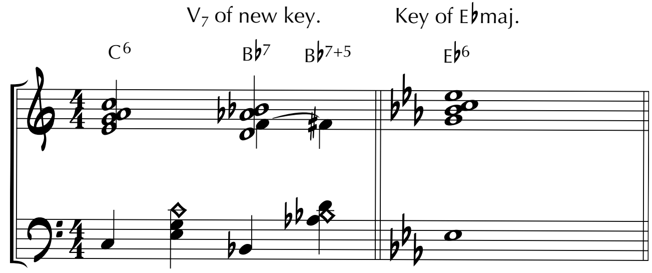
4.

II_7 of new key. V_7 of new key. Key of Fmaj.


C6
Cm7(9)
B♭9+9
B♭6

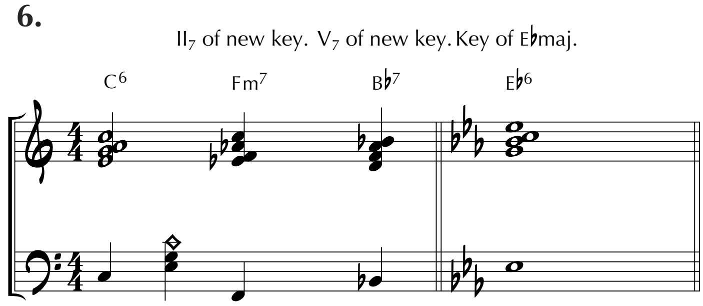
Cmaj. to E♭maj.

5.


V$_7$ of new key.
Key of E♭maj.
C^6
B♭^{7}
B♭$^{7+5}$
E♭^{6}

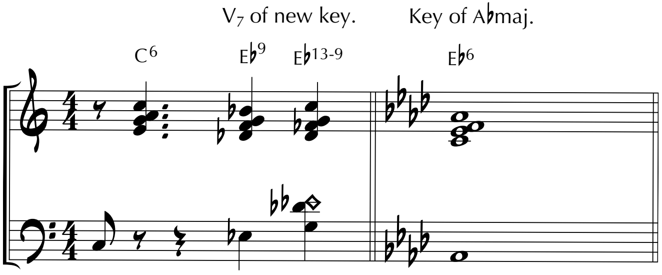
Cmaj. to E♭maj.

6.


II$_7$ of new key.
V$_7$ of new key.
Key of E♭maj.
C^6
Fm^7
B♭^{7}
E♭^{6}

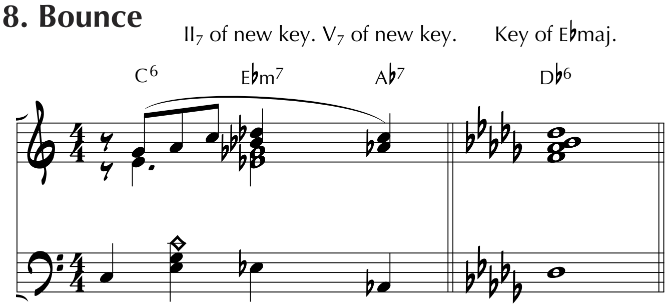
Cmaj. to A♭maj.

7. Bounce


V$_7$ of new key.
Key of A♭maj.
C^6
E♭^{9}
E♭$^{13-9}$
E♭^{6}

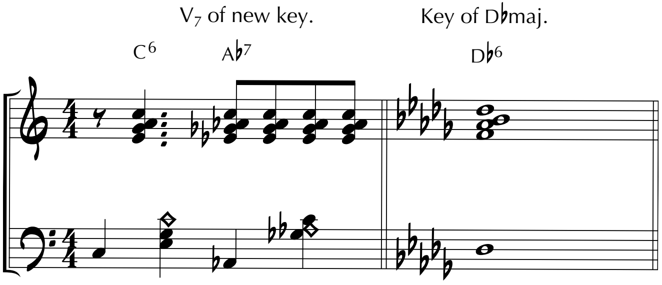
Cmaj. to A♭maj.

8. Bounce


II$_7$ of new key.
V$_7$ of new key.
Key of E♭maj.
C^6
E♭m^7
A♭^{7}
D♭^{6}

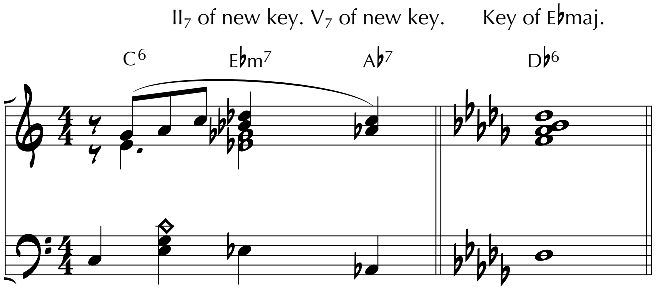
Cmaj. to A♭maj.

9. Bounce


V$_7$ of new key.
Key of D♭maj.
C^6
A♭^{7}
D♭^{6}

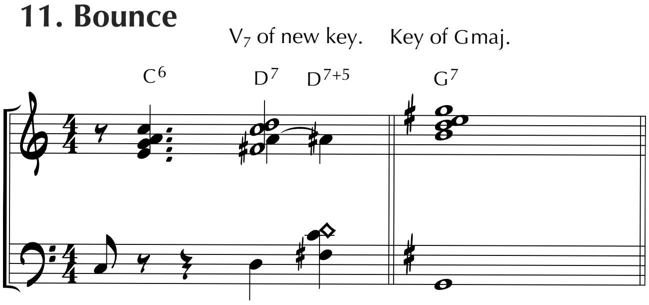
Cmaj. to A♭maj.

10. Ballad


II$_7$ of new key.
V$_7$ of new key.
Key of E♭maj.
C^6
E♭m^7
A♭^{7}
D♭^{6}

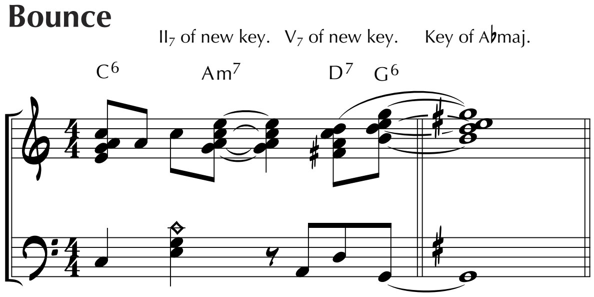
Cmaj. to D♭maj.

11. Bounce


V$_7$ of new key.
Key of Gmaj.
C^6
D^7
D^{7+5}
G^7

Cmaj. to D♭maj.

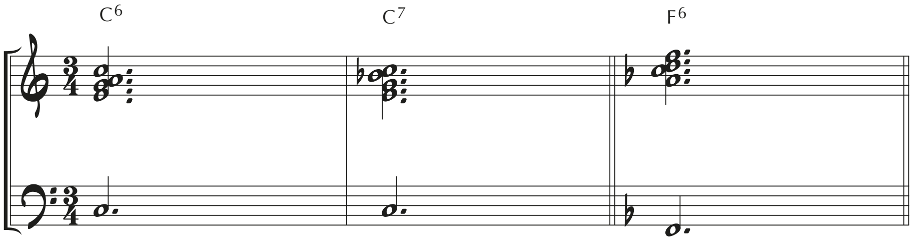
12. Bounce


II$_7$ of new key.
V$_7$ of new key.
Key of A♭maj.
C^6
Am^7
D^7
G^6

WALTZ MODULATIONS

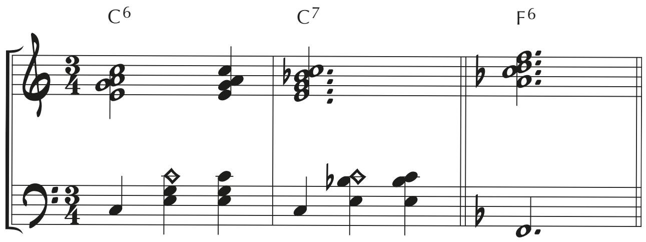
C maj. to F maj.

Basic V7 of new key. Key of Fmaj.

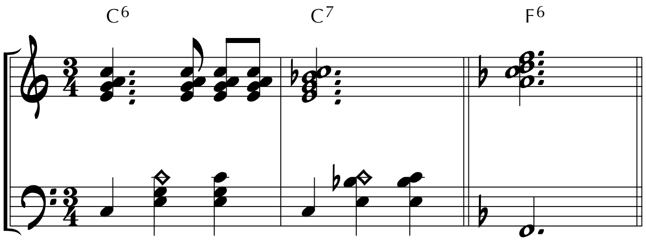


MINIMUM DEVELOPMENT - REPETITION

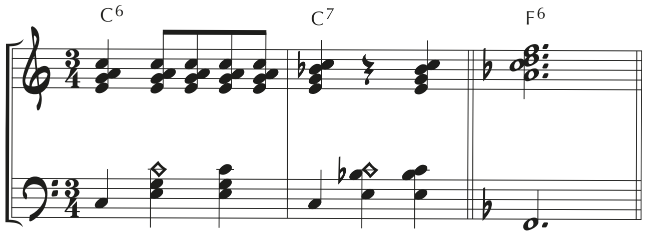
1. C maj. to F maj. Key of Fmaj.



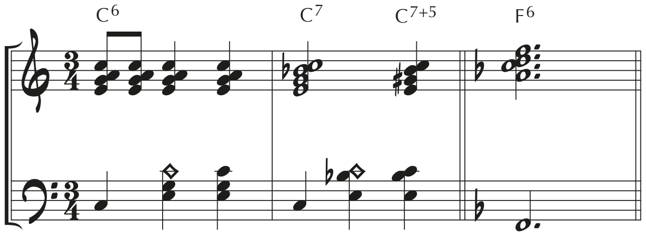
2. C maj. to F maj. Key of Fmaj.



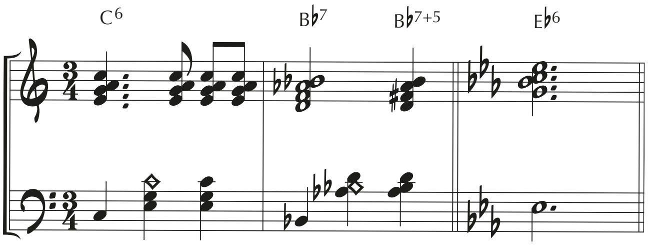
3. C maj. to F maj. Key of Fmaj.



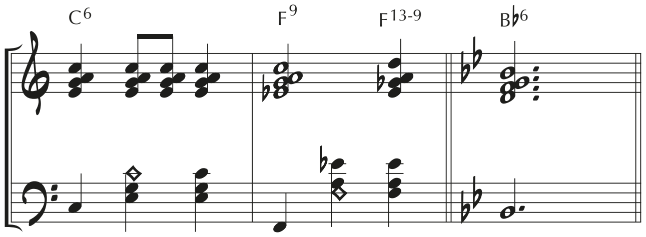
4. C maj. to F maj. Key of Fmaj.



5. C maj. to E♭ maj. Key of E♭maj.

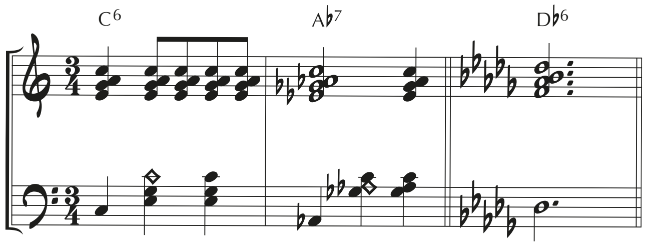


6. C maj. to B♭ maj. Key of B♭maj.


C6
F9
F13-9
B♭6

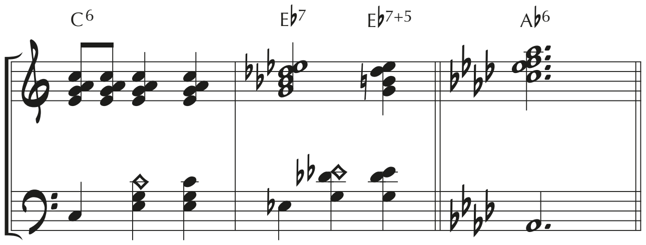
7. C maj. to D♭ maj.

Key of D♭maj.



8. C maj. to A♭ maj.

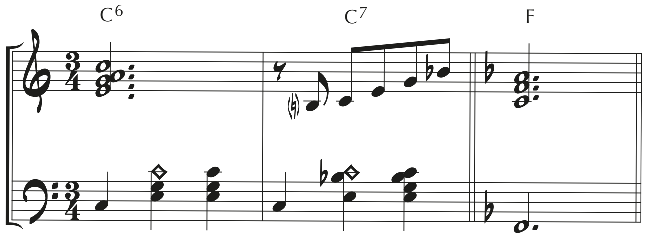
Key of A♭maj.



MELODY FROM ARPEGGIO

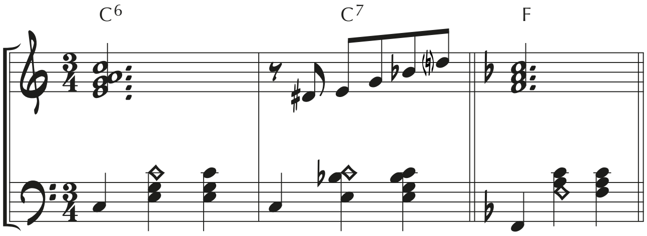
1. C maj. to F maj.

Key of Fmaj.



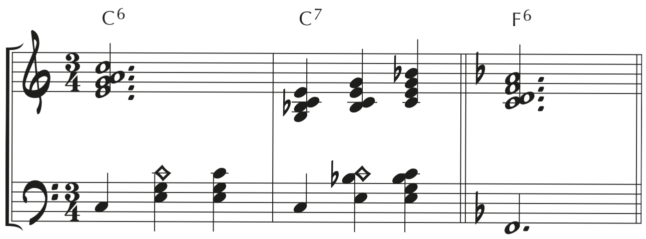
2. C maj. to F maj.

Key of Fmaj.



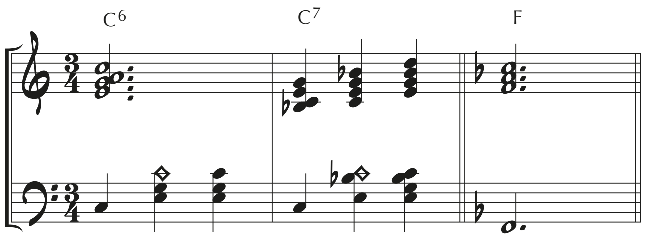
3. C maj. to F maj.

Key of Fmaj.



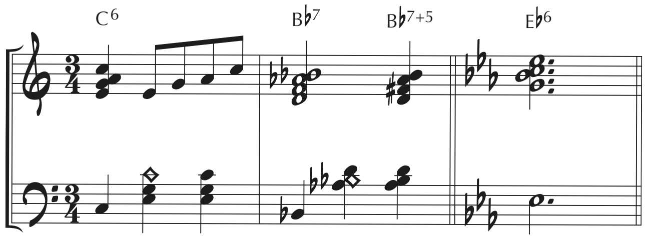
4. C maj. to F maj.

Key of Fmaj.



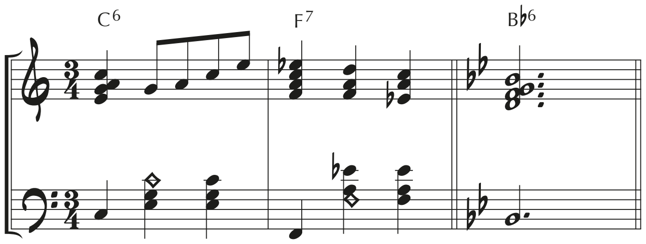
5. C maj. to E♭ maj.

Key of E♭maj.



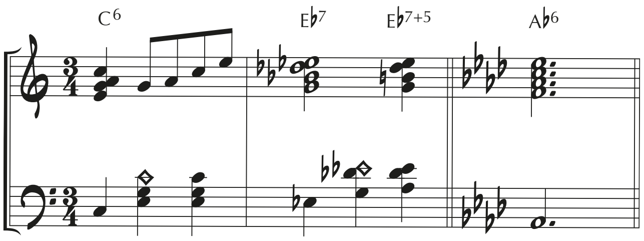
6. C maj. to B♭ maj.

Key of B♭maj.



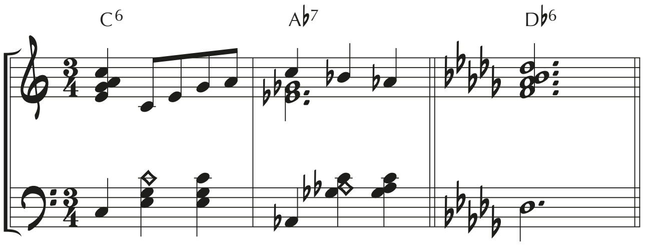
7. C maj. to A♭ maj.

Key of A♭maj.



8. C maj. to D♭ maj.

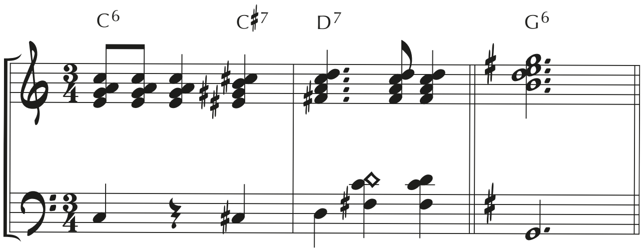
Key of D♭maj.



CHROMATIC TO NEARBY V_7

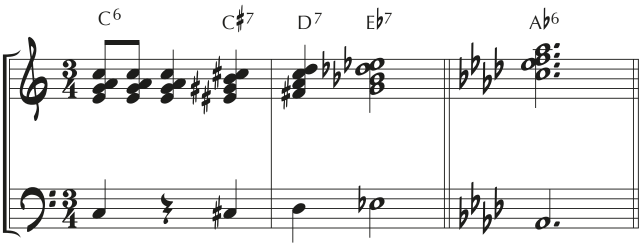
1. C maj. to G maj.

Key of G maj.



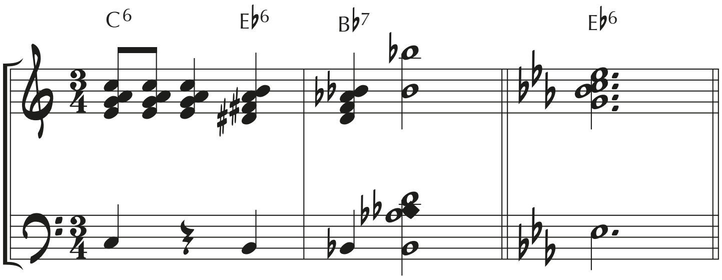
2. C maj. to A♭ maj.

Key of A♭maj.


C6
C♯7
D7
E♭7
A♭6

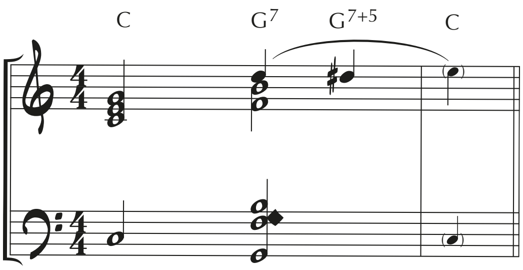
3. C maj. to E♭ maj.

Key of E♭maj.

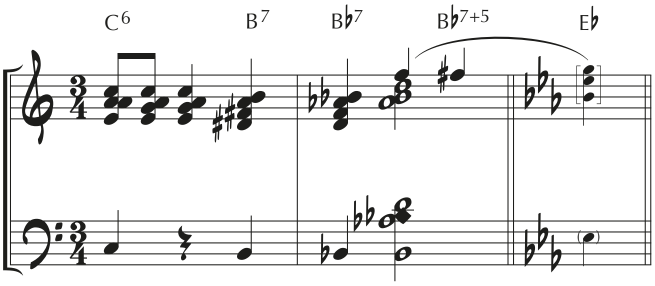


By substitutity “leading” endings from the turn-around section, the V_7 or II-V_7 can be voiced in such a way as to lead to a specific melody note.

Turn-around. (*From example* 4)

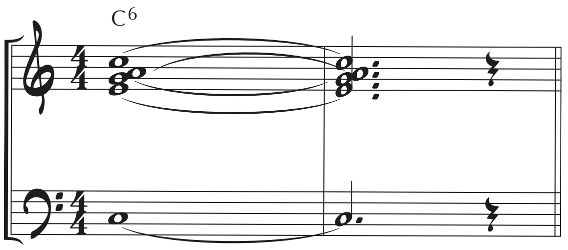


Apply this modulation to example 3 right above *page 22*)

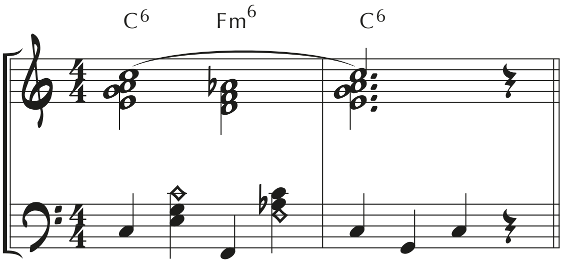

C6
B7
B♭7
B♭7+5
E♭

TWO - MEASURE ENDINGS

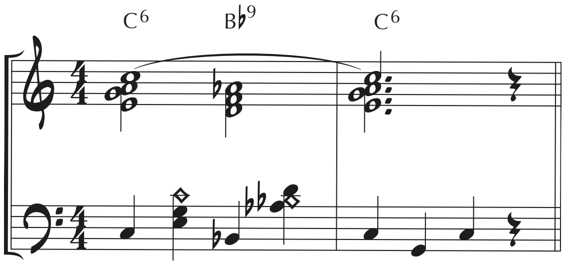
Basic



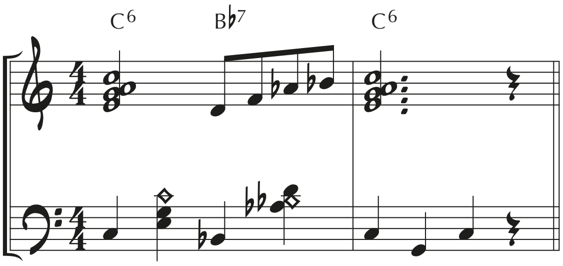
Example (A).



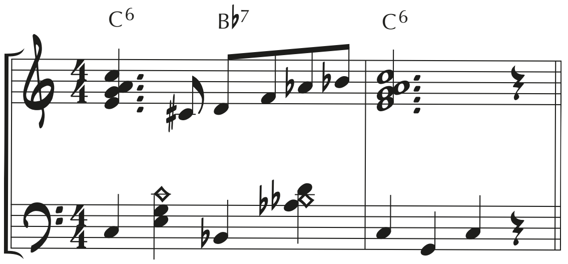
1.



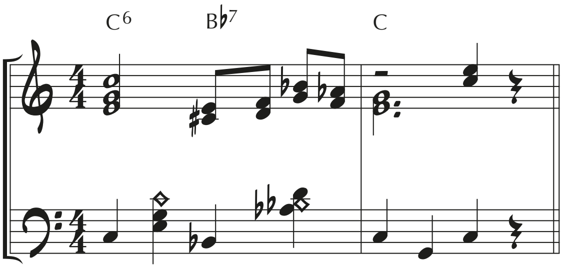
2.



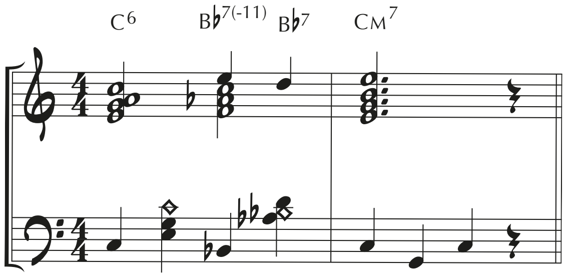
3.



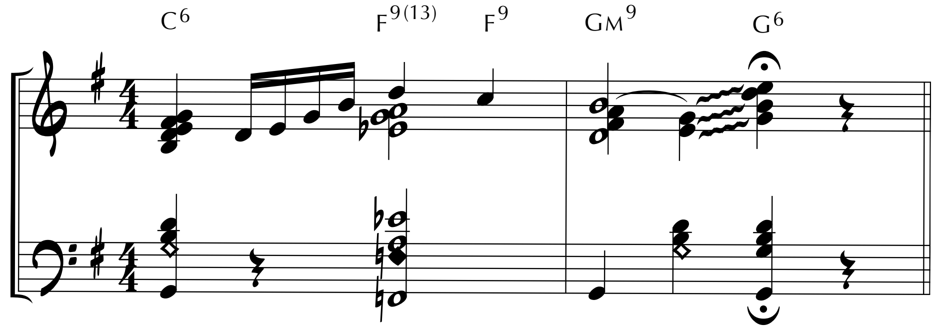
4.



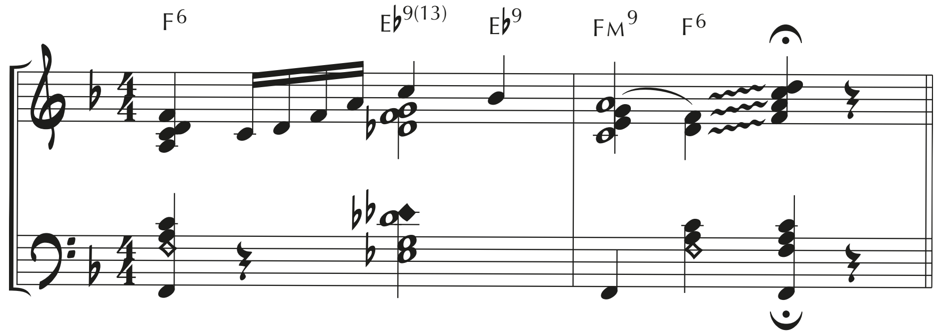
5.


C6
B♭7(-11)
B♭7
CM7

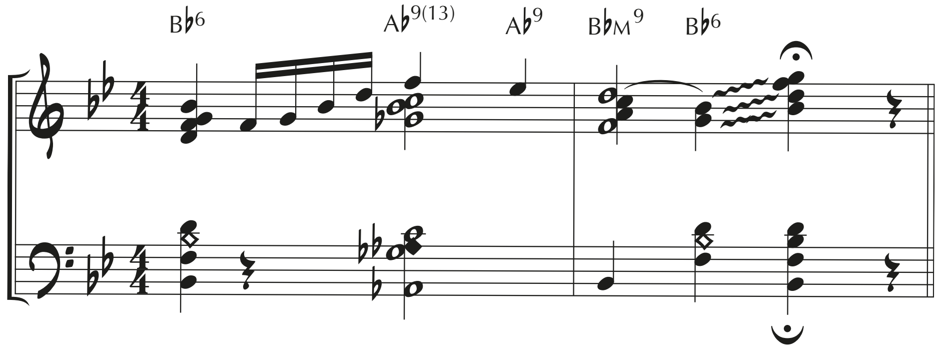
6.


C6
F9(13)
F9
GM9
G6

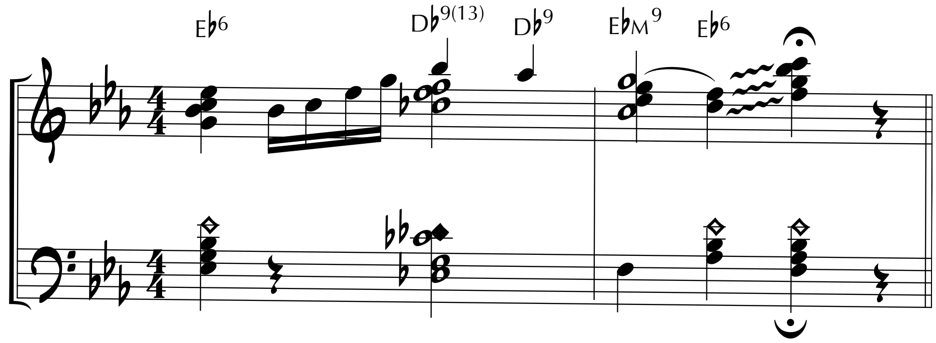
7.


F6
E♭9(13)
E♭9
FM9
F6

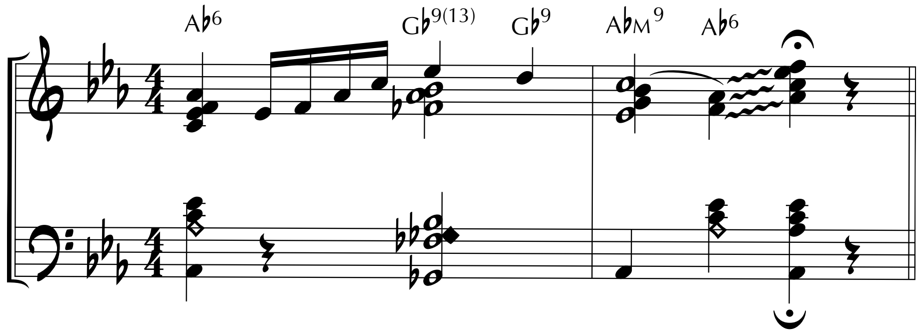
8.


B♭6
A♭9(13)
A♭9
B♭M9
B♭6

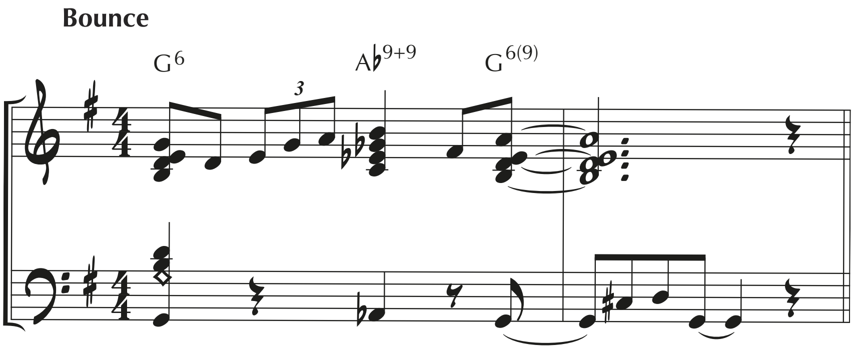
9.


E♭6
D♭9(13)
D♭9
E♭M9
E♭6

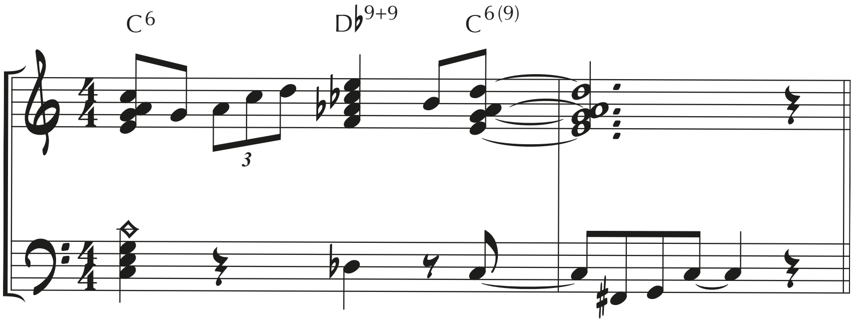
10.


A♭6
G♭9(13)
G♭9
A♭M 9
A♭6

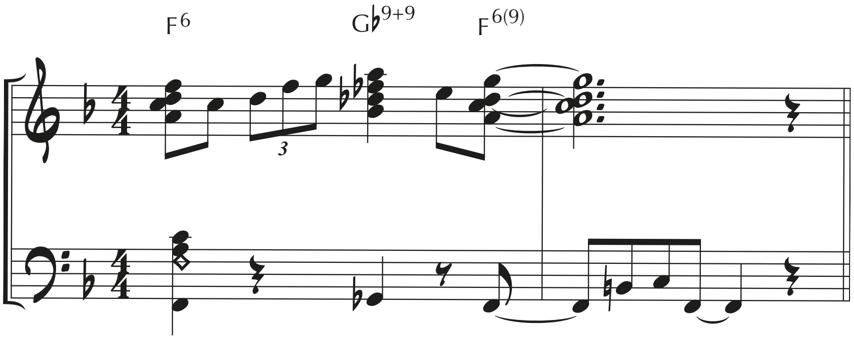
Example (B).


Bounce
G6
A♭9+9
G6(9)
3

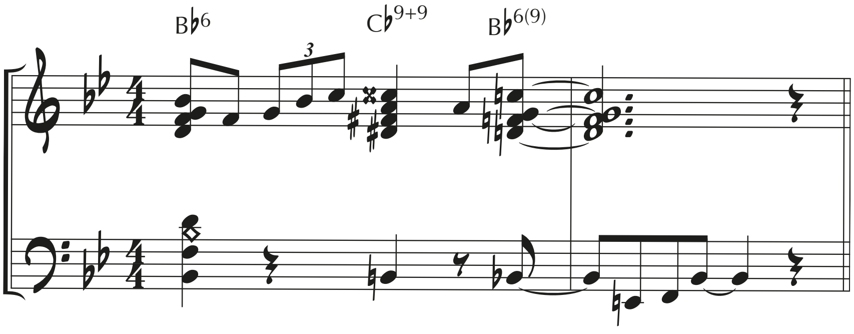
1.



2.

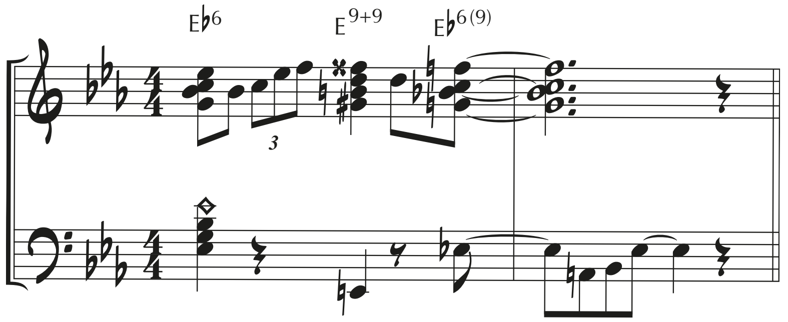


3.

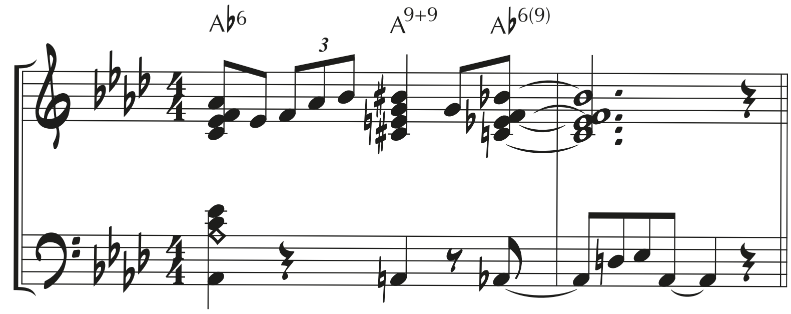


c

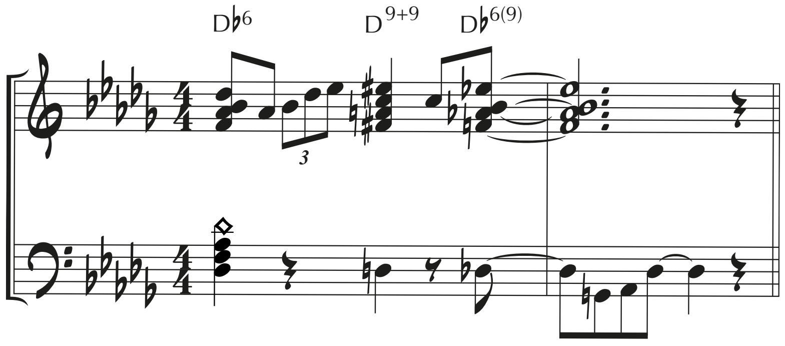
4.



5.

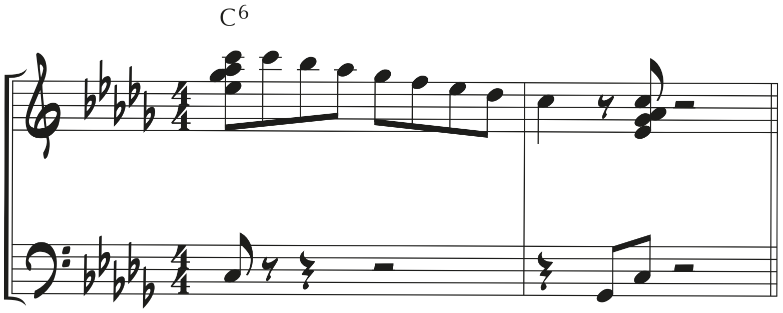


6.

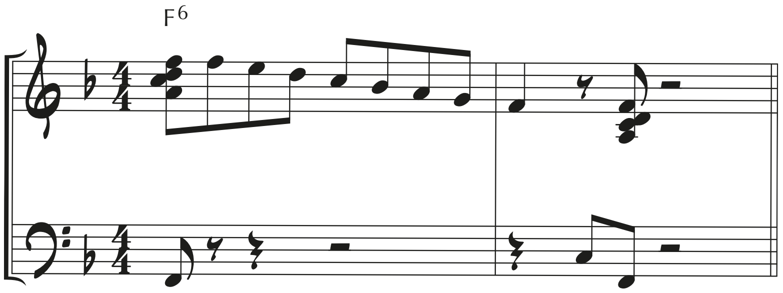


Example (C).

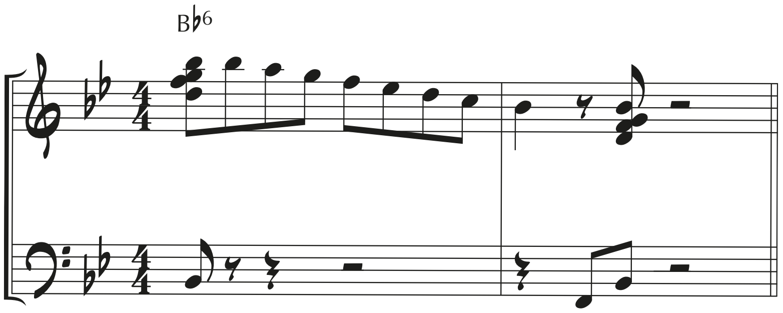
1.



2.

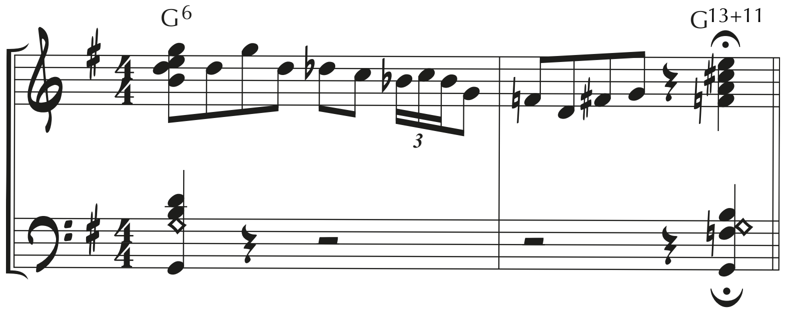


3.

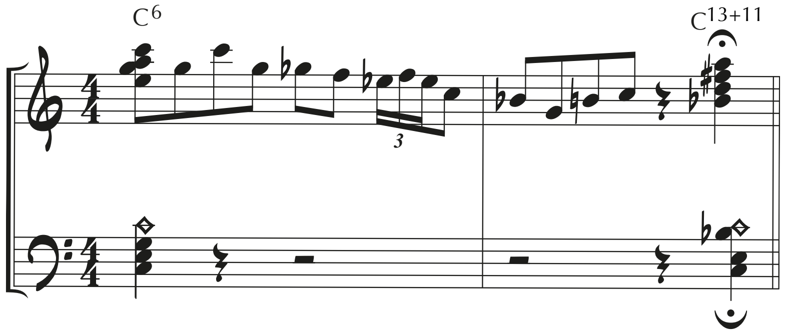


“BREAK” STYLE ENDINGS

Example (D).



1.



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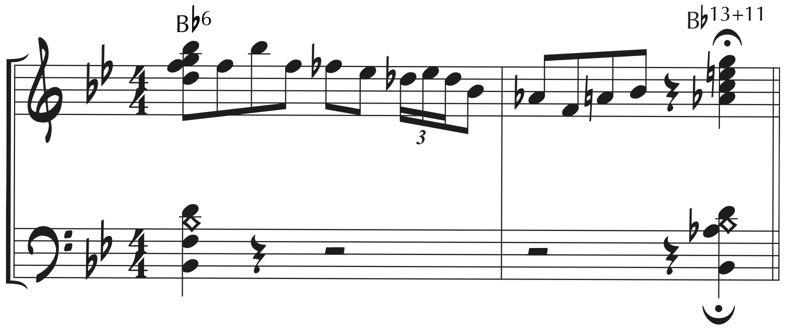
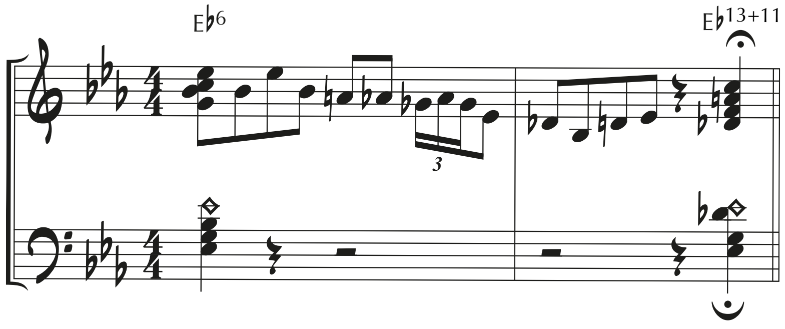
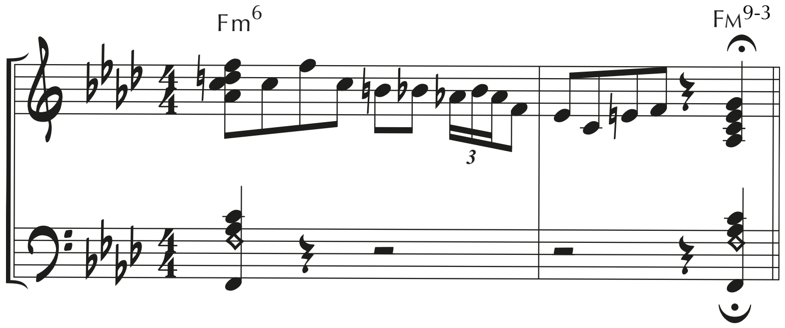


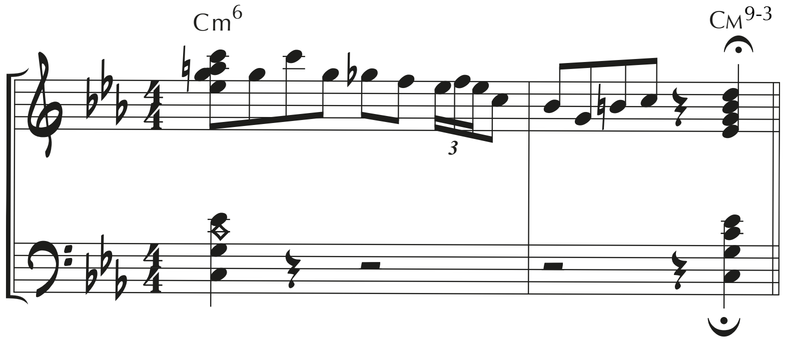
3.



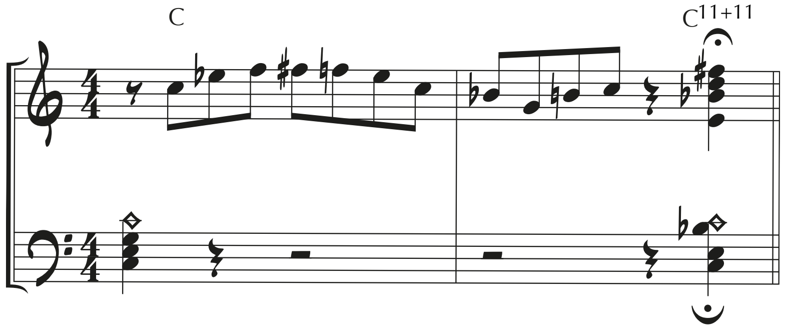
Example (E) minor.



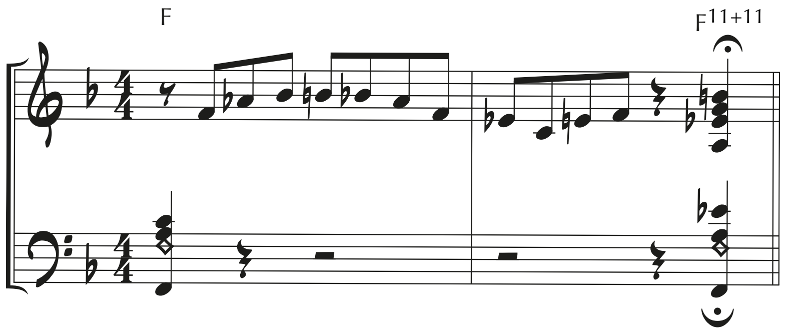
1.



Example (F).



1.



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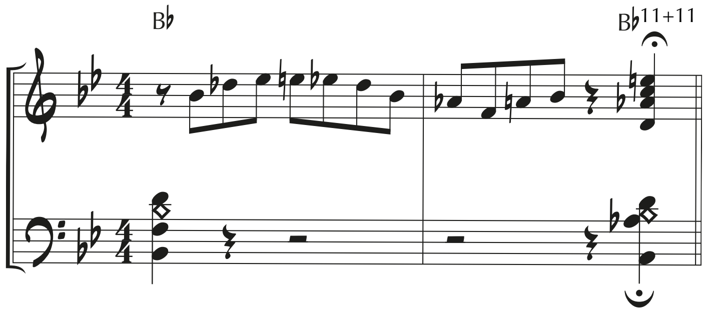

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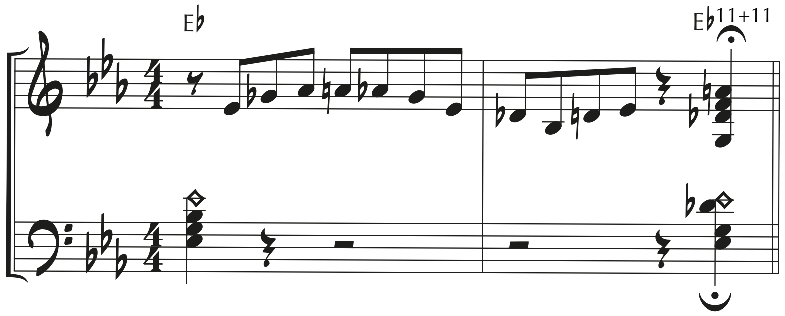
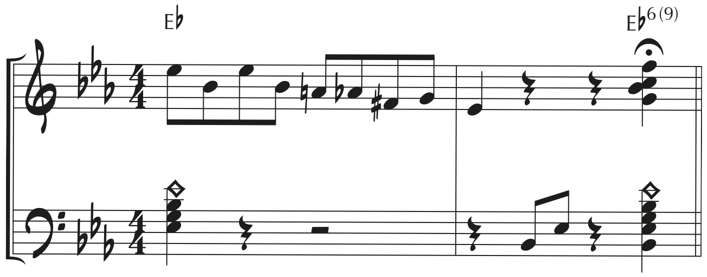
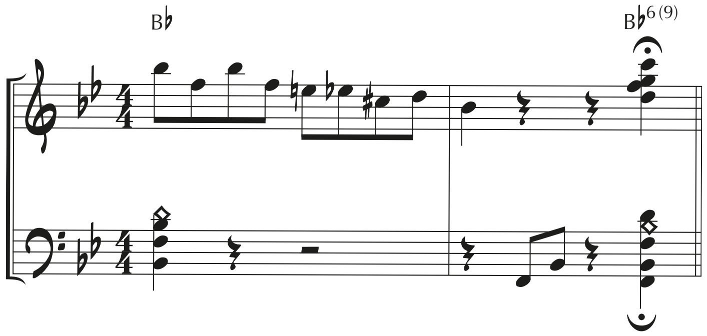


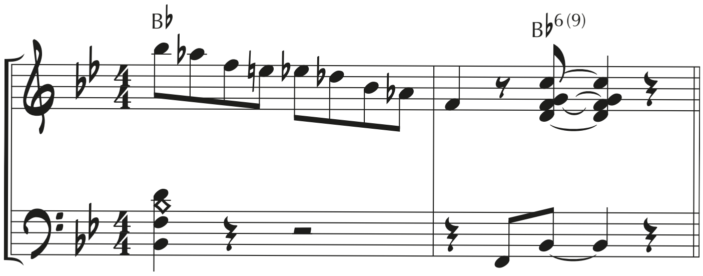
Example (G).



1.



2.



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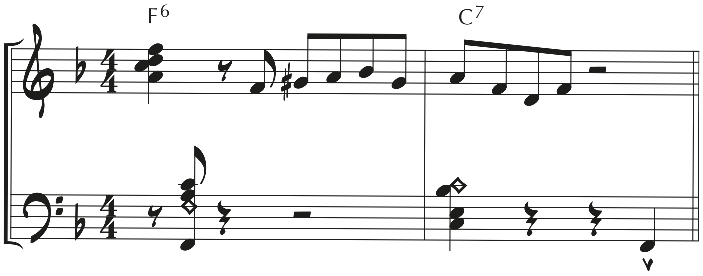

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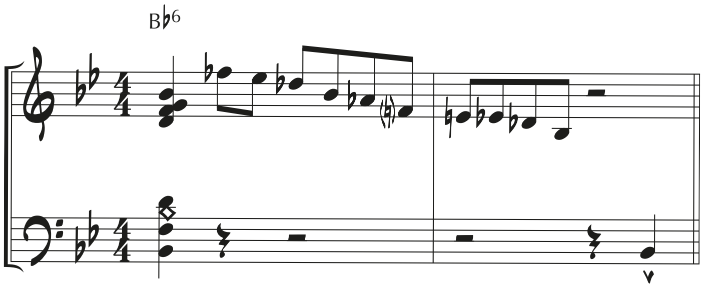

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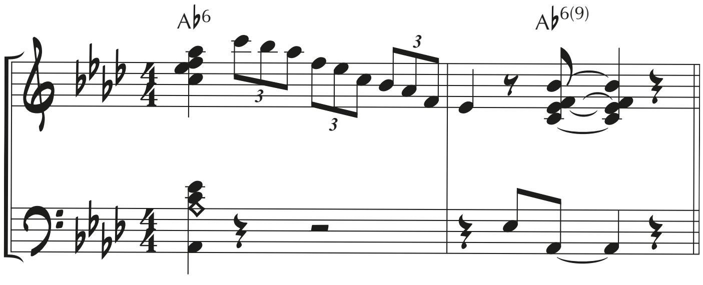

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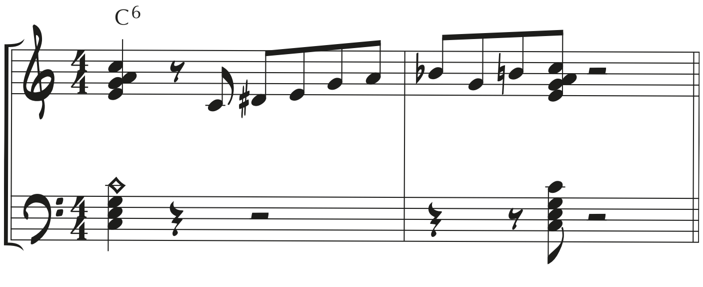
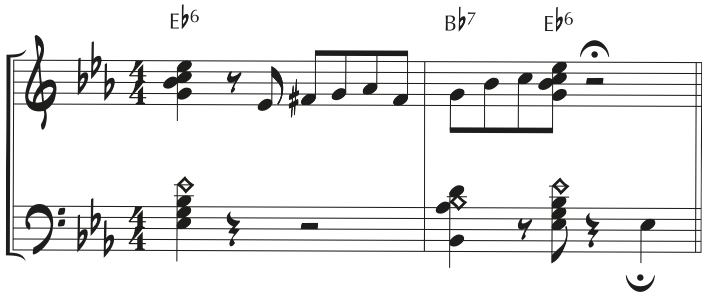
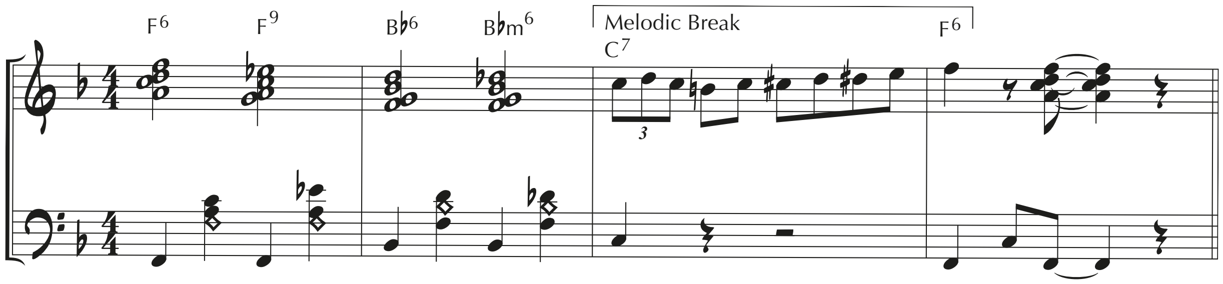


7.

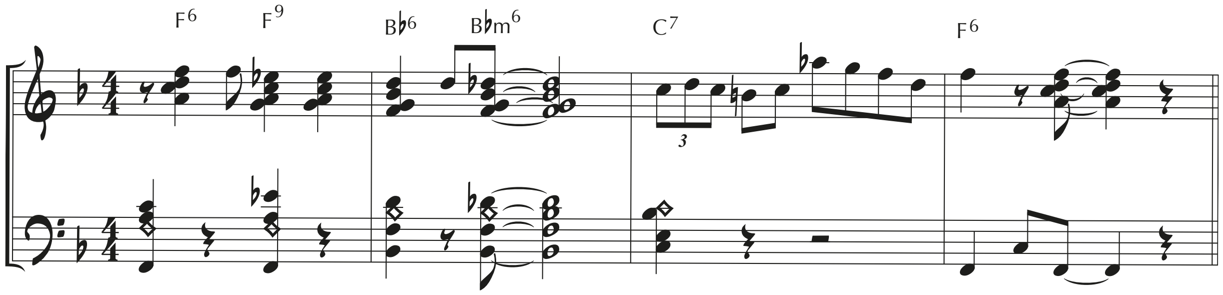


FOUR-MEASURE ENDINGS

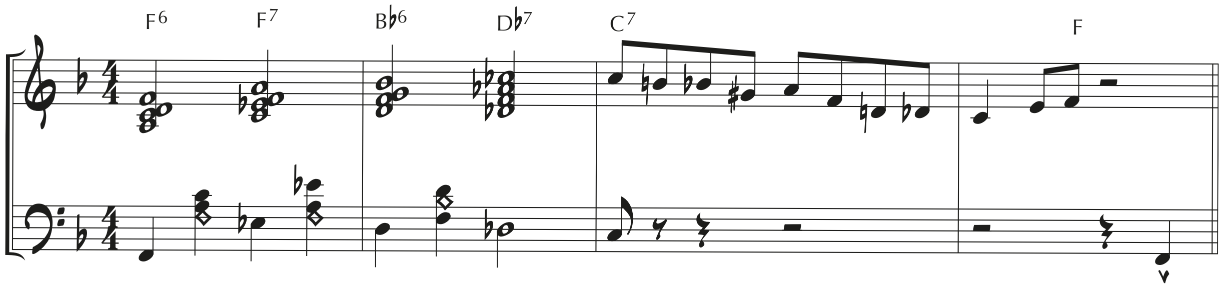
Basic form of four-measure “Ride-out” endings.


F6
F9
B♭6
B♭m6
Melodic Break
C7
F6
3

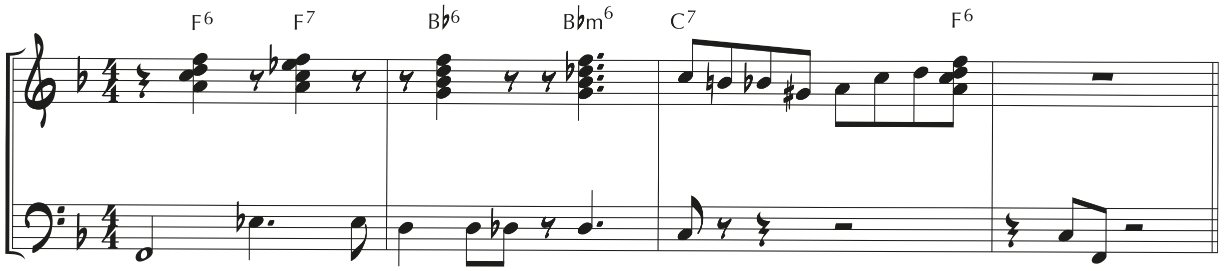
1.


F6
F9
B♭6
B♭m6
C7
F6
3

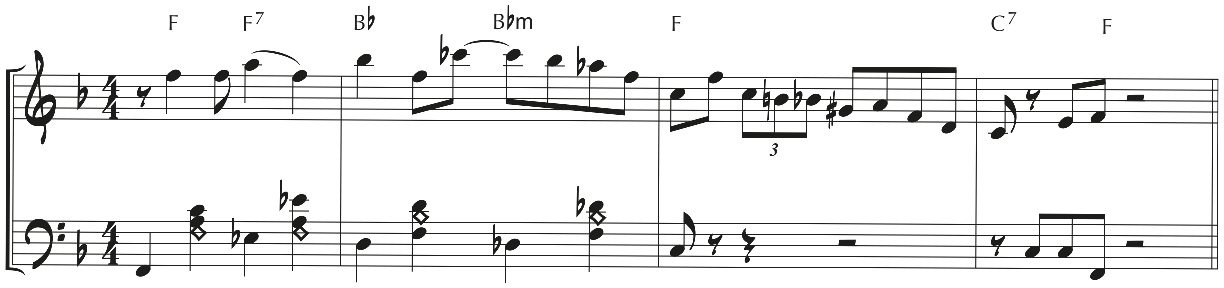
2.


F6
F7
B♭6
D♭7
C7
F

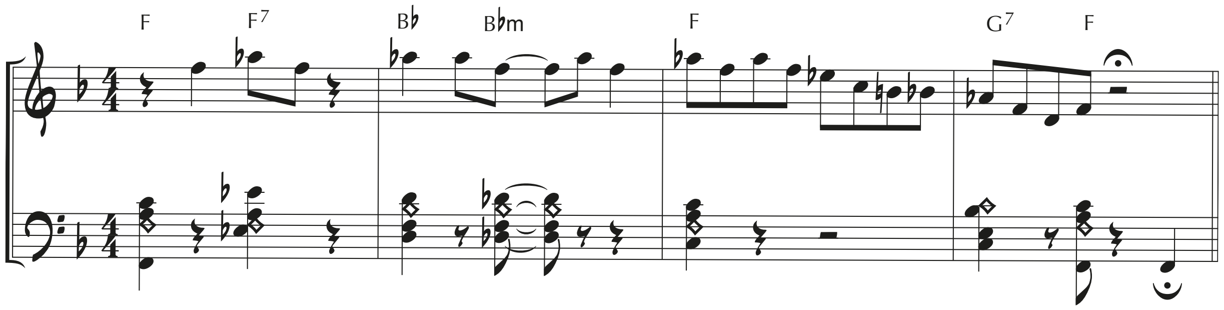
3.


F6
F7
B♭6
B♭m6
C7
F6

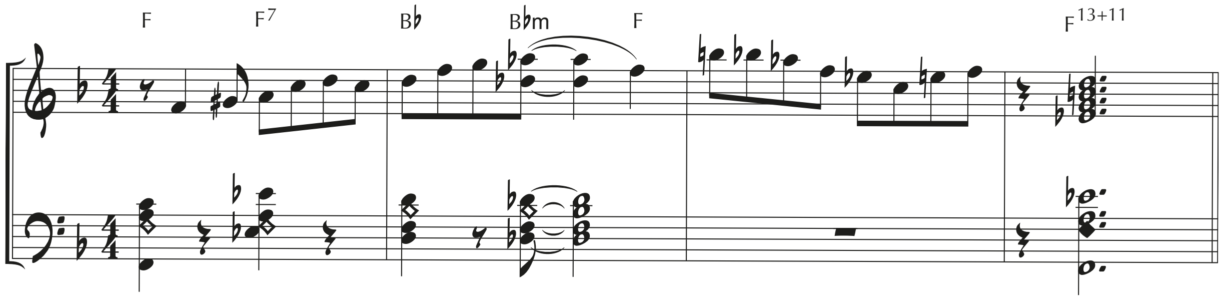
4.


F
F7
B♭
B♭m
F
3
C7
F

5.

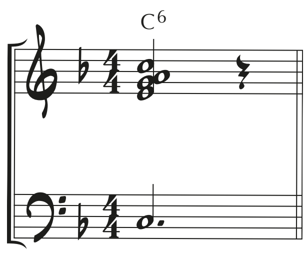

F
F7
B♭
B♭m
F
G7
F

6.


F
F7
B♭
B♭m
F
F13+11

ONE-MEASURE ENDINGS

Basic



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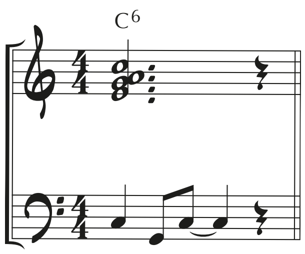

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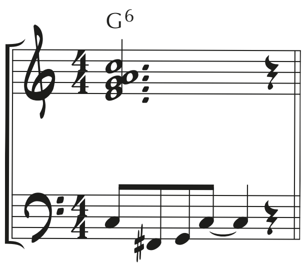

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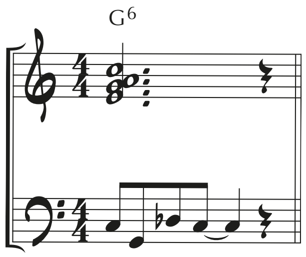
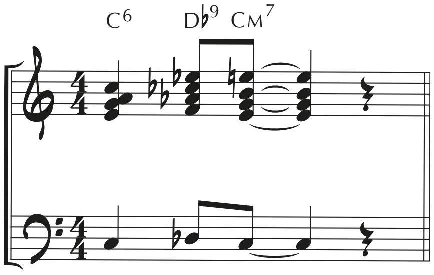


Example (A)



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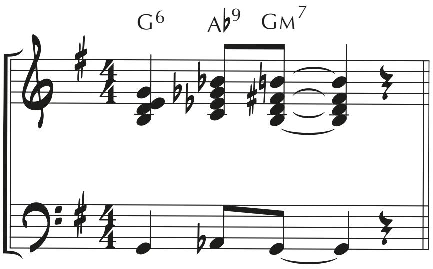

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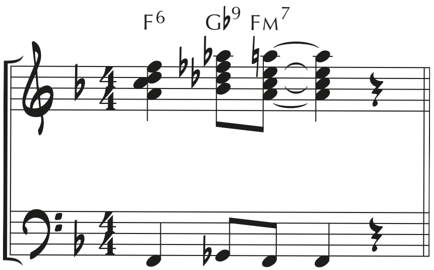

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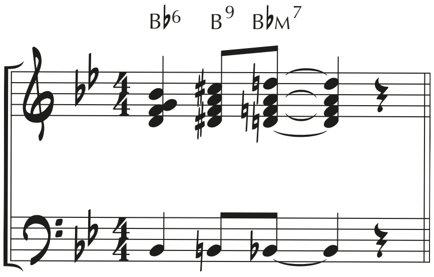

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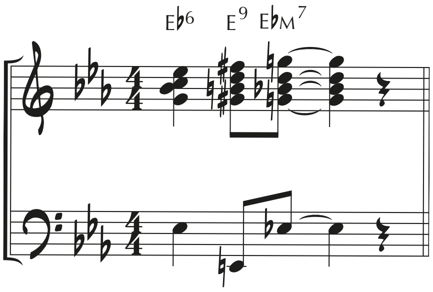

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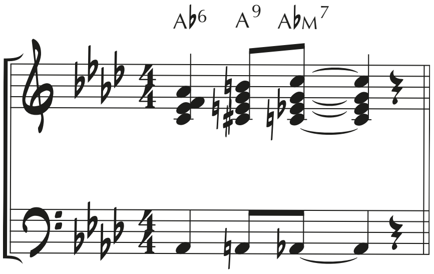

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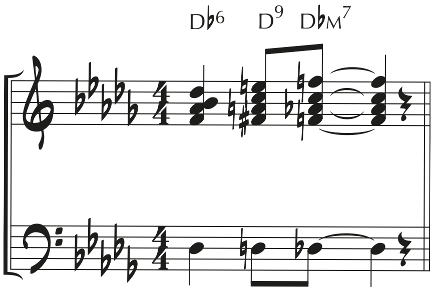

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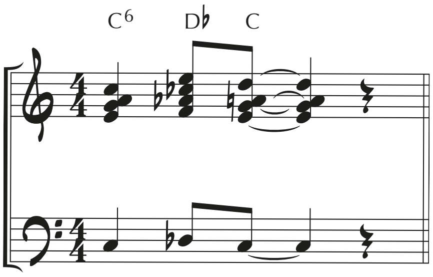

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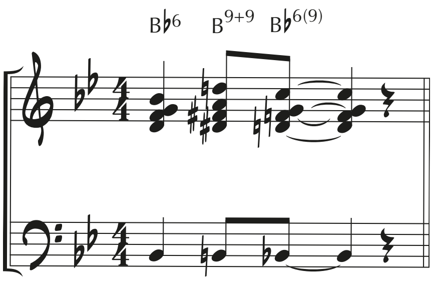

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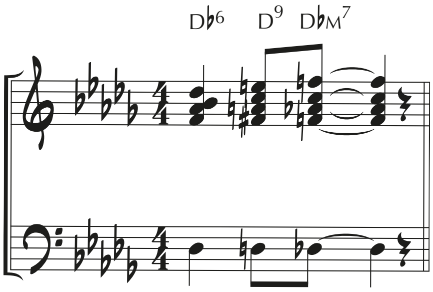

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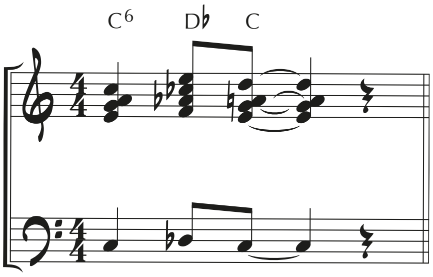

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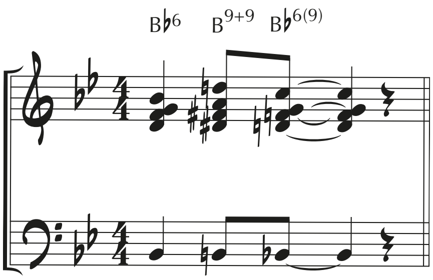

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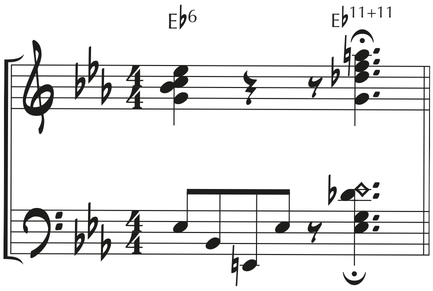

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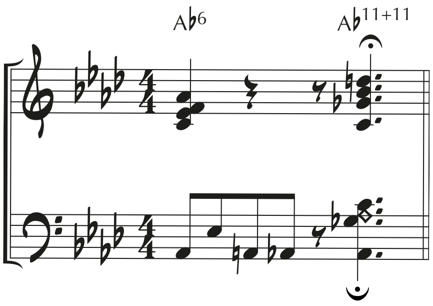

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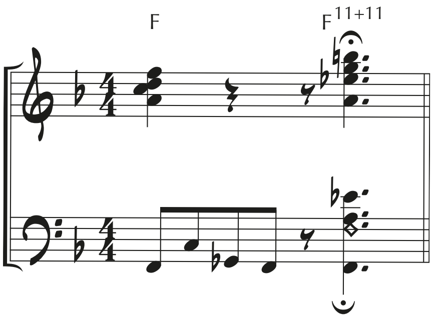
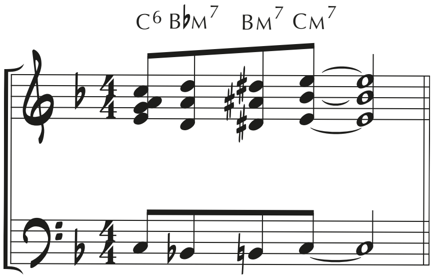
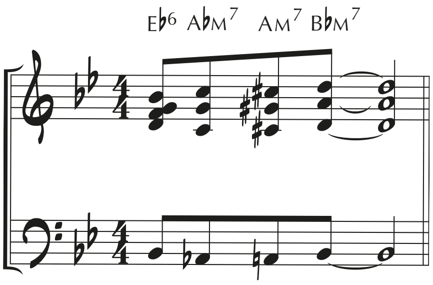


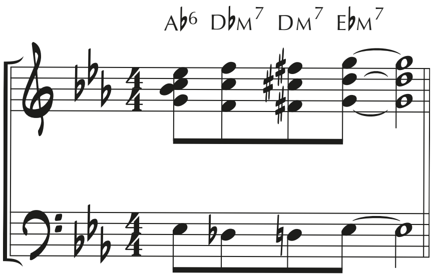
Example (D)


C6
B♭M7
BM7
CM7

1.


E♭6
A♭M7
AM7
B♭M7

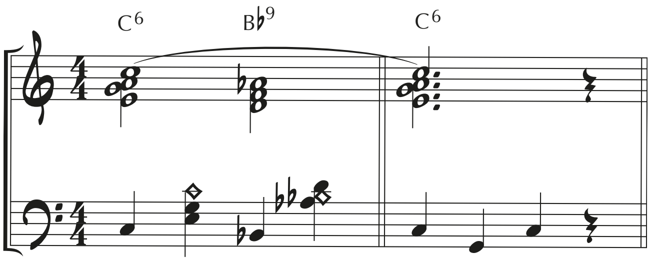
2.


A♭6
D♭M7
DM7
E♭M7

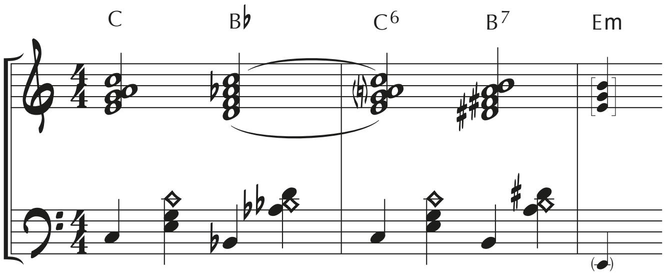
CADENCE

In many tunes, the 15th and 16th measures call for a cadence (coming to rest) comparable to a two-measure ending (31st and 32nd measures of a final chorus). To keep the music from coming to a complete standstill, however, it is usually advisable to insert a modulating chord - leading to the 17th measure - unless there is a melodic "pick-up".

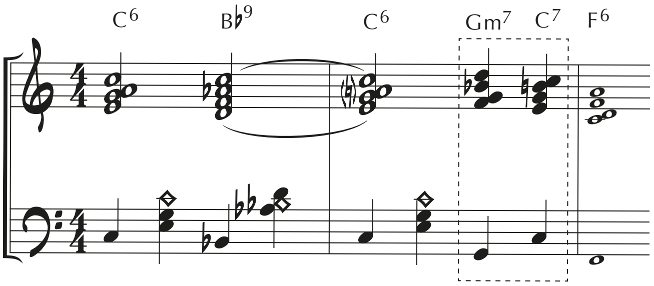
Ending page 10, No, 1



Measures 15 and 16 where "bridge" begins with Em.



Measures 15 and 16 where "bridge" begins with F6.



NOTE Modulations to minor, Create by using the last part of minor introductions, book one - page 15.

8098-24

SUMMARY

These books contain material for an occasion where even the accordionists on his first engagement is expected to do his part. The following explanation and examples, will serve to illustrate the relationship between these various musical fragments.

The average American tune has a thirty-two measure chorus in one of two basic forms.

FORM I - **A**, **A**, **B**, **A**

A - Eight measures ending partially (last melody note is in chord I, but not the root or the last note is in chord V7- II7 - V7.

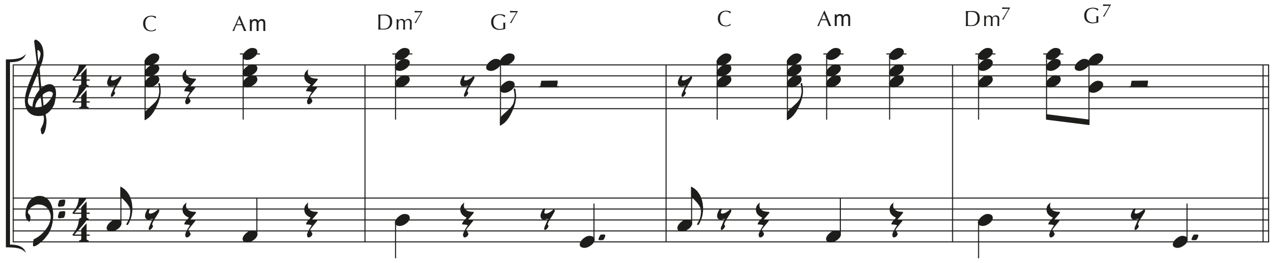
A - Eight measures identical to, or corresponding to A, but usually ending on chord 1 and frequently on the root.

B - Eight measures different from A, known as the "bridge" (release) or simply "the middle part".

A - Eight meausures corresponding to A, ending on the root.

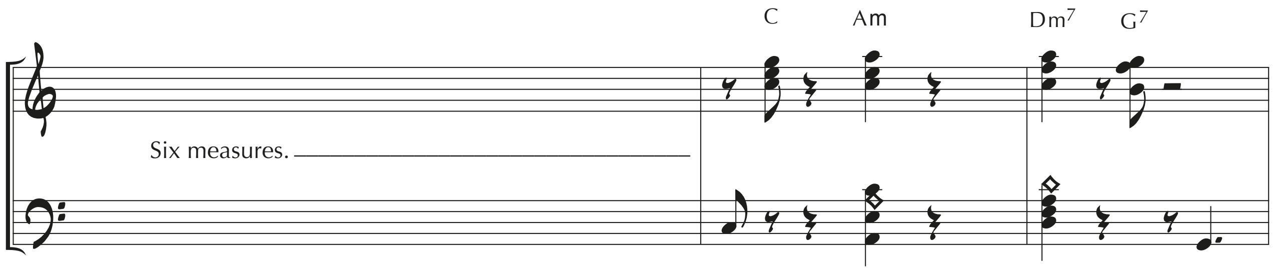
The following “skeleton” shows how the material in these books can be applied to a two-chorus arrangement of an A, A, B, A tune.

Introduction (page 10 - exercise 1)

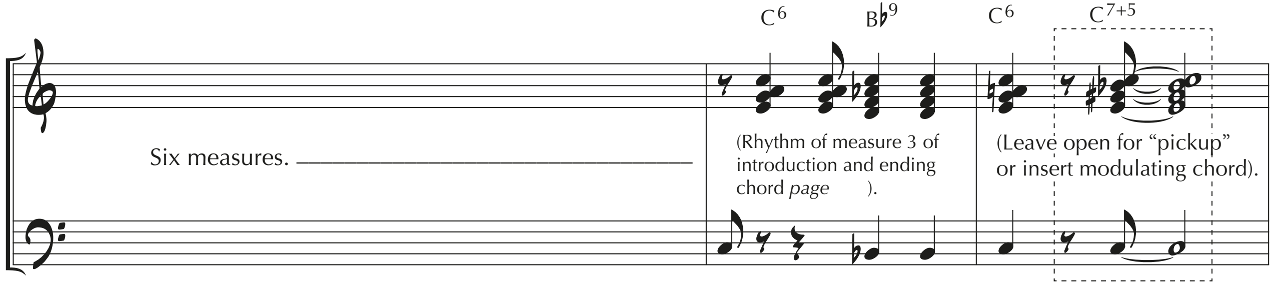

C
Am
Dm7
G7
C
Am
Dm7
G7

1st Chorus

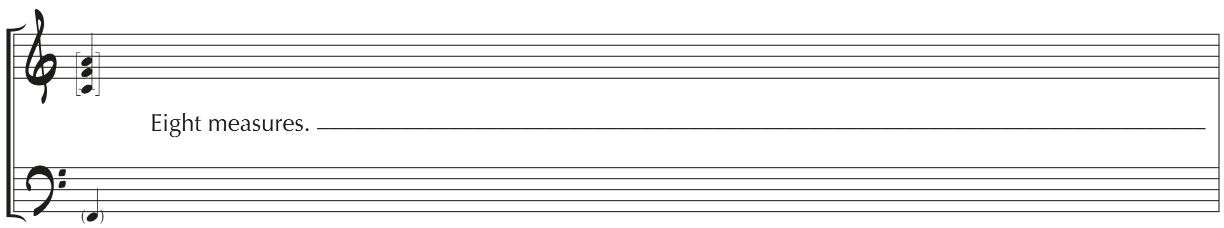
A Turn-around (measures 1 and 2 of introduction).

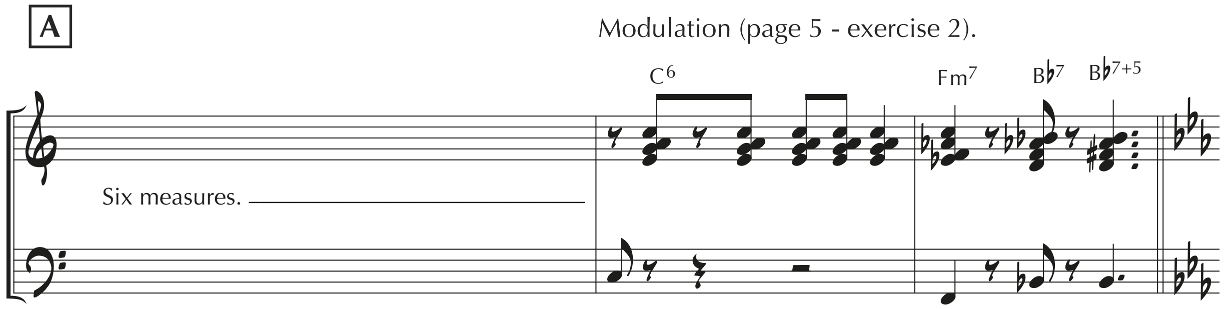

C
Am
Dm7
G7
Six measures.

A ***Cadence*** V_7 of next chord.


C6
B♭9
C6
C7+5
Six measures.
(Rhythm of measure 3 of introduction and ending chord *page*).
(Leave open for “pickup” or insert modulating chord).

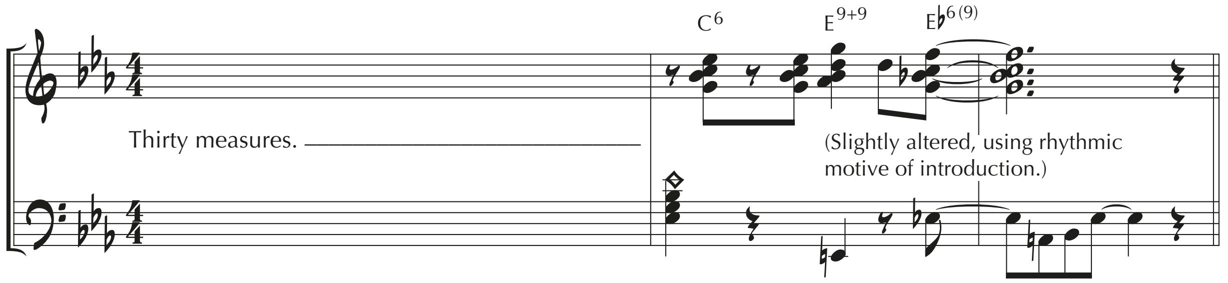
B **Bridge**


Eight measures.



2nd Chorus

Same as 1st Chorus transposed to E♭ major.	Ending (page 11 - exercise 4)



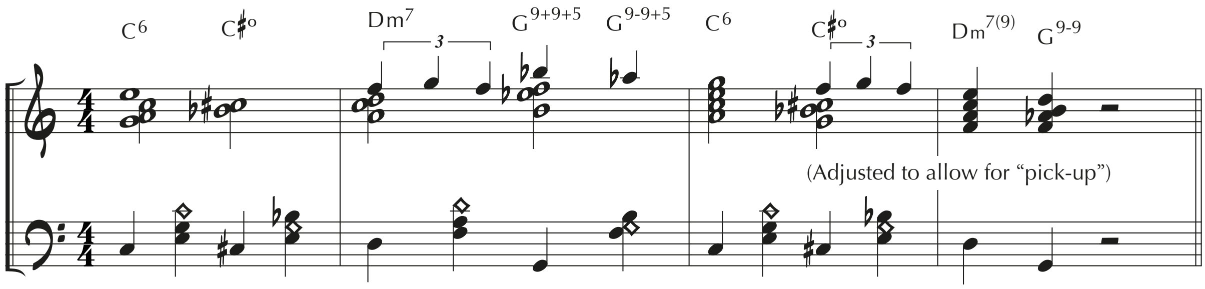
The above example shows how an organic whole can be achieved by “weaving” - using the same, or slightly varied material for all the added parts (introduction, tum-around, modulation, ending). This is most effective for “framing” a more-than-one chorus arrangement of a single tune. Small orchestras on radio stations use this favorite device to give the impression that they have arrangements, when actually, the musicians choose these figures in rehearsal and then play them (with appropriate alterations) from memory.

In a medley of different tunes, it is best not to continue using the same figures into the next tune, but to use a contrasting one. Of course, it is always possible to use entirely independent introductions, turn-arounds, modulations and endings - providing they be in the correct keyand style. The following example demonstrates this, using material taken directly from this book, but on the other main form of tune.

Form II - **A**, **B**, **A**, **C**

1st A	Eight measures, (may or may not have a cadence)
B	Eight measures contrasting (or at least different), usually ending on V_7 or II_7 - V_7 of the original key.
2nd A	Eight measures corresponding to the 1st A and probably ending differently.
C	Eight measures possible corresponding to B but usually varied considerably, in order to build a climax and lead to an ending.

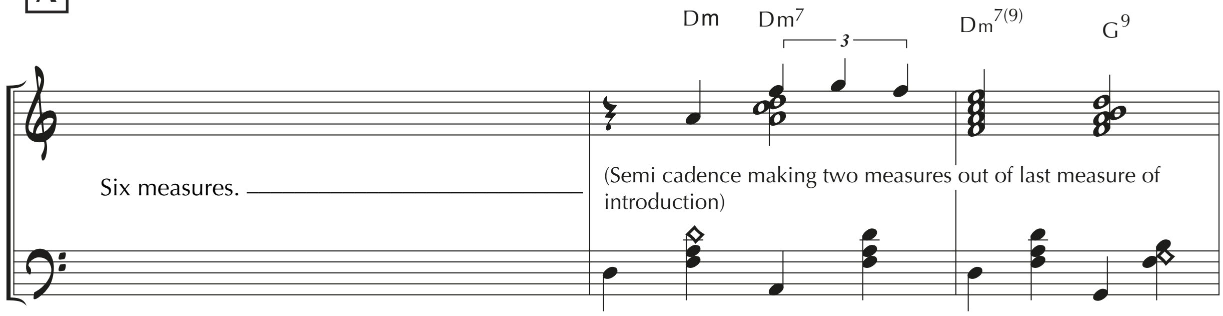
Introduction (page 4 - exercise 1)


C6
C♯o
Dm7
G9+9+5
G9-9+5
C6
C♯o
Dm7(9)
G9-9
3
3

(Adjusted to allow for “pick-up”)

1st Chorus

A

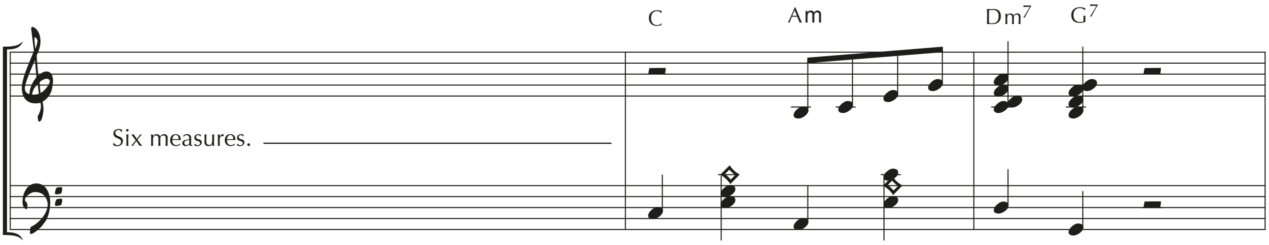

Dm
Dm7
Dm7(9)
G9
3

Six measures.

(Semi cadence making two measures out of last measure of introduction)

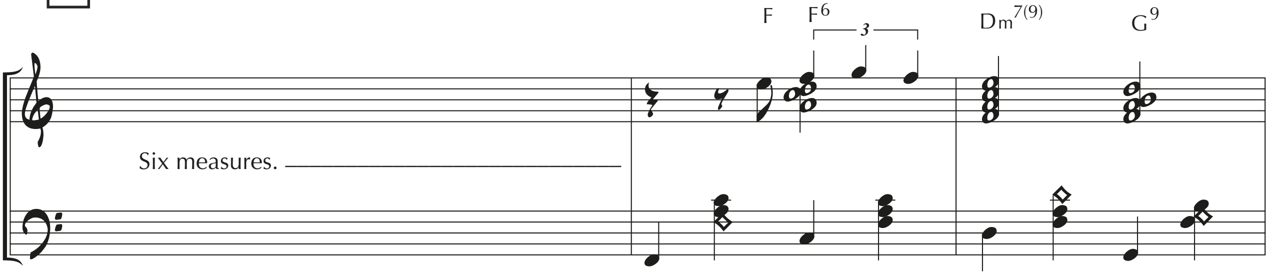
B

Tum-around (page 19-ex. 1-Bk. 1) Adjuated to “pick-up”



Six measures.

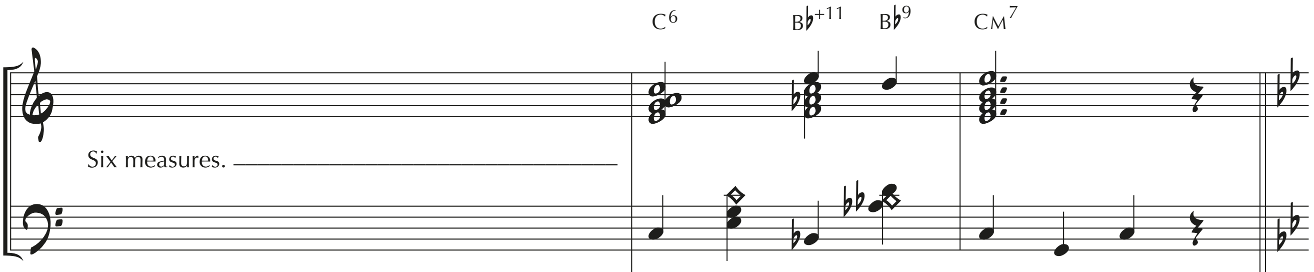
A


F
F6
Dm7(9)
G9
3

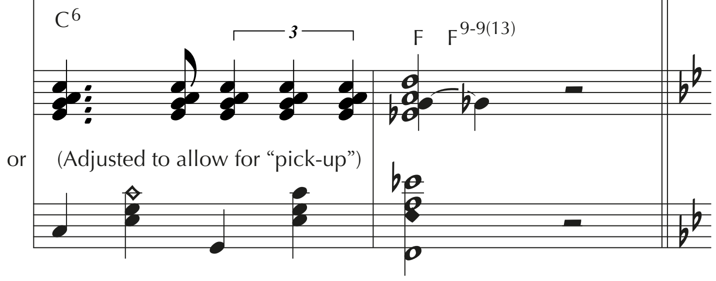
Six measures.

C

Ending (page 10, exercise 5)


C6
B♭+11
B♭9
CM7
Six measures.

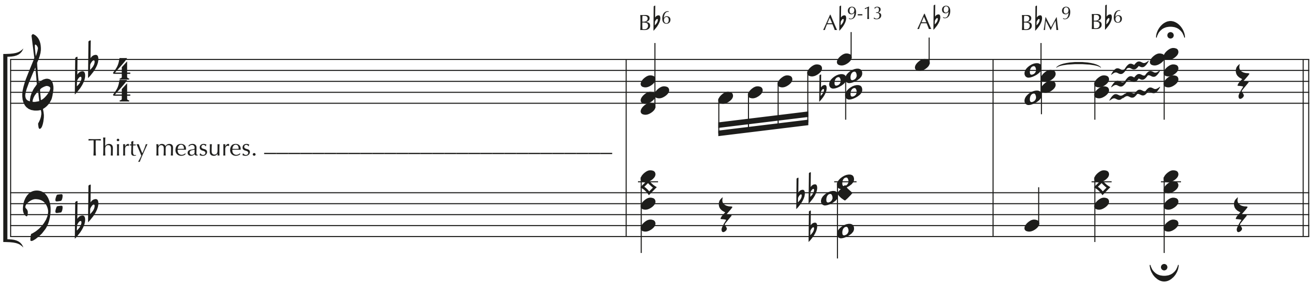
Modulation (page 3, exercise 2)


C6
3
F
F9-9(13)
or
(Adjusted to allow for "pick-up")

2nd Chorus

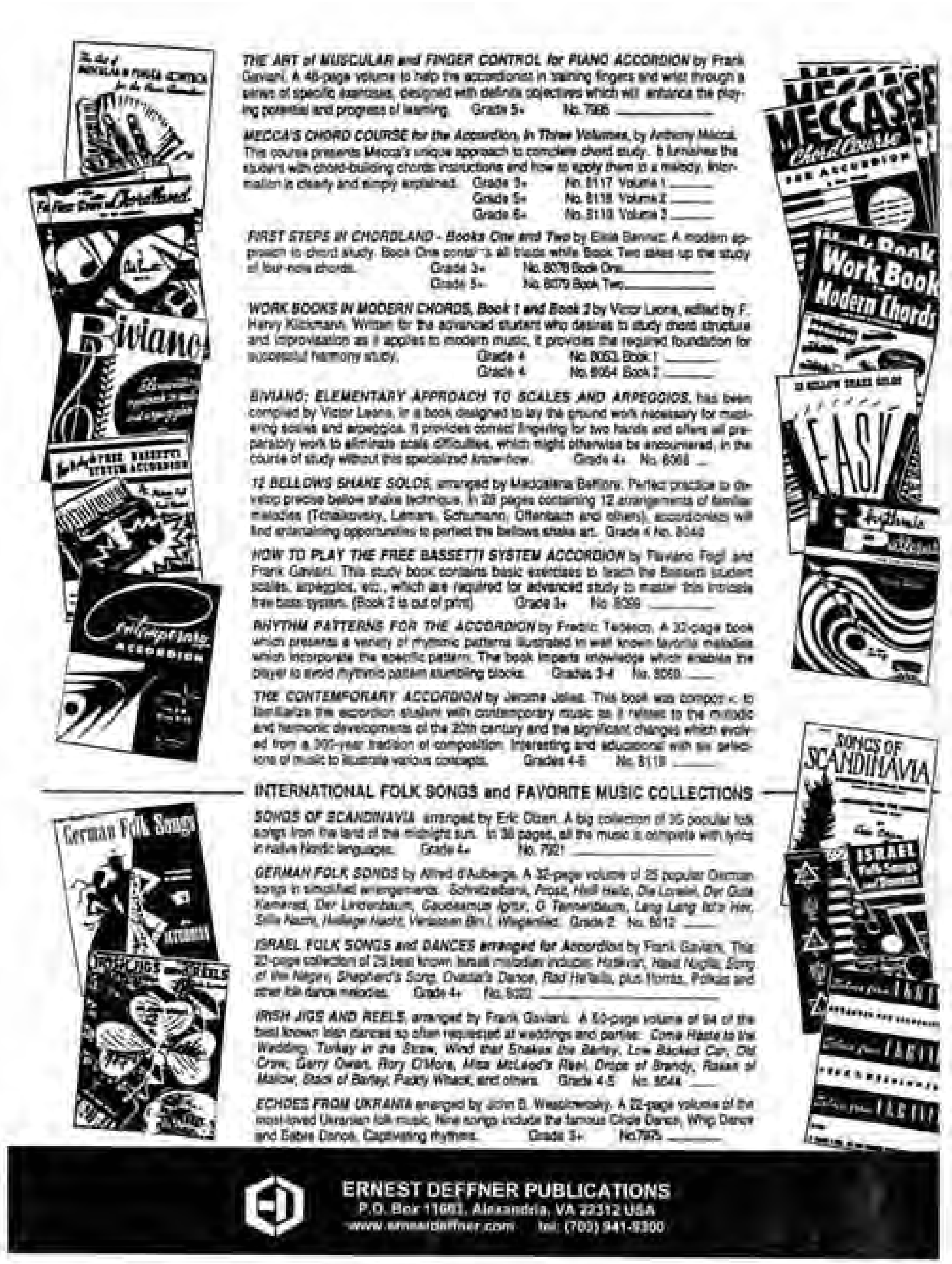
Same as 1st Chorus transposed to B♭ major.

Ending (page 10 - exercise 8)


B♭6
A♭9-13
A♭9
B♭M9
B♭6
Thirty measures.

NOTE Where references are made, in this book, to ll, Chords, etc., the examplet shown give all the necessary information for our particular purpose which ts to enable the young professional to play an introduction, turnaround, etc., when needed. More detailed explanation of these chords can be found in Anthony Mecca's PROGRESSIVE IDEAS IN "POP" - PLAYING FOR ACCORDION.

8098-24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First Steps in Chordland
Biviano
How to Play the Free Bassetti System Accordion
Contemporary Accordion
German Folk Songs
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Grade 4 No. 8064 Book 2 ______

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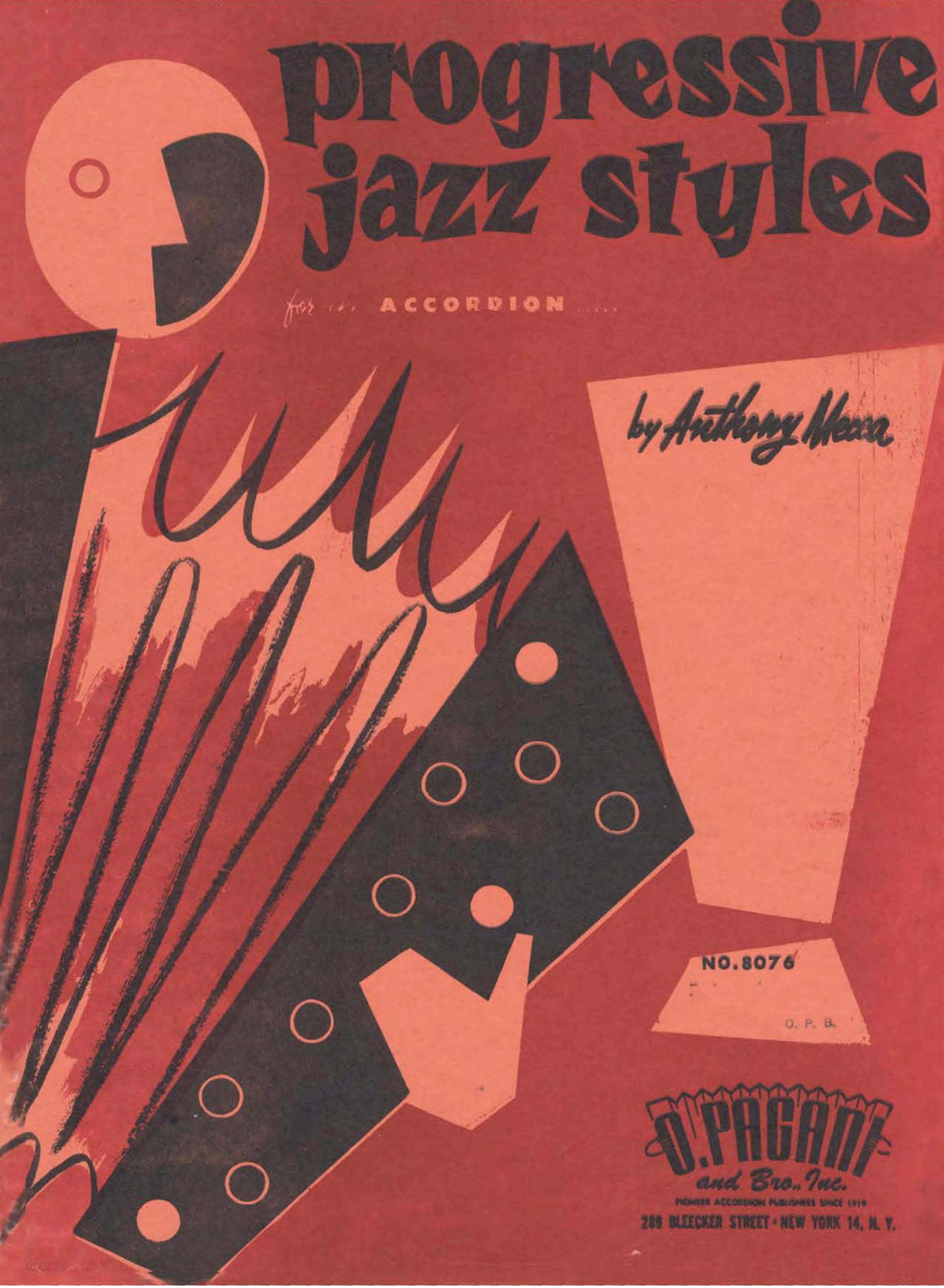

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ABOUT TONY MECCA . . . .

Anthony Mecca, native of Waterbury, Conn., came by his love for the accordion through his brother Dominick who was his first instructor when a mere youngster.

Decision to make the accordion his career, brought him to New York where he furthered and completed his studies with Joe Biviano, well known accordion virtuoso and instructor.

After his discharge from the army in 1946, Tony Mecca turned his attention to professional playing and soon was in great demand for radio and television work and recordings. He has worked under such famous conductors as Leonard Bernstein, Alfredo Antonini and Raymond Scott and has recorded for practically all well known record companies.

It is this background of study and experience that enables him to write this important and authoritative accordion work, which will soon be followed by other works in the popular field.

THE PUBLISHERS

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Single-note style in a bright tempo. At letter I, block-chord style.

2. HONEY DO! 14

Slow tempo. Illustrating left hand bass and chord combinations which should be practiced until they can be played with ease. These combinations, as well as being interesting, add color and richness to the composition.

* 3. JUMPIN' JOE 20

Single-note style in a bright tempo. At letter I, block-chord style - "take off" chorus.

4. SOFT AND SMOOTH 16

Five-note block-chords in a slow tempo. At letter E, single-note style - "take off" chorus.

* 5. WHISTLE STOP 4

Single-note style in a bounce tempo. At letter J, four-note block-chords in the right hand, doubling the melody with the left hand.

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CONTENTS

WHISTLE STOP 4

Single-note style in a bounce tempo. At letter J, four-note block-chords in the right hand, doubling the melody with the left hand.

CHILI BILLY 9

Single-note style in a bright tempo. At letter I, block-chord style.

HONEY DO! 14

Slow tempo. Illustrating left hand bass and chord combinations which should be practiced until they can be played with ease. These combinations, as well as being interesting, add color and richness to the composition.

SOFT AND SMOOTH 16

Five-note block-chords in a slow tempo. At letter E, single-note style - "take off" chorus.

JUMPIN' JOE 20

Single-note style in a bright tempo. At letter I, block-chord style - "take off" chorus.

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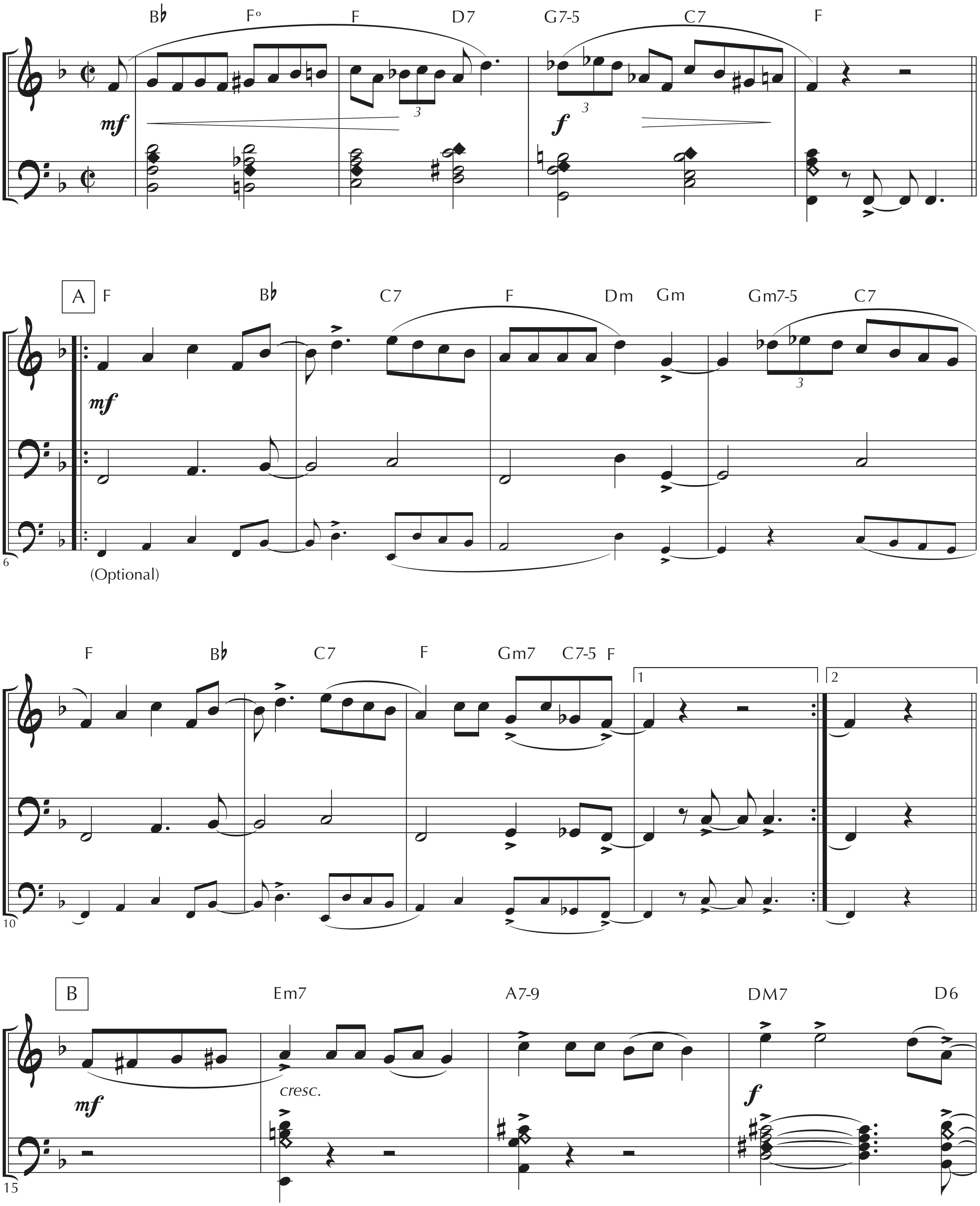
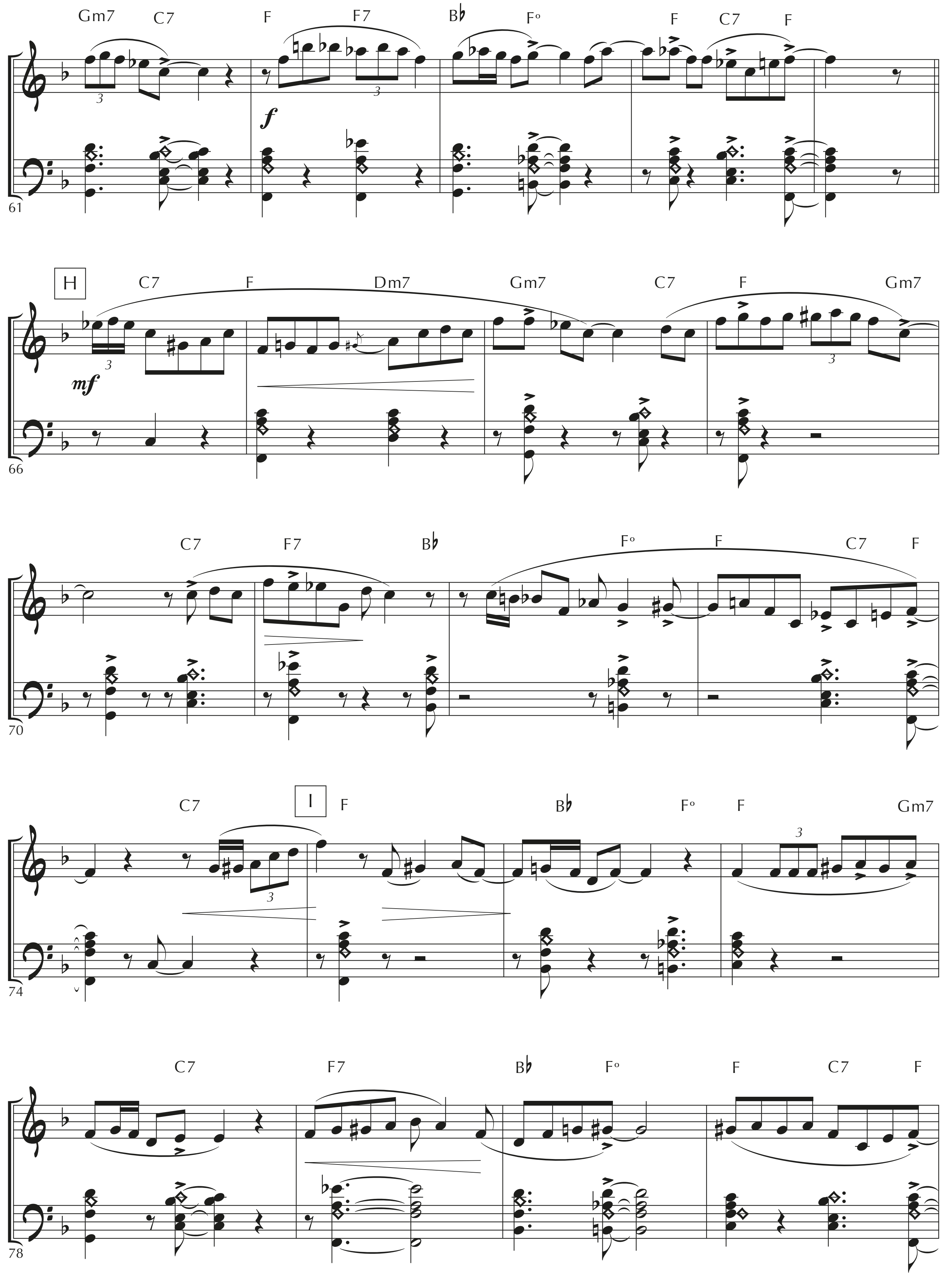
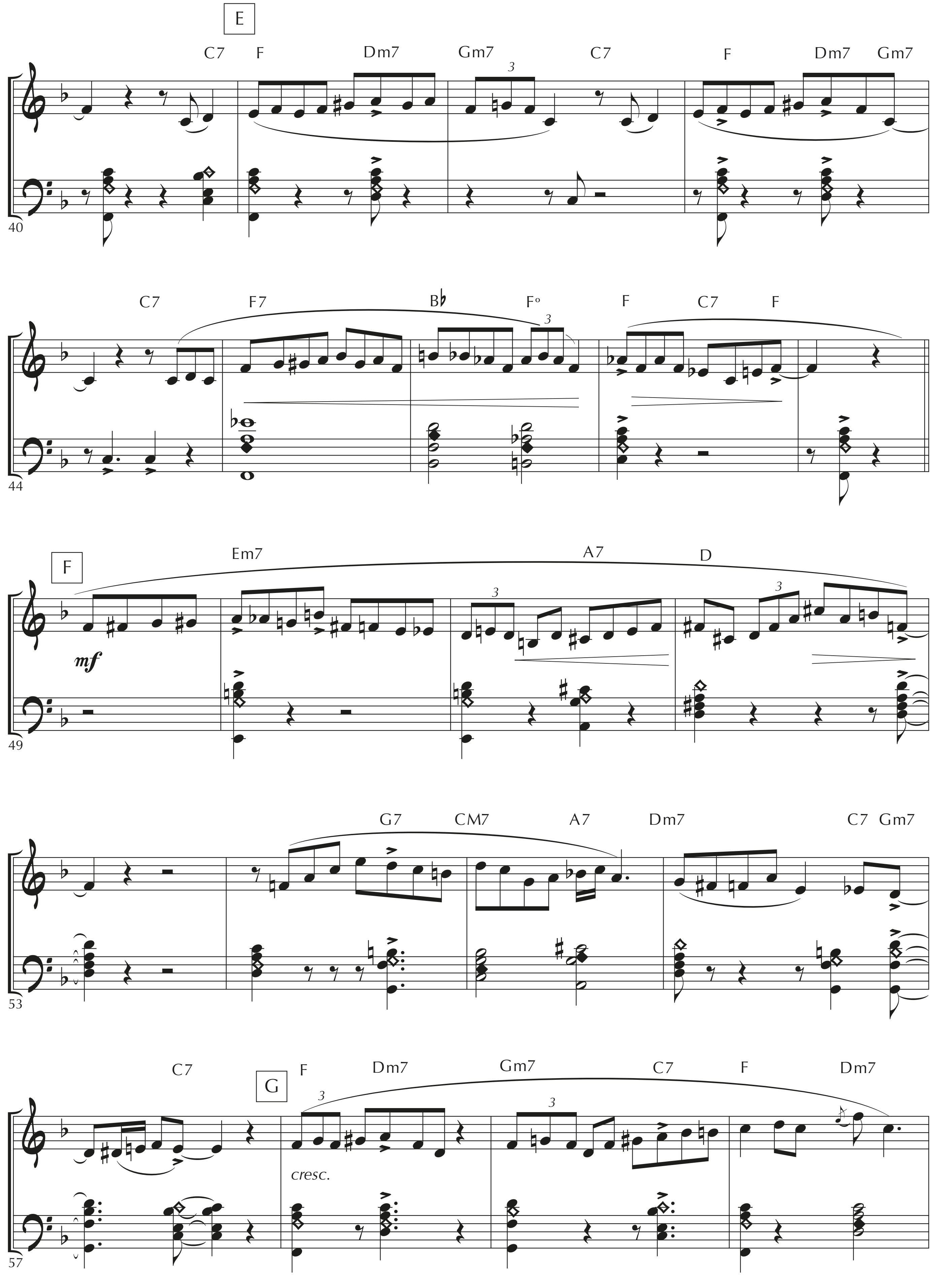
WHISTLE STOP

A THONY MECCA
and
TEDDY AULETTA

Bounce tempo


B♭
F°
F
D7
G7-5
C7
F
mf
f
3
A
F
B♭
C7
F
Dm
Gm
Gm7-5
C7
mf
(Optional)
6
F
B♭
C7
F
Gm7
C7-5
F
1
2
10
B
Em7
A7-9
DM7
D6
mf
cresc.
f
15


Gm7
C7
F
F7
B♭
F°
F
C7
F
3
3
f
61
H
C7
F
Dm7
Gm7
C7
F
Gm7
3
3
mf
66
C7
F7
B♭
F°
F
C7
F
70
C7
I
F
B♭
F°
F
Gm7
3
3
74
C7
F7
B♭
F°
F
C7
F
78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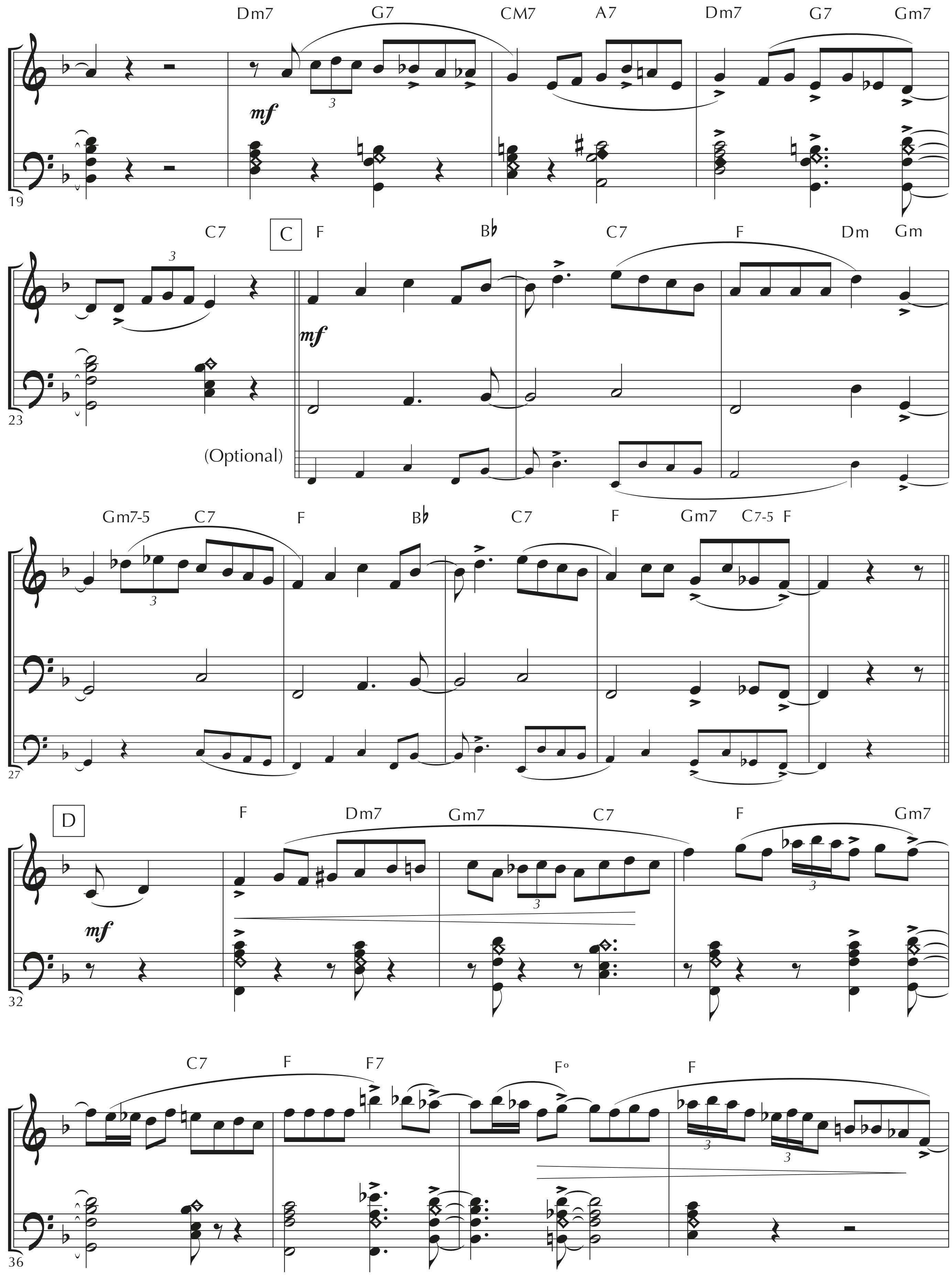
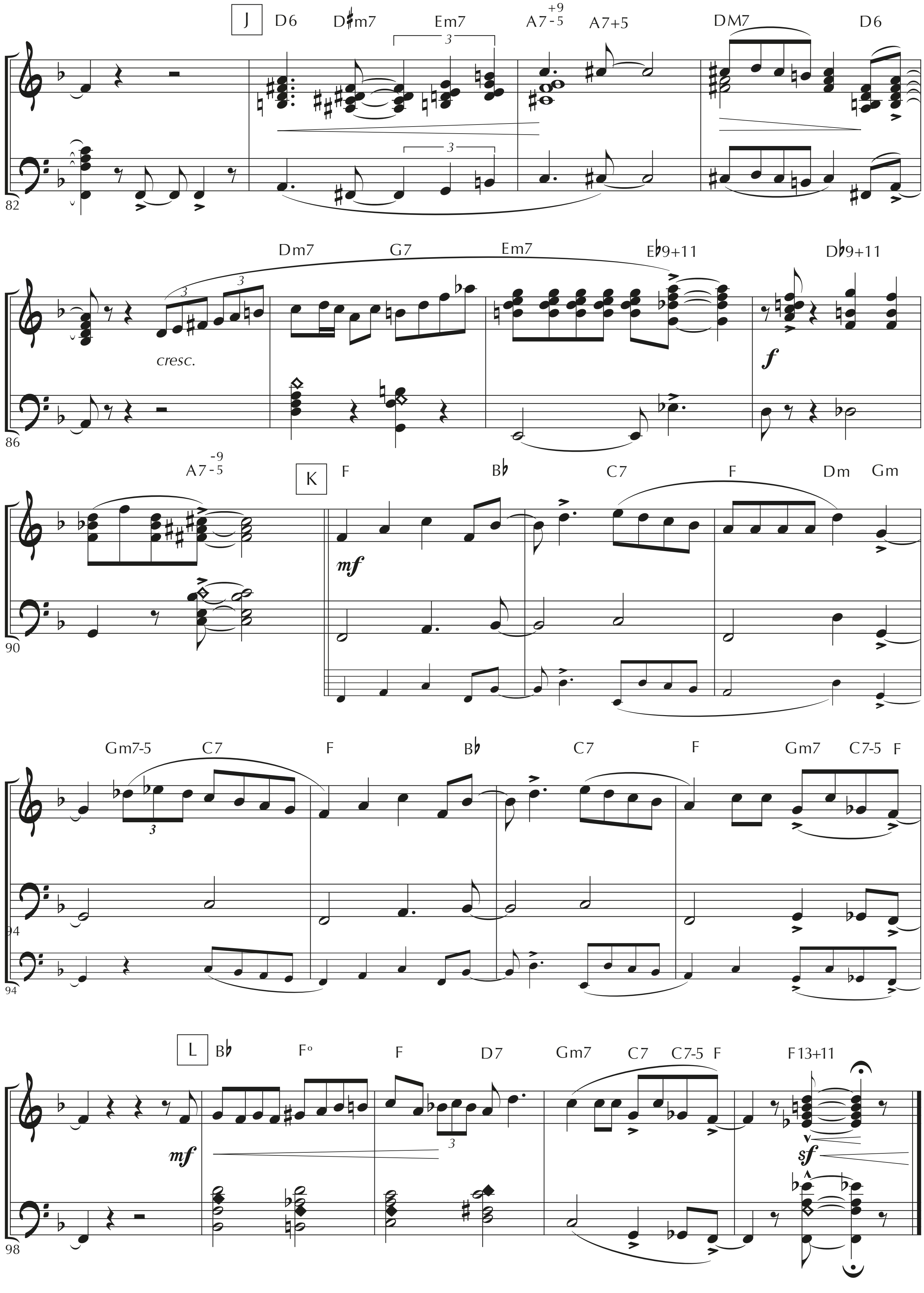
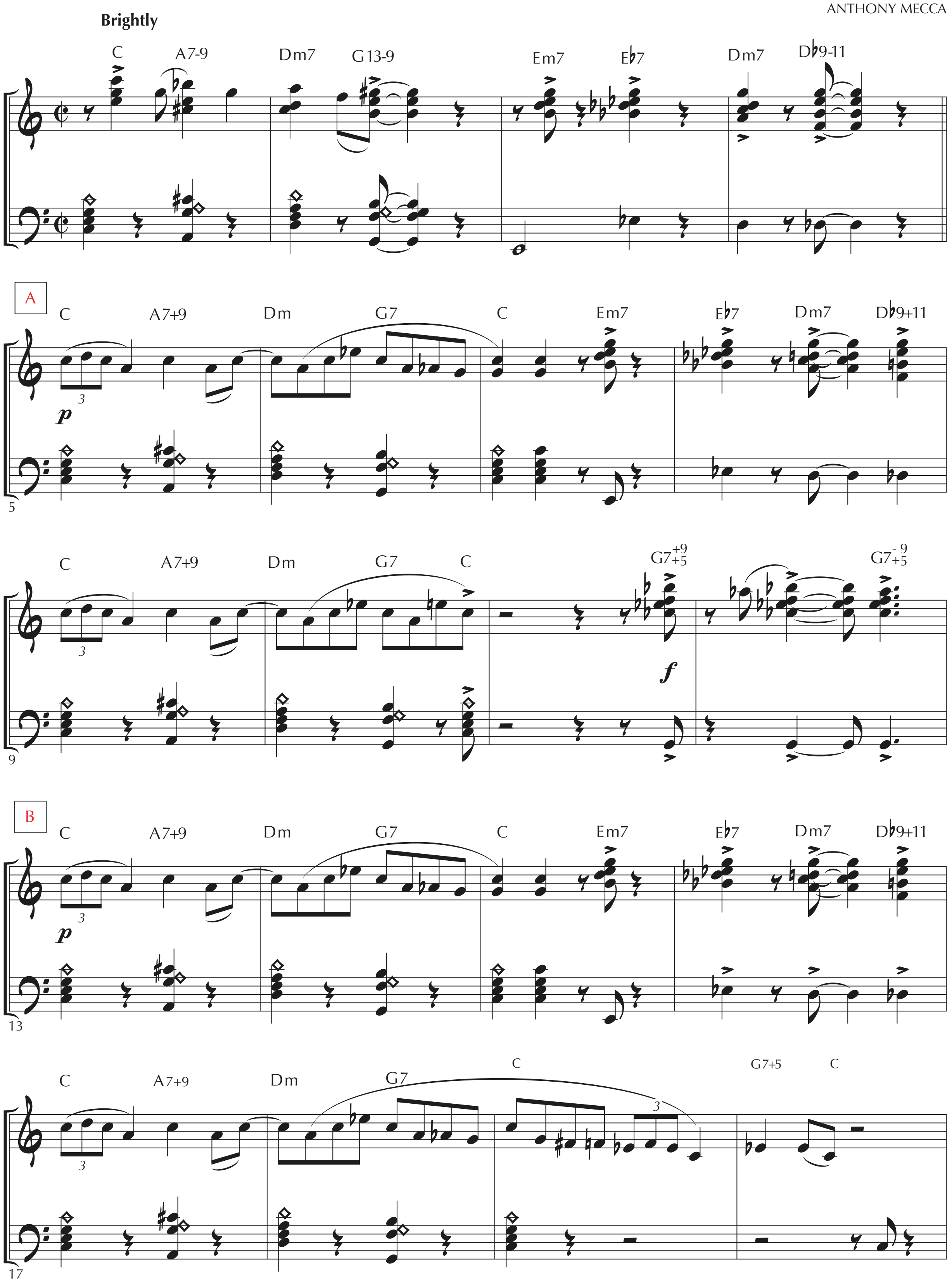
C7
F
Dm7
Gm7
3
C7
F
Dm7
Gm7
40
C7
F7
B♭
F°
3
F
C7
F
44
F
Em7
3
A7
D
3
mf
49
G7
CM7
A7
Dm7
C7
Gm7
53
C7
G
F
Dm7
Gm7
3
C7
F
Dm7
3
cresc.
57

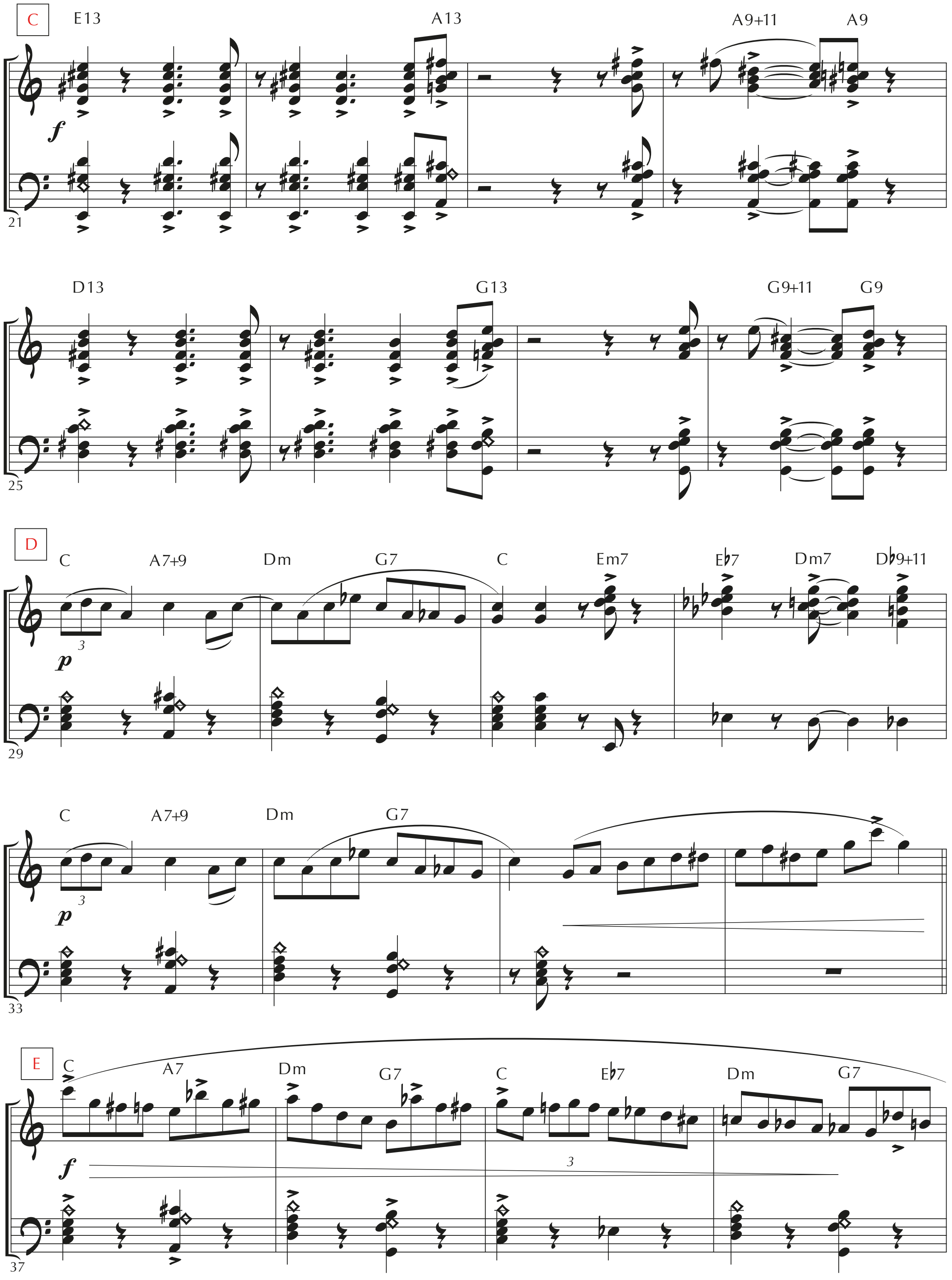

Dm7
G7
CM7
A7
Dm7
G7
Gm7
3
mf
19
C7
C
F
B♭
C7
F
Dm
Gm
3
mf
23
(Optional)
Gm7-5
C7
F
B♭
C7
F
Gm7
C7-5
F
3
27
D
F
Dm7
Gm7
C7
F
Gm7
mf
3
3
32
C7
F
F7
F°
F
3
3
36

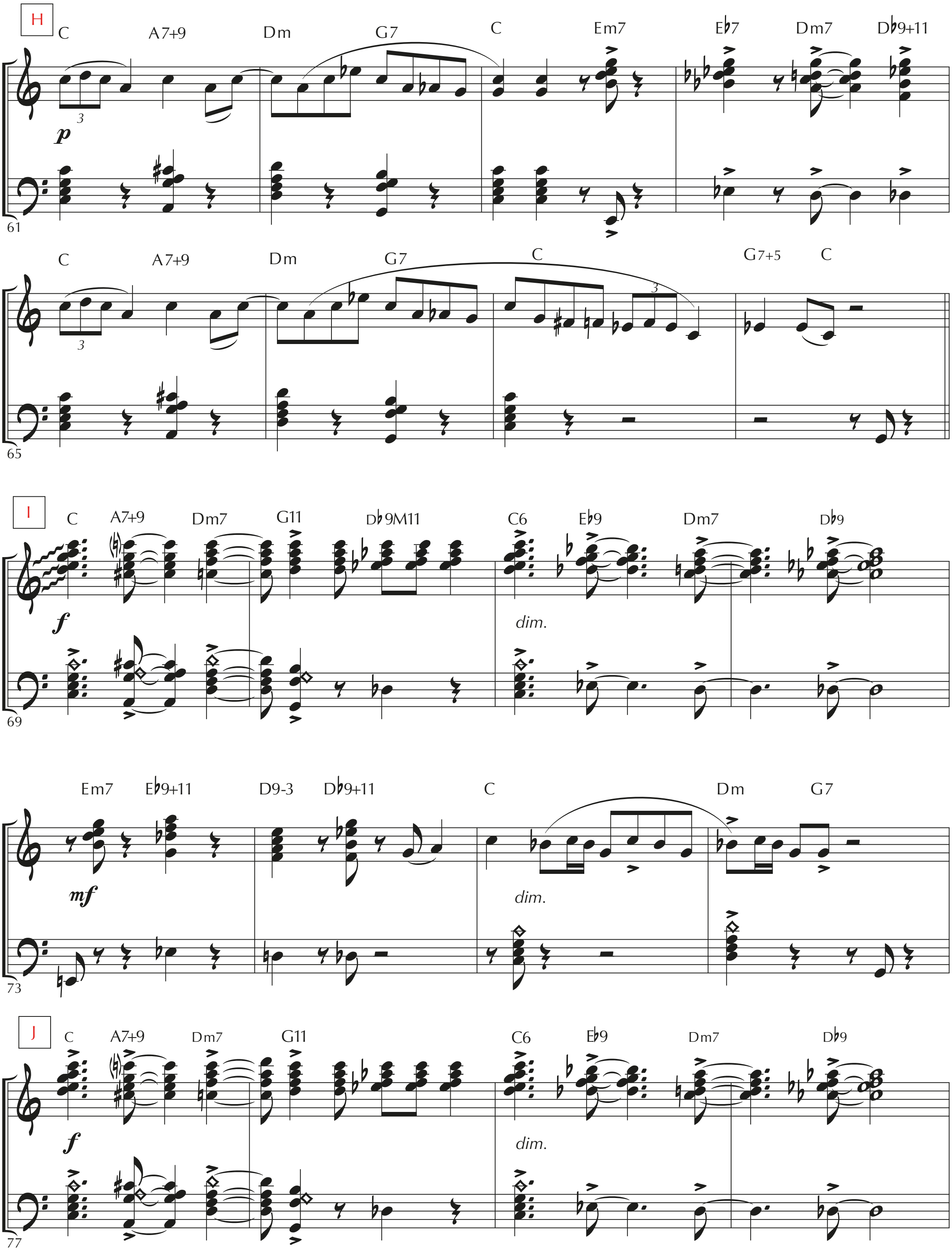

J
D6
D♯m7
Em7
3
A7+9-5
A7+5
DM7
D6
3
82
Dm7
G7
Em7
E♭9+11
D♭9+11
3
3
cresc.
f
86
A7-9-5
K
F
B♭
C7
F
Dm
Gm
mf
90
Gm7-5
C7
3
F
B♭
C7
F
Gm7
C7-5
F
94
94
L
B♭
F°
F
D7
Gm7
C7
C7-5
F
F13+11
3
mf
sf
98

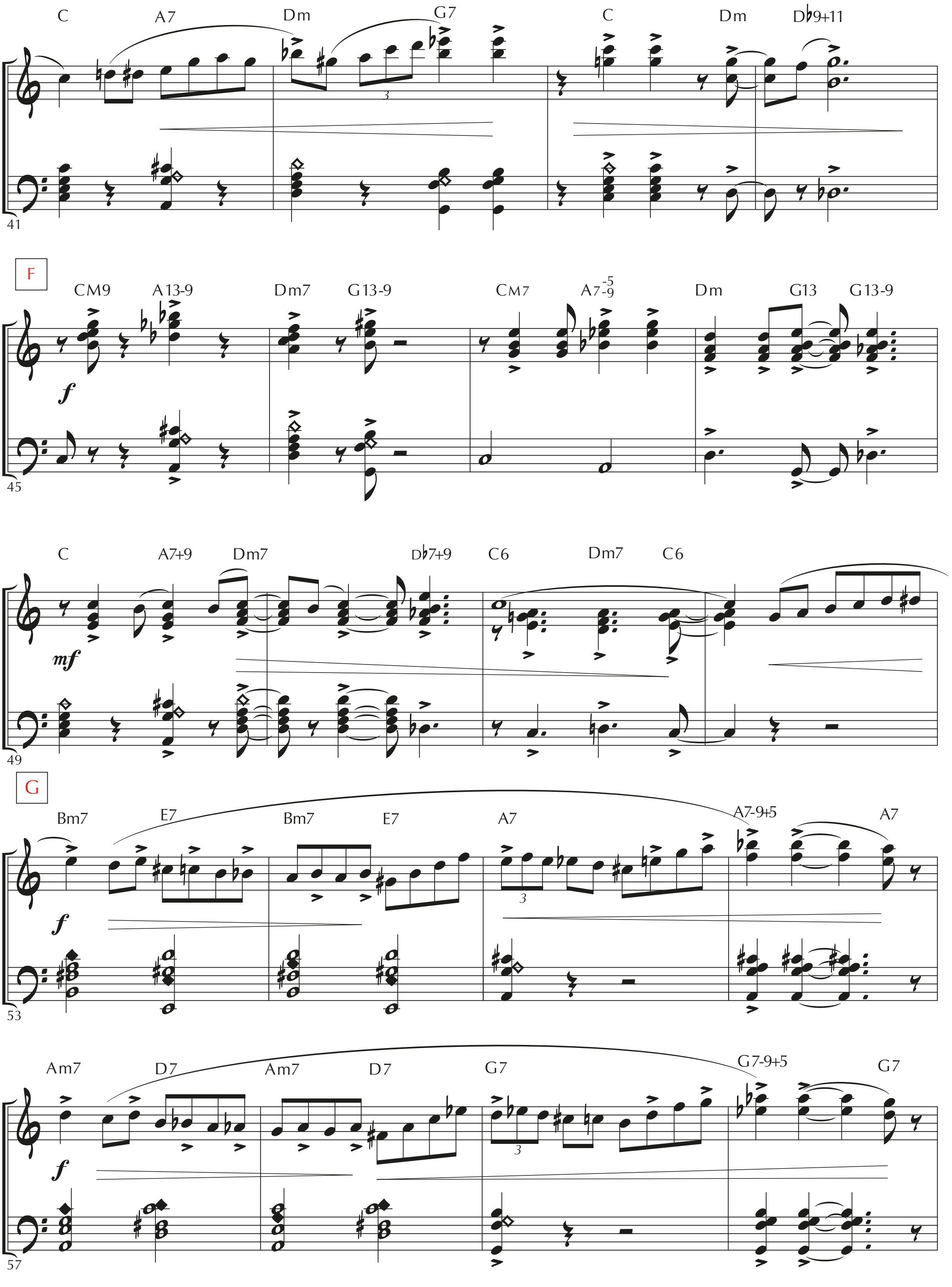
CHILI BILLY

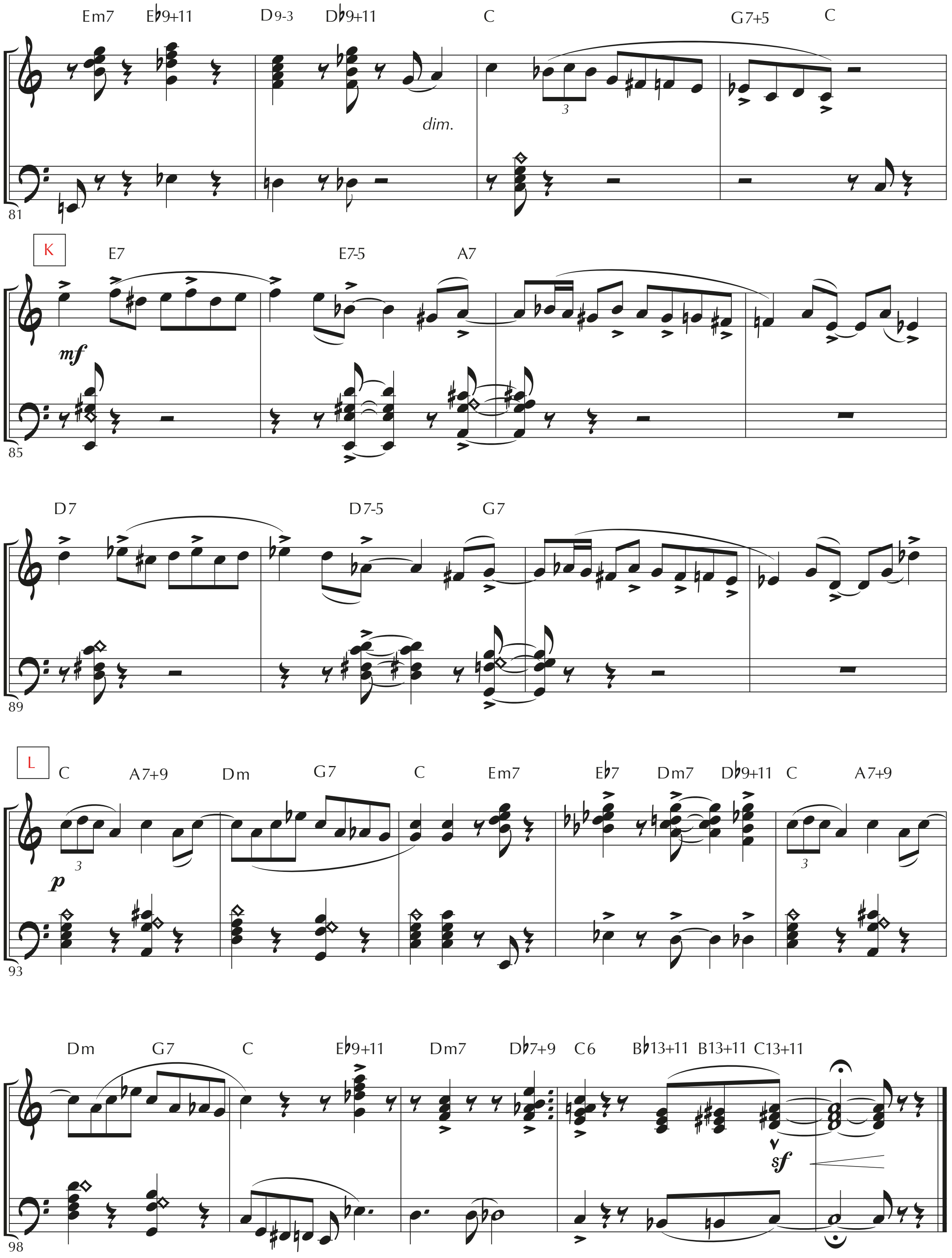
ANTHONY MECCA


Brightly
C A7-9 Dm7 G13-9 Em7 E♭7 Dm7 D♭9-11
A
C A7+9 Dm G7 C Em7 E♭7 Dm7 D♭9+11
p
5
C A7+9 Dm G7 C G7+9+5 G7-9+5
f
9
B
C A7+9 Dm G7 C Em7 E♭7 Dm7 D♭9+11
p
13
C A7+9 Dm G7 C G7+5 C
17


C
E13
A13
A9+11
A9
f
21
D13
G13
G9+11
G9
25
D
C
A7+9
Dm
G7
C
Em7
E♭7
Dm7
D♭9+11
3
p
29
C
A7+9
Dm
G7
3
p
33
E
C
A7
Dm
G7
C
E♭7
Dm
G7
f
3
37

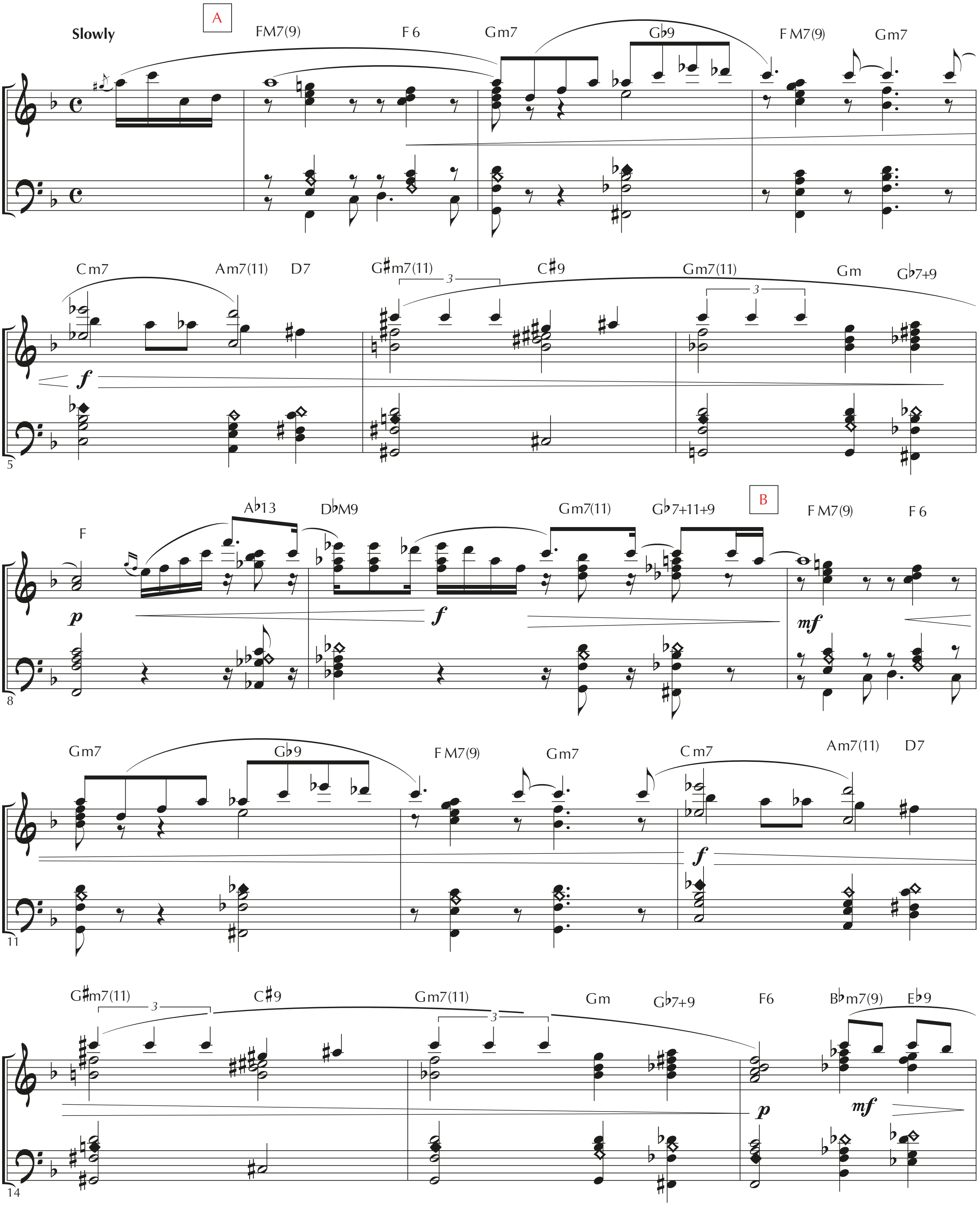

H
C
A7+9
Dm
G7
C
Em7
E♭7
Dm7
D♭9+11
p
61
C
A7+9
Dm
G7
C
G7+5
C
65
I
C
A7+9
Dm7
G11
D♭9M11
C6
E♭9
Dm7
D♭9
f
dim.
69
Em7
E♭9+11
D9-3
D♭9+11
C
Dm
G7
mf
dim.
73
J
C
A7+9
Dm7
G11
C6
E♭9
Dm7
D♭9
f
dim.
77

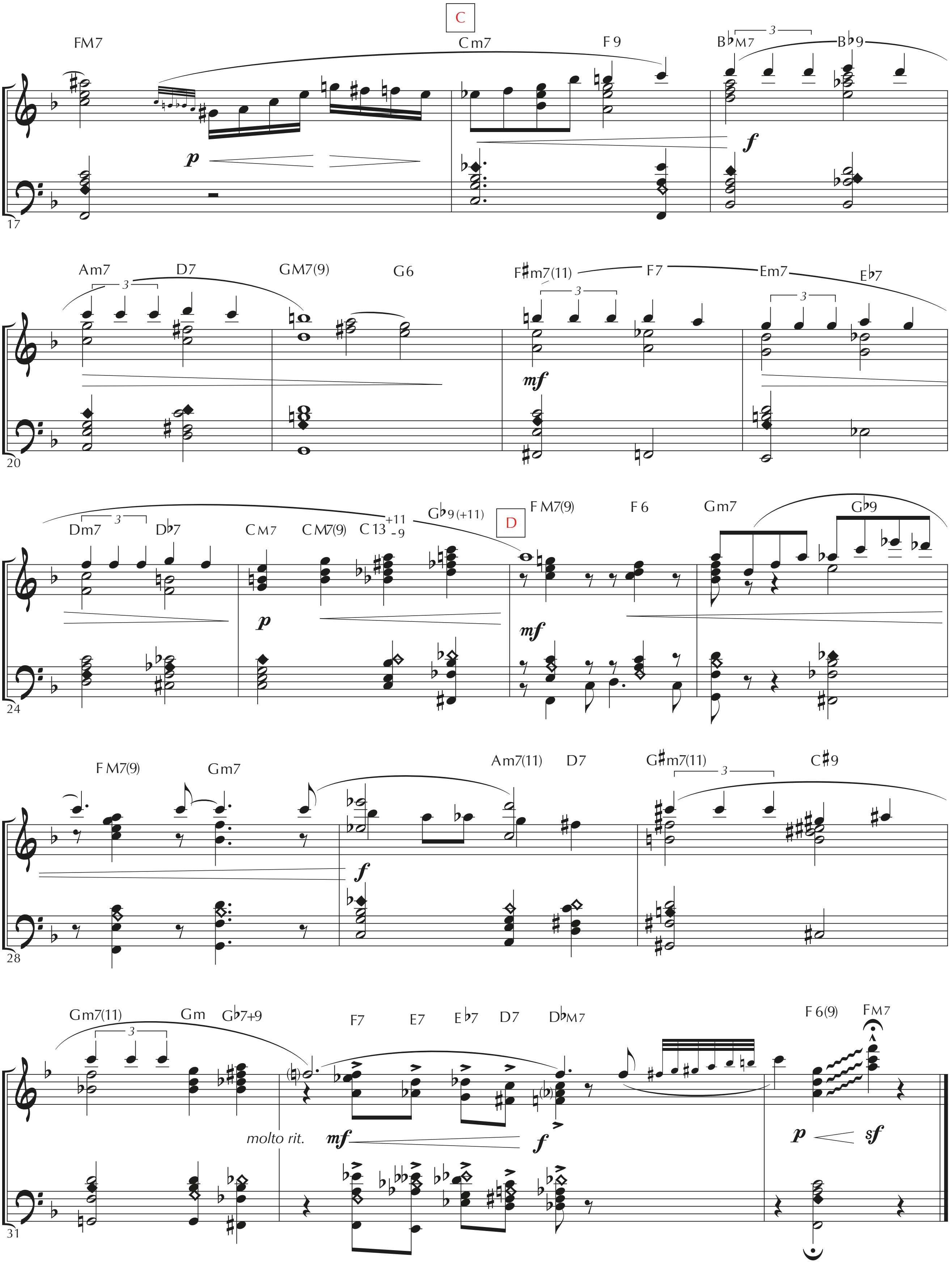

C
A7
Dm
G7
3
C
Dm
D♭9+11
41
F
CM9
A13-9
Dm7
G13-9
CM7
A7-5-9
Dm
G13
G13-9
f
45
C
A7+9
Dm7
D♭7+9
C6
Dm7
C6
mf
49
G
Bm7
E7
Bm7
E7
A7
3
A7-9+5
A7
f
53
Am7
D7
Am7
D7
G7
3
G7-9+5
G7
f
57


Em7
E♭9+11
D9-3
D♭9+11
C
G7+5
C
3
dim.
81
K
E7
E7-5
A7
mf
85
D7
D7-5
G7
89
L
C
A7+9
Dm
G7
C
Em7
E♭7
Dm7
D♭9+11
C
A7+9
3
p
3
93
Dm
G7
C
E♭9+11
Dm7
D♭7+9
C6
B♭13+11
B13+11
C13+11
sf
98

HONEY, DO

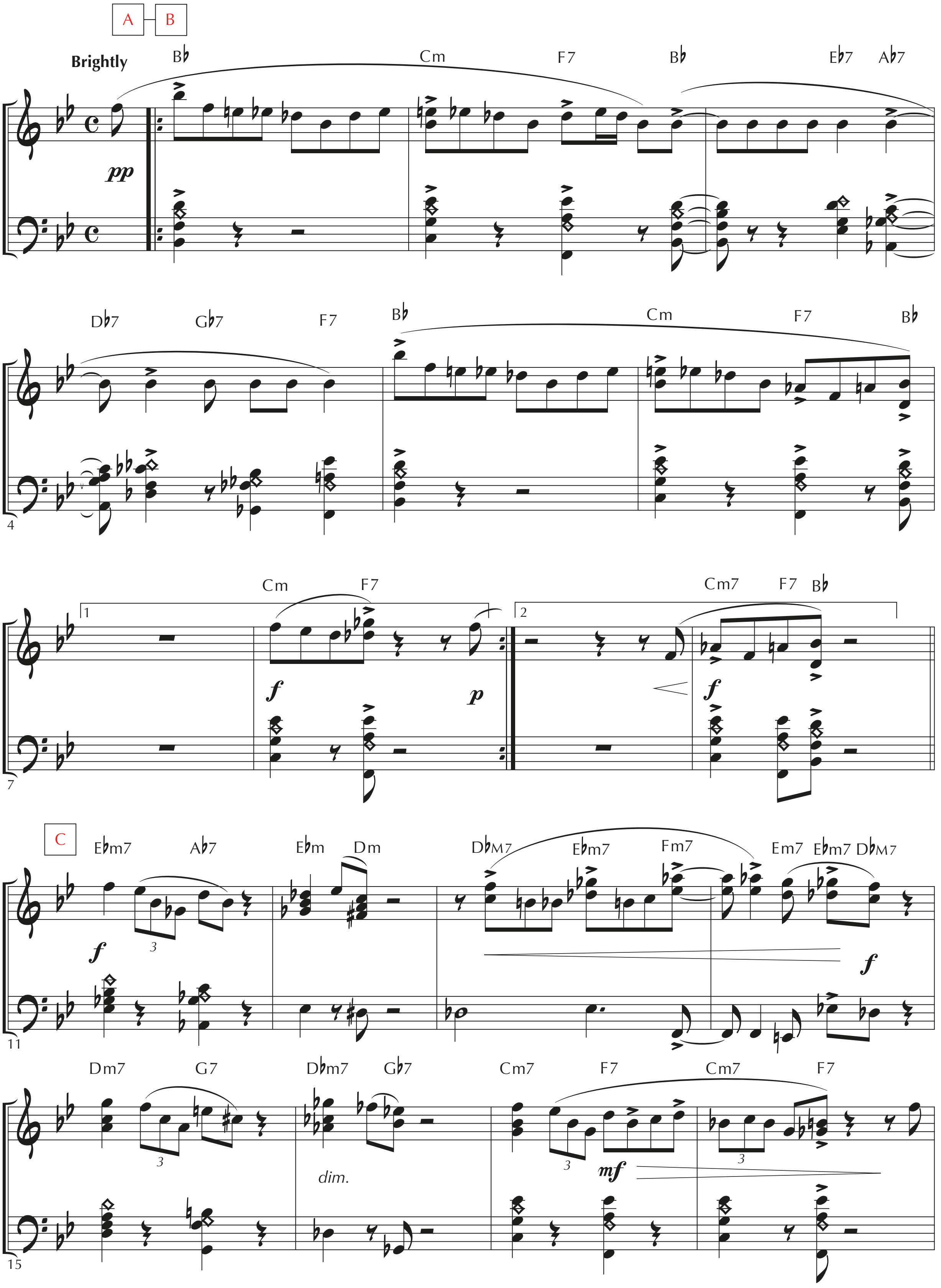
ANTHONY MECCA

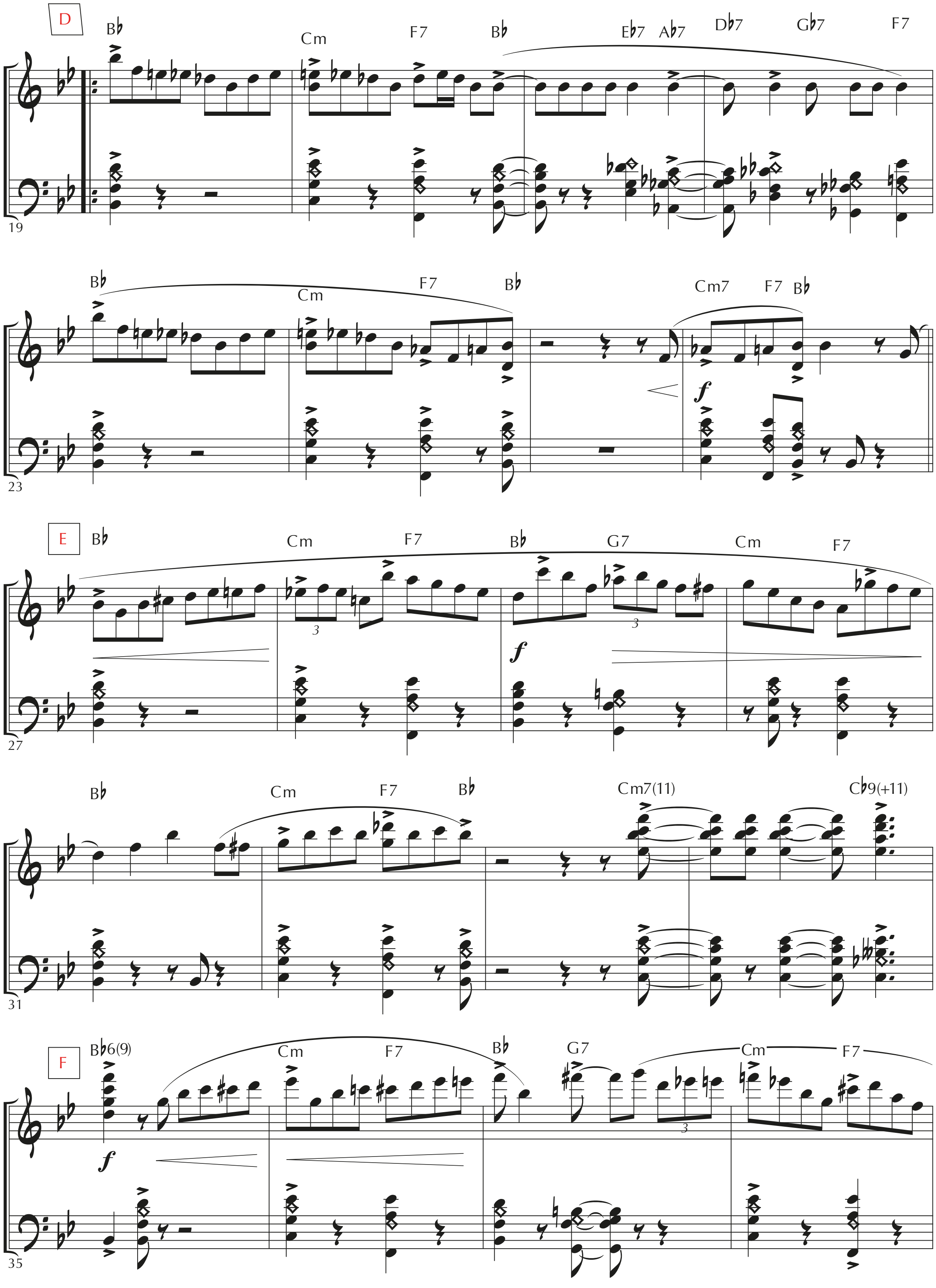

Slowly
A
FM7(9)
F 6
Gm7
G♭9
F M7(9)
Gm7
C m7
Am7(11)
D7
G♯m7(11)
3
C♯9
Gm7(11)
3
Gm
G♭7+9
f
5
F
A♭13
D♭M9
Gm7(11)
G♭7+11+9
B
F M7(9)
F 6
p
f
mf
8
Gm7
G♭9
F M7(9)
Gm7
C m7
Am7(11)
D7
f
11
G♯m7(11)
3
C♯9
Gm7(11)
3
Gm
G♭7+9
F6
B♭m7(9)
E♭9
p
mf
14

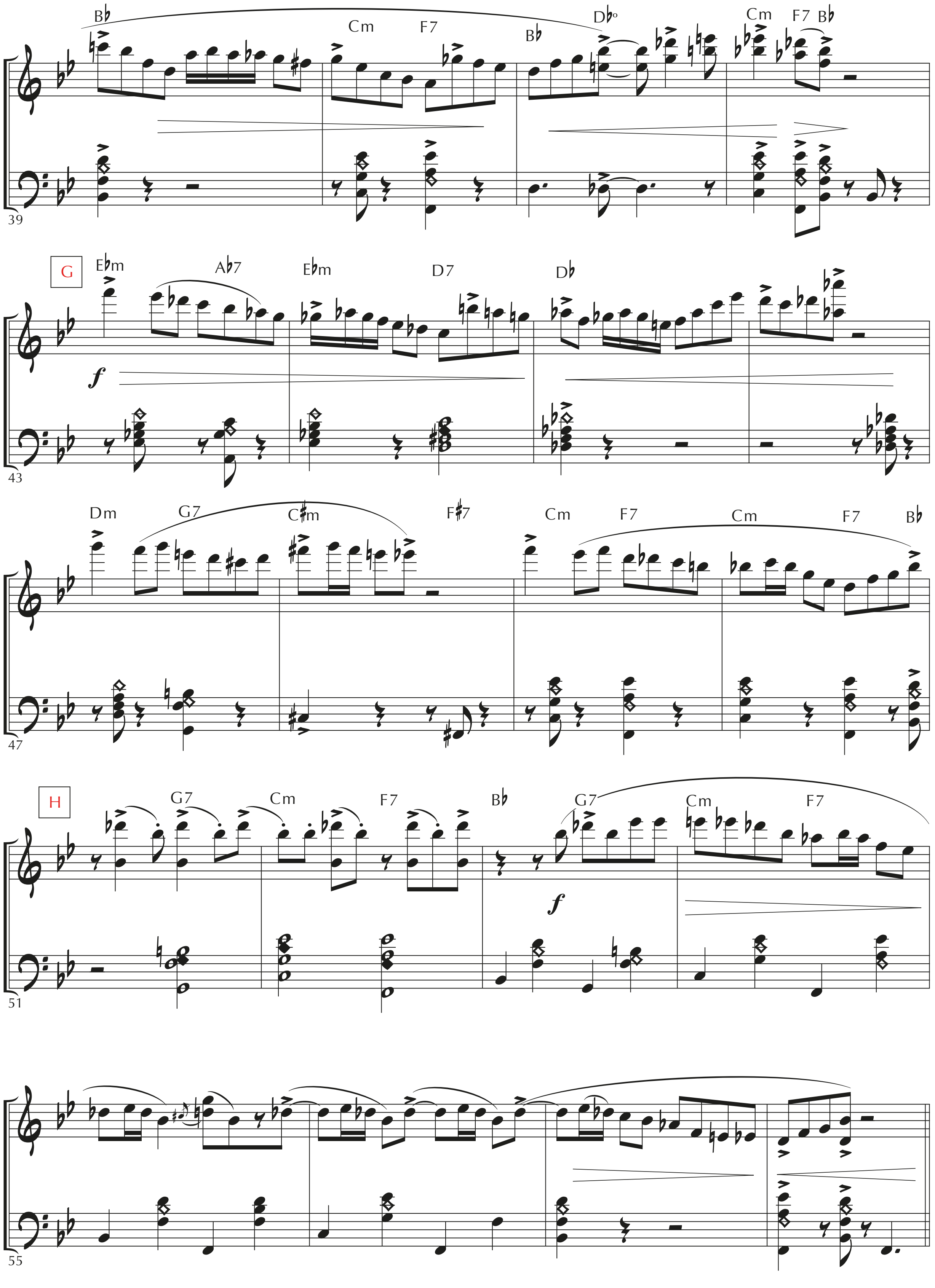

C
FM7
Cm7
F9
B♭M7
B♭9
p
f
17
Am7
D7
GM7(9)
G6
F♯m7(11)
F7
Em7
E♭7
mf
20
Dm7
D♭7
CM7
CM7(9)
C13 +11 -9
G♭9(+11)
D
FM7(9)
F6
Gm7
G♭9
p
mf
24
FM7(9)
Gm7
Am7(11)
D7
G♯m7(11)
C♯9
f
28
Gm7(11)
Gm
G♭7+9
F7
E7
E♭7
D7
D♭M7
F6(9)
FM7
molto rit.
mf
f
p
sf
31
3

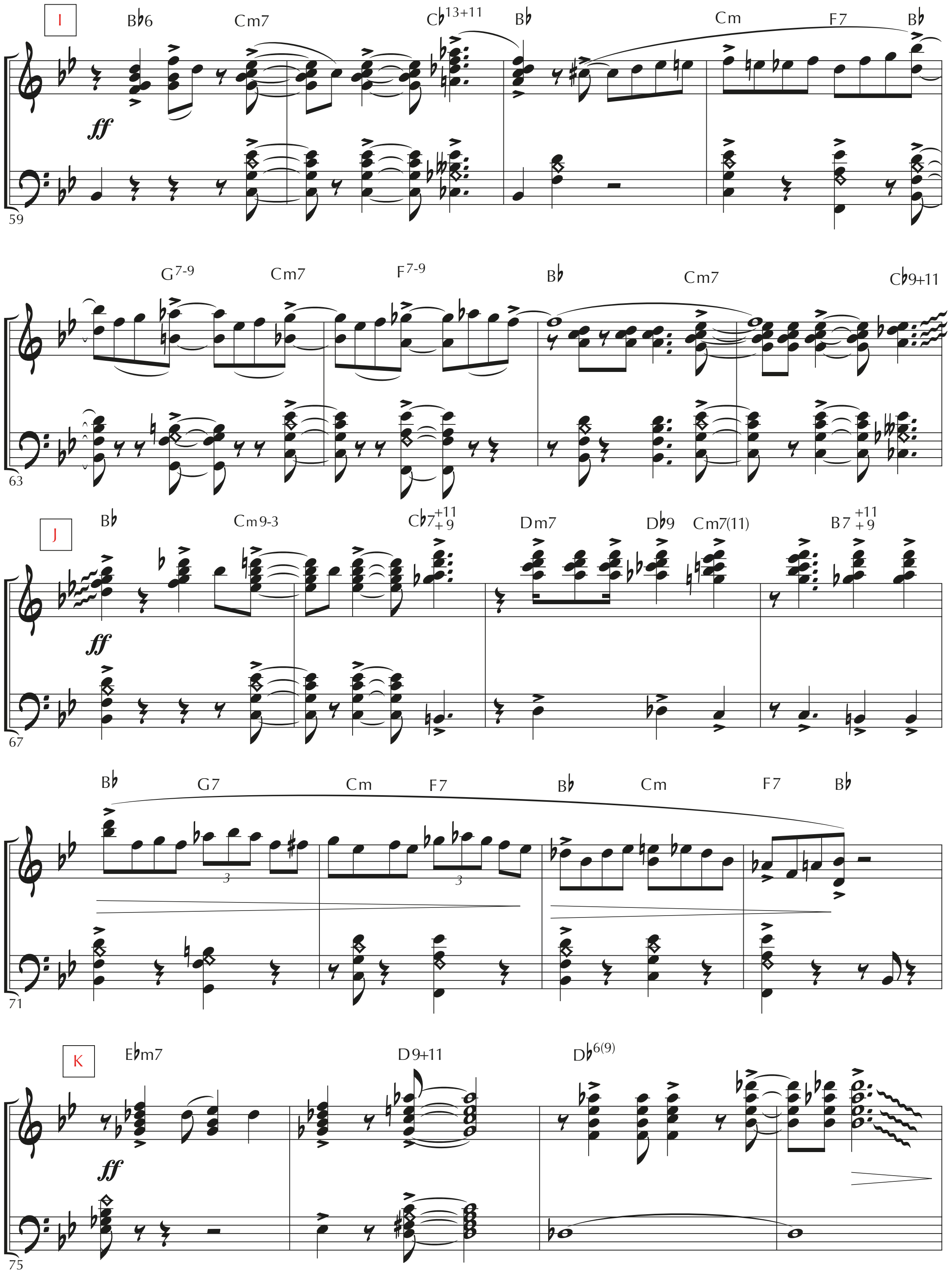
JUMPING' JOE

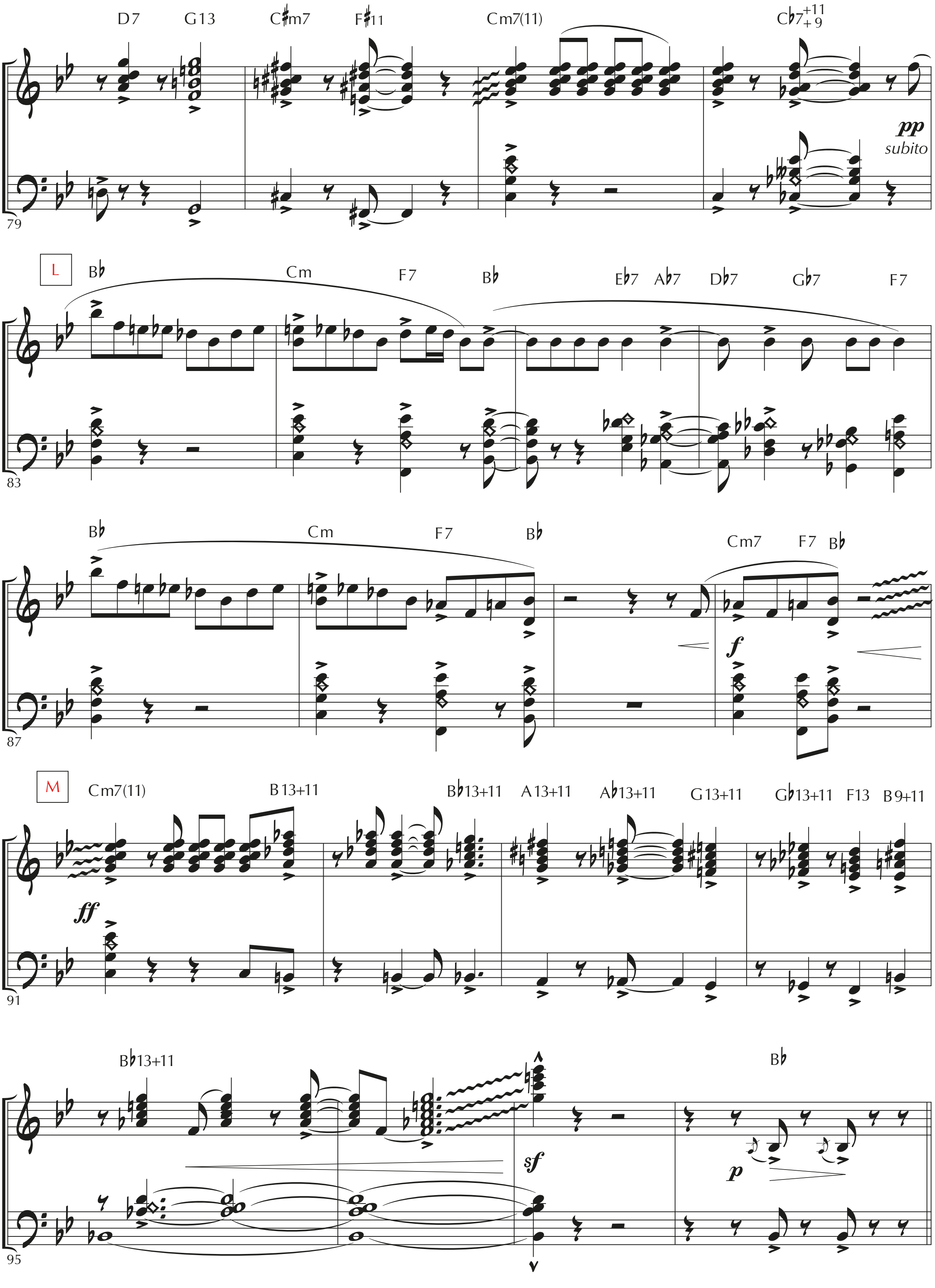
ANTHONY MECCA


A
B
Brightly
B♭
Cm
F7
B♭
E♭7
A♭7
pp
D♭7
G♭7
F7
B♭
Cm
F7
B♭
4
1
Cm
F7
f
p
2
Cm7
F7
B♭
f
7
C
E♭m7
A♭7
E♭m
Dm
D♭M7
E♭m7
Fm7
Em7
E♭m7
D♭M7
f
3
f
11
Dm7
G7
D♭m7
G♭7
Cm7
F7
Cm7
F7
3
dim.
3
mf
3
15


D
B♭
Cm
F7
B♭
E♭7
A♭7
D♭7
G♭7
F7
19
B♭
Cm
F7
B♭
Cm7
F7
B♭
f
23
E
B♭
Cm
F7
B♭
G7
Cm
F7
3
3
f
27
B♭
Cm
F7
B♭
Cm7(11)
C♭9(+11)
31
F
B♭6(9)
Cm
F7
B♭
G7
Cm
F7
f
3
35


B♭
Cm
F7
B♭
D♭°
Cm
F7
B♭
39
G
E♭m
A♭7
E♭m
D7
D♭
f
43
Dm
G7
C♯m
F♯7
Cm
F7
Cm
F7
B♭
47
H
G7
Cm
F7
B♭
G7
Cm
F7
f
51
55

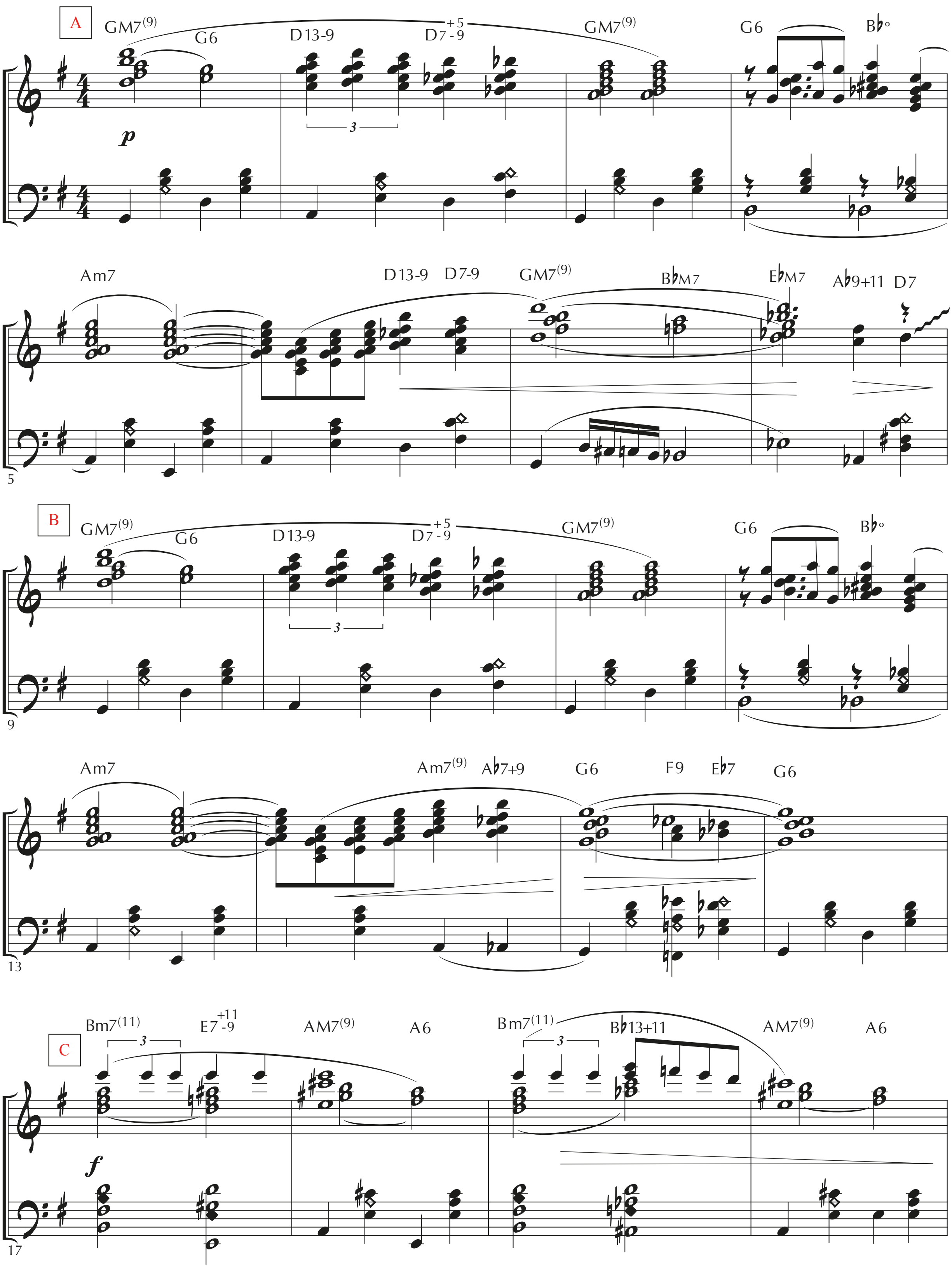

I
B♭6
Cm7
C♭13+11
B♭
Cm
F7
B♭
ff
59
G7-9
Cm7
F7-9
B♭
Cm7
C♭9+11
63
J
B♭
Cm9-3
C♭7+11 +9
Dm7
D♭9
Cm7(11)
B7+11 +9
ff
67
B♭
G7
Cm
F7
B♭
Cm
F7
B♭
3
3
71
K
E♭m7
D9+11
D♭6(9)
ff
75

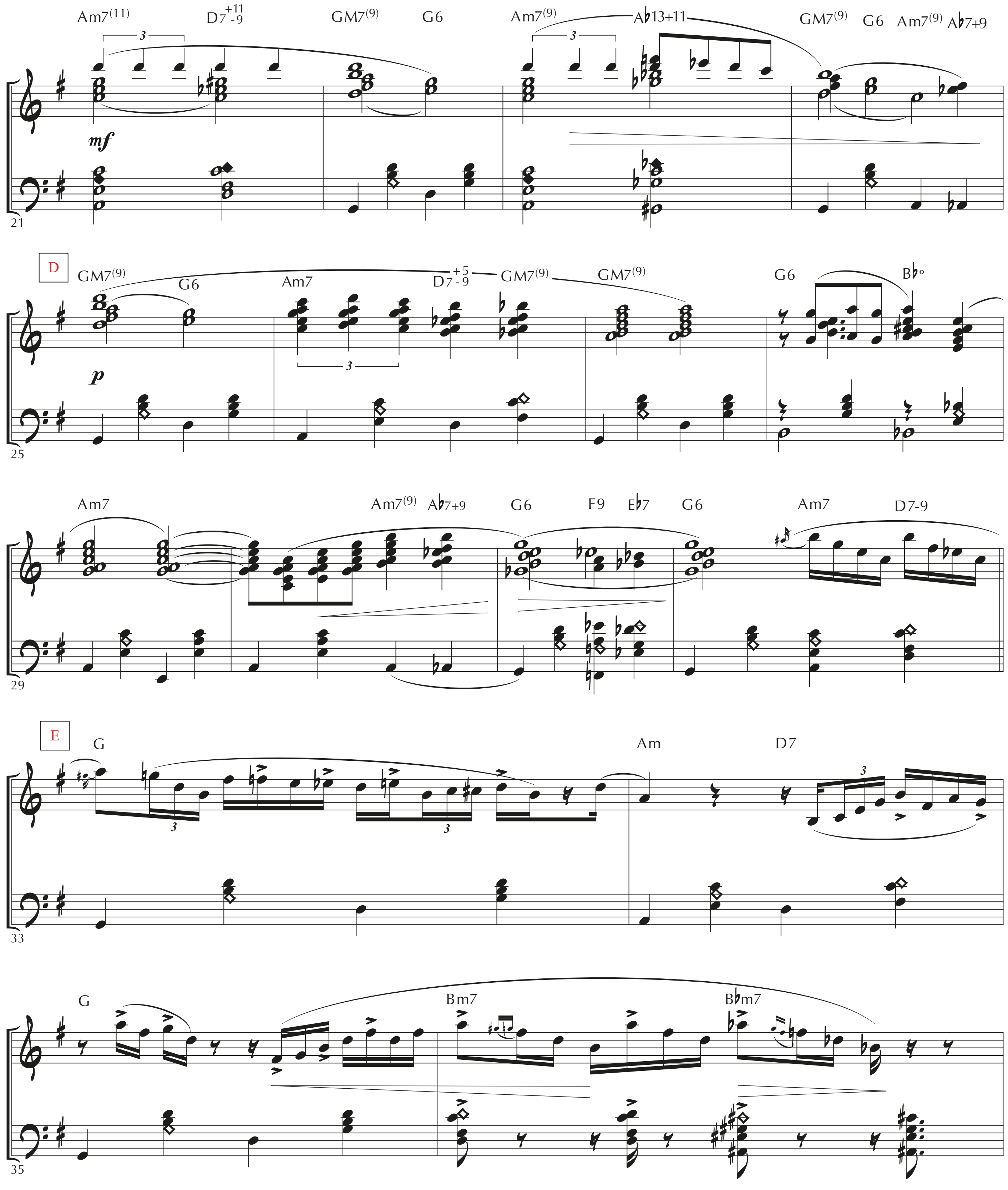

D7
G13
C♯m7
F♯11
Cm7(11)
C♭7+11 +9
pp
subito
79
L
B♭
Cm
F7
B♭
E♭7
A♭7
D♭7
G♭7
F7
83
B♭
Cm
F7
B♭
Cm7
F7
B♭
f
87
M
Cm7(11)
B13+11
B♭13+11
A13+11
A♭13+11
G13+11
G♭13+11
F13
B9+11
ff
91
B♭13+11
B♭
sf
p
95

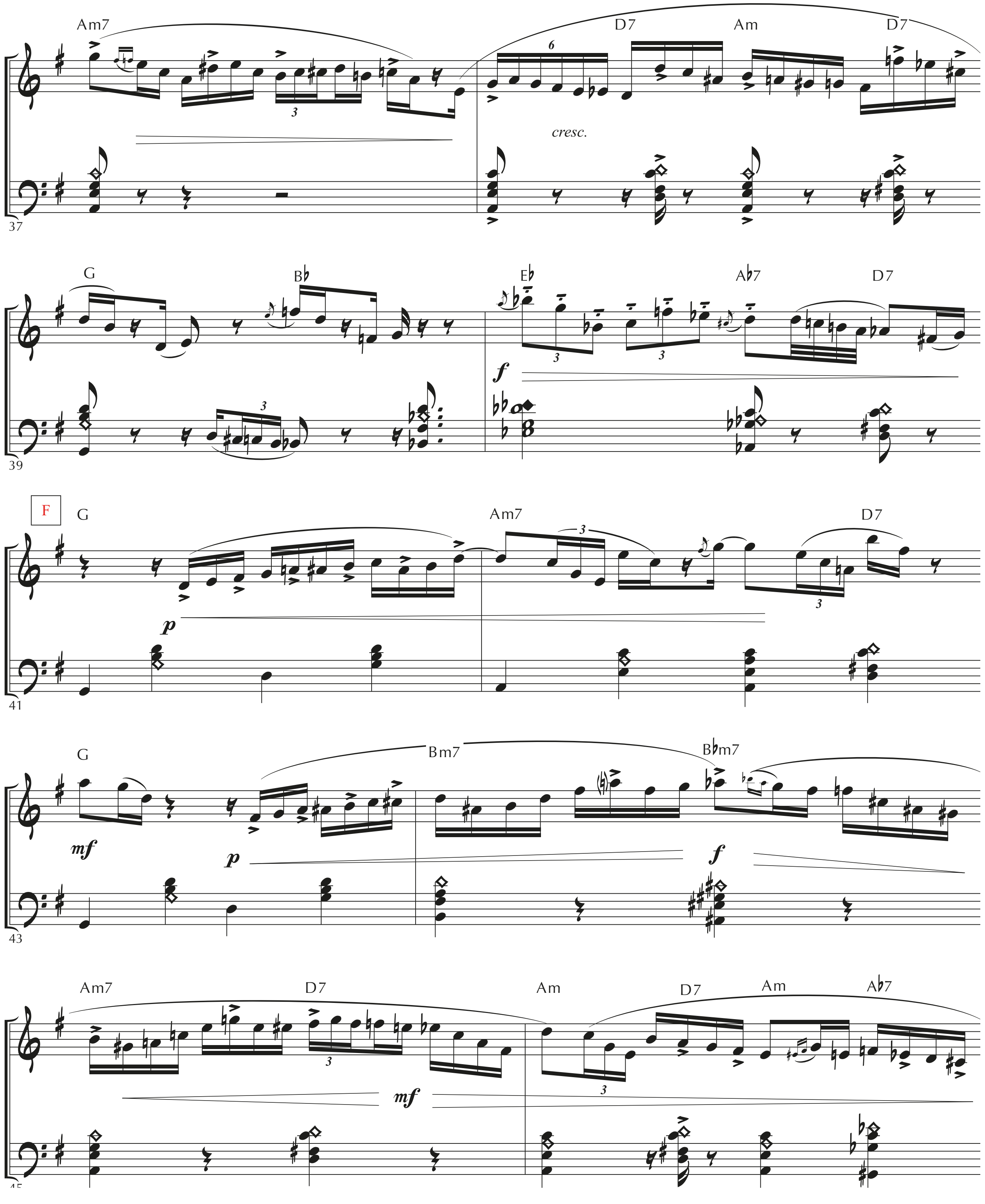
SOFT AND SMOOTH

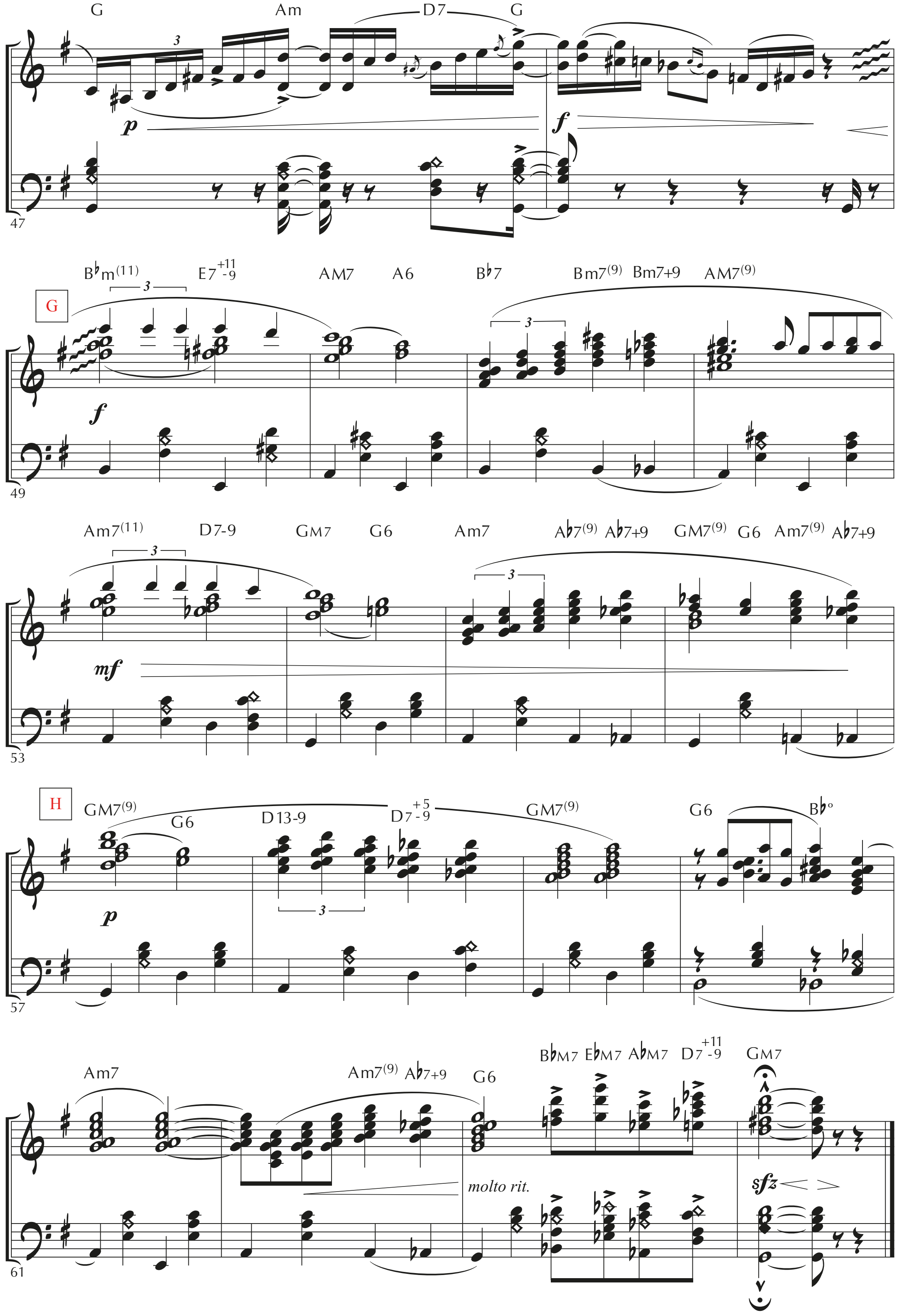
ANTHONY MECCA

Slowly


A
GM7(9)
G6
D13-9
D7+5-9
GM7(9)
G6
B♭°
3
p
5
Am7
D13-9
D7-9
GM7(9)
B♭M7
E♭M7
A♭9+11
D7
B
9
GM7(9)
G6
D13-9
D7+5-9
GM7(9)
G6
B♭°
3
13
Am7
Am7(9)
A♭7+9
G6
F9
E♭7
G6
C
17
Bm7(11)
3
E7+11-9
AM7(9)
A6
f
Bm7(11)
3
B♭13+11
AM7(9)
A6


Am7(11)
D7+11 -9
GM7(9)
G6
Am7(9)
A♭13+11
GM7(9)
G6
Am7(9)
A♭7+9
mf
21
D
GM7(9)
G6
Am7
D7+5 -9
GM7(9)
GM7(9)
G6
B♭°
p
25
Am7
Am7(9)
A♭7+9
G6
F9
E♭7
G6
Am7
D7-9
29
E
G
Am
D7
33
G
Bm7
B♭m7
35


Am7
D7
Am
D7
6
3
cresc.
37
G
B♭
E♭
A♭7
D7
3
3
3
f
39
F
G
Am7
D7
3
3
p
41
G
Bm7
B♭m7
mf
p
f
43
Am7
D7
Am
D7
Am
A♭7
3
3
mf
45


G
Am
D7
G
3
p
f
47
G
B♭m(11)
E7+11 -9
AM7
A6
B♭7
Bm7(9)
Bm7+9
AM7(9)
3
3
f
49
Am7(11)
D7-9
GM7
G6
Am7
A♭7(9)
A♭7+9
GM7(9)
G6
Am7(9)
A♭7+9
3
3
mf
53
H
GM7(9)
G6
D13-9
D7+5 -9
GM7(9)
G6
B♭°
3
p
57
Am7
Am7(9)
A♭7+9
G6
B♭M7
E♭M7
A♭M7
D7+11 -9
GM7
molto rit.
sfz
61

Pagani Edition

progressive ideas

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by

Anthony Mecca

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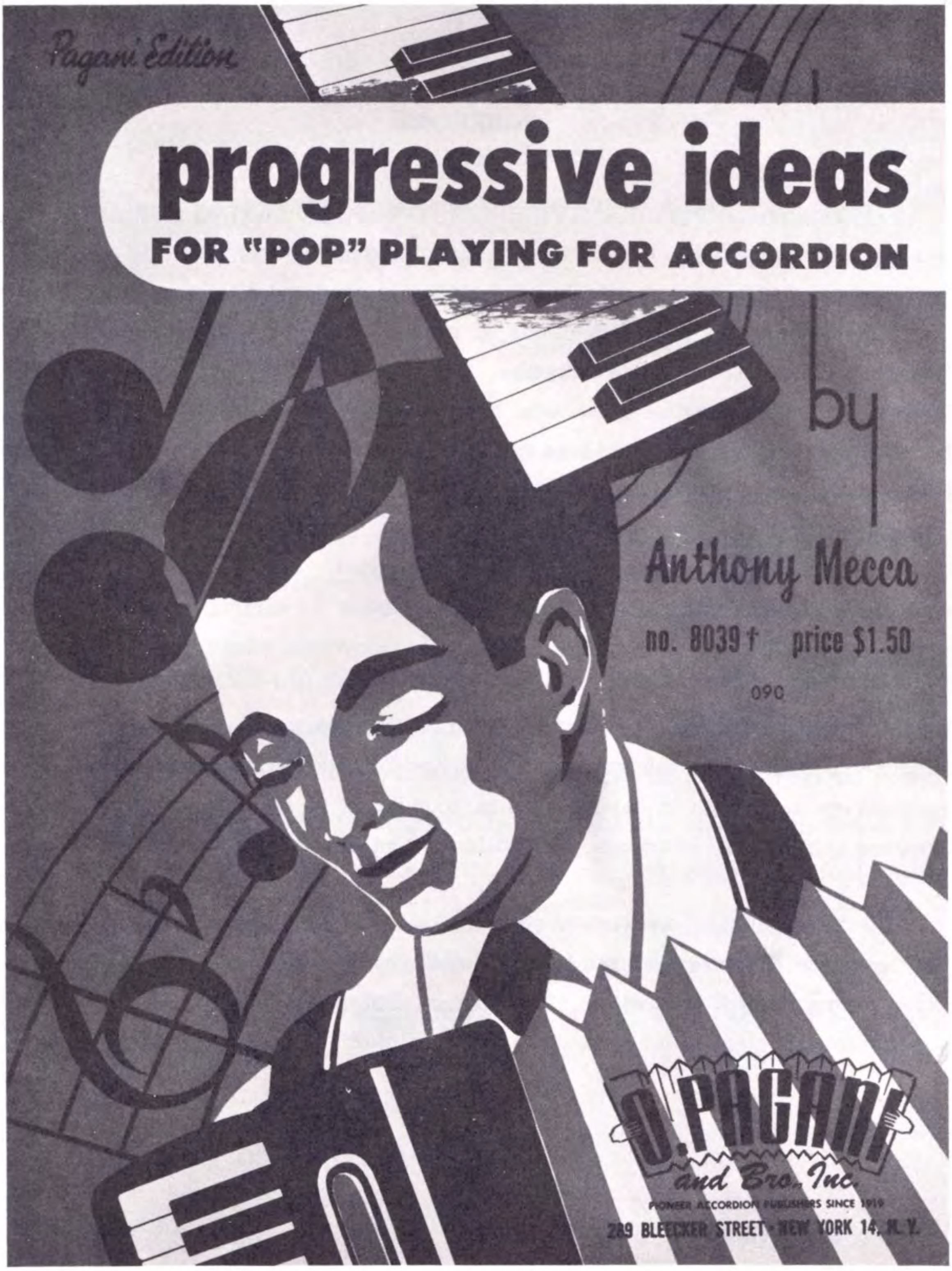

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FOREWORD

This study, PROGRESSIVE IDEAS FOR POP PLAYING FOR ACCORDION is especially designed to benefit the advanced student who is about to embark on a professional career, or one who has the ability to read and play music in the modern idiom, or any student who is desirous of creating a style of his own and develop his talents in the matter of improvisation. Students such as these may, to coin a term, be called "In-betweens" - those who have learned the general technical problems but who seek suggestions and ideas in the ultra modern idiom, in order to increase their knowledge of accordion technique - especially in the field of popular music.

The student who has more so-called "feel", but has less technique, will find that, by transposing the exercises in this book to various keys, his technique will gradually improve and his playing become more enhanced.

Anthony Mecca, an accomplished performer and instructor, who is thoroughly experienced in the execution of modern music has, herein, divulged some of his secrets and ideas in laying a solid foundation to the art of improvising and creating original introductions, modulations, turn-arounds, endings, etc.

In conclusion, we wish to state that we strongly and sincerely recommend this study for the advanced student, the embryonic professional or, for that matter, any aspiring accordionist with a certain amount of training ability - one who desires to become proficient in mastering the modern idiom.

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PUBLISHERS

ABOUT TONY MECCA . . . .

Anthony Mecca, native of Waterbury, Conn., came by his love for the accordion through his brother Dominick who was his first instructor when a mere youngster.

Decision to make the accordion his career, brought him to New York where he furthered and completed his studies with Joe Biviano, well known accordion virtuoso and instructor.

After his discharge from the army in 1946, Tony Mecca turned his attention to professional playing and soon was in great demand for radio and television work and recordings. He has worked under such famous conductors as Leonard Bernstein, Alfredo Antonini and Raymond Scott and has recorded for practically all well known record companies.

It is this background of study and experience that enables him to write this important and authoritative accordion work, which will soon be followed by other works in the popular field.

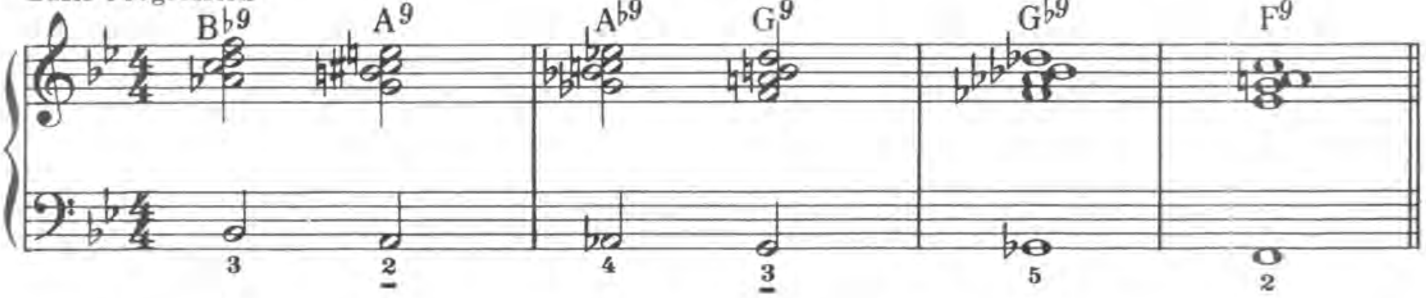
THE PUBLISHERS

INTRODUCTIONS

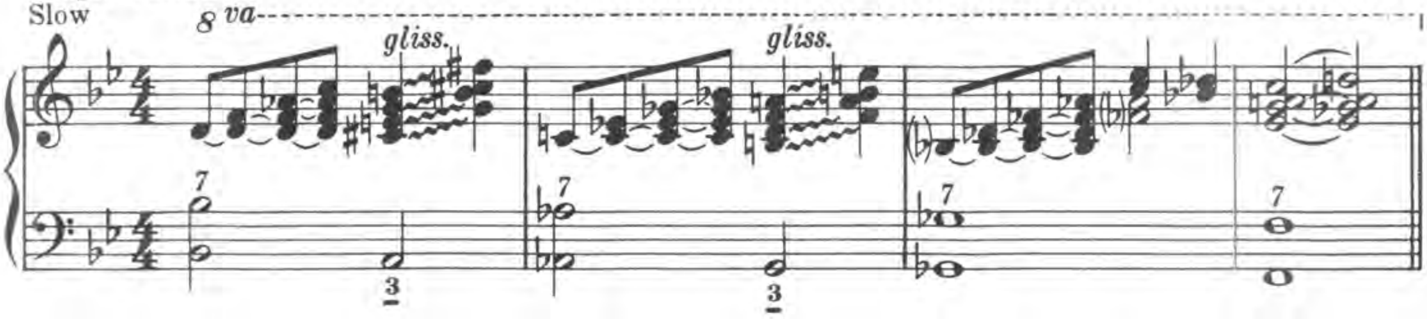
An *INTRODUCTION* generally "sets the scene" for what is to follow, in regard to the key and rhythm of the composition. It may be any reasonable number of measures in length but usually consists of four or eight measures. It must be definite in formulating the pattern of the composition itself. Occasionally, when called for, a "pick - up" is inserted in the final measure of the introduction.

Introductions usually end on the dominant 7th (V_7) chord*, because this chord is the most logical and strongest one to lead into the subsequent strain; however, variations of this chord, such as the dominant 9th, the flatted 9th, etc., may be used as a substitute. Any plausible harmonic progression leading to V_7 is permissible. Each basic progression, given here, is followed by applications in the same and other keys.

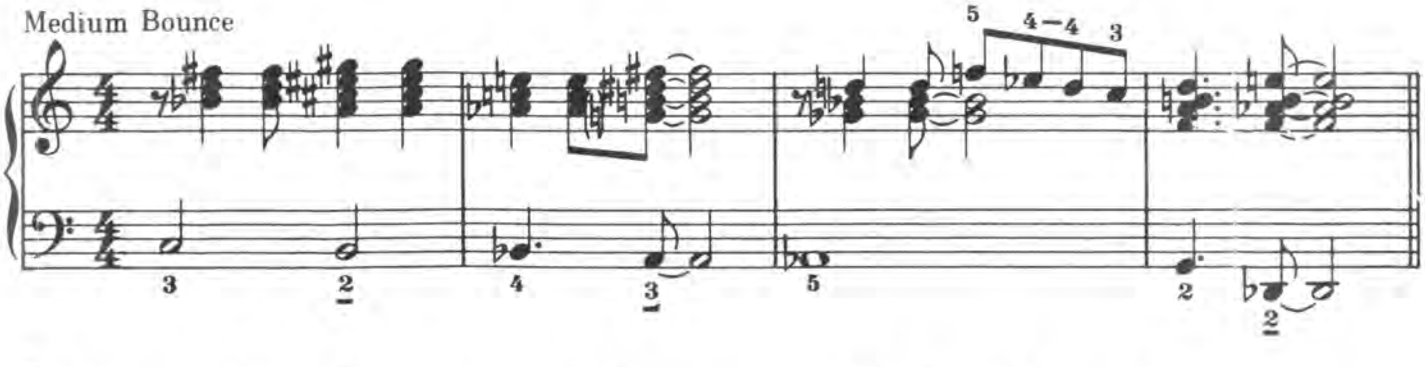
Basic Progression



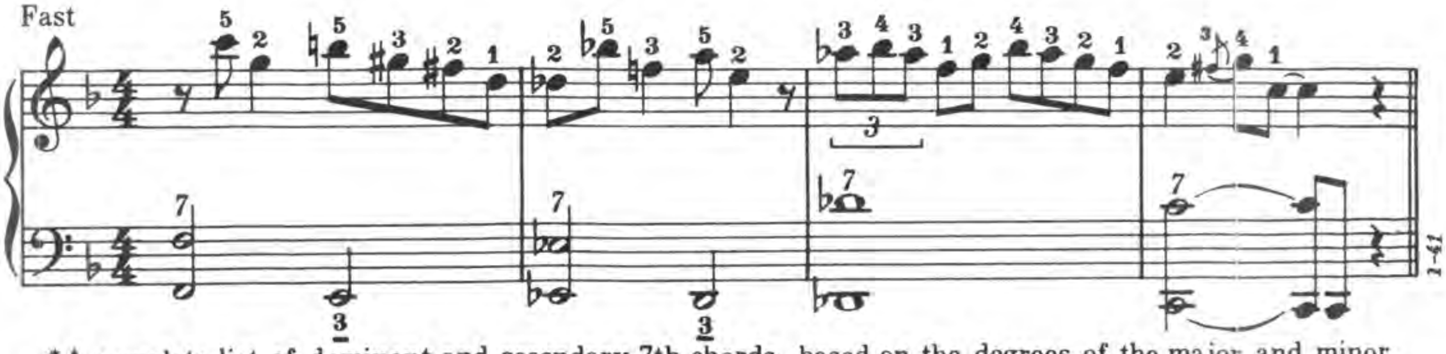
Simple Variation
Slow



Medium Bounce



Fast



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*A complete list of dominant and secondary 7th chords, based on the degrees of the major and minor scales, will be found on page-35.

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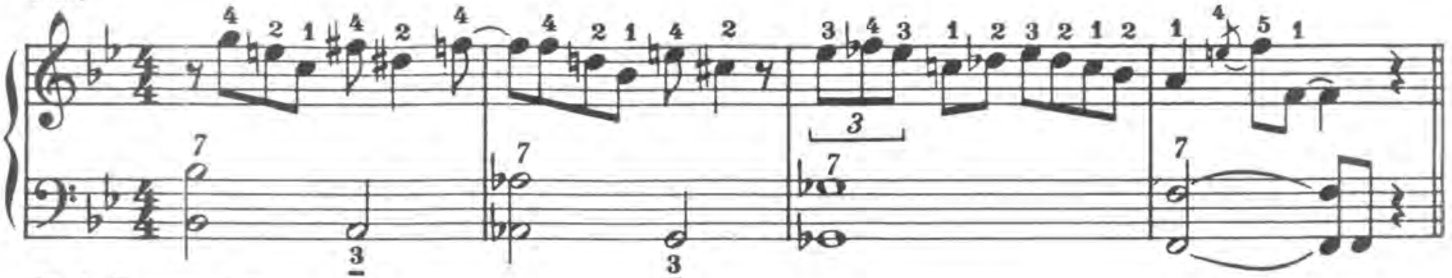
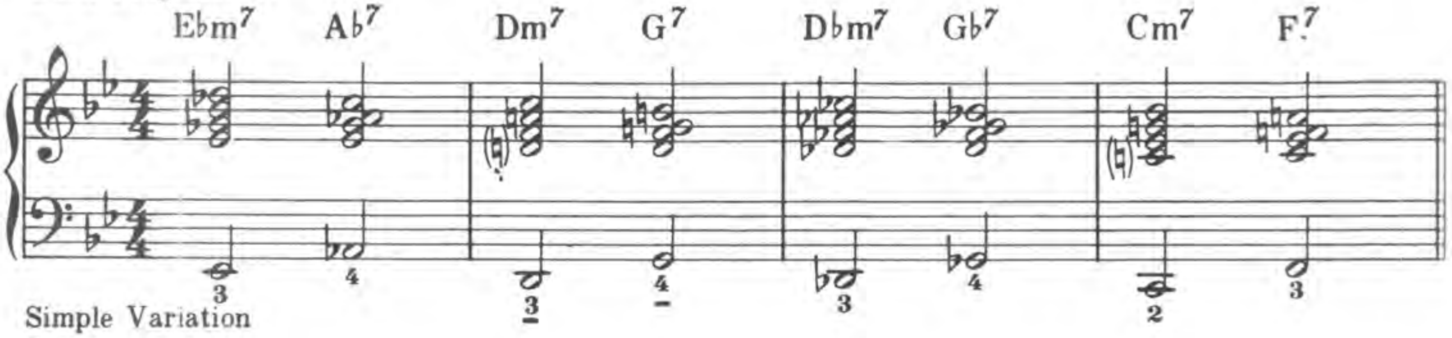
Fast

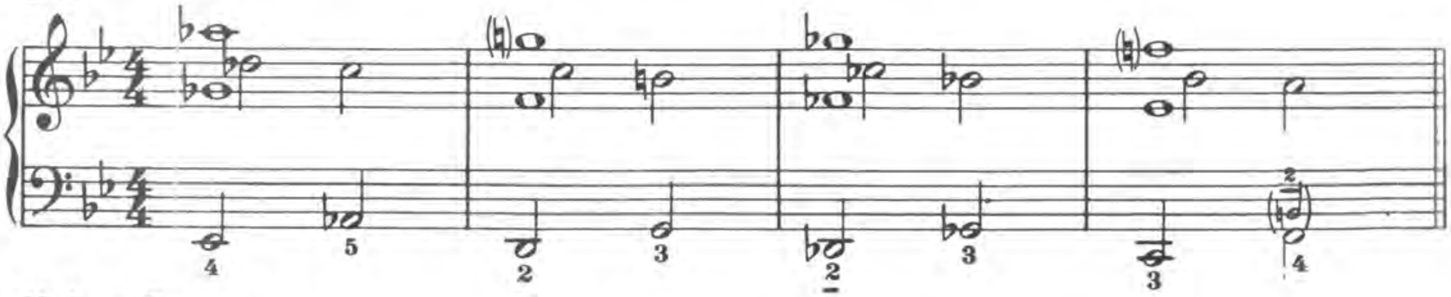


Basic Progression

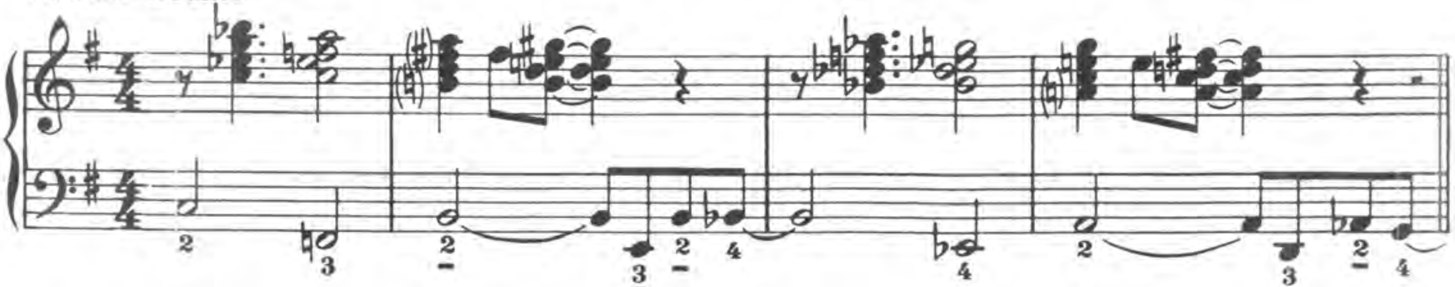

Ebm7
Ab7
Dm7
G7
Dbm7
Gb7
Cm7
F7

Simple Variation

Slow



Medium Bounce



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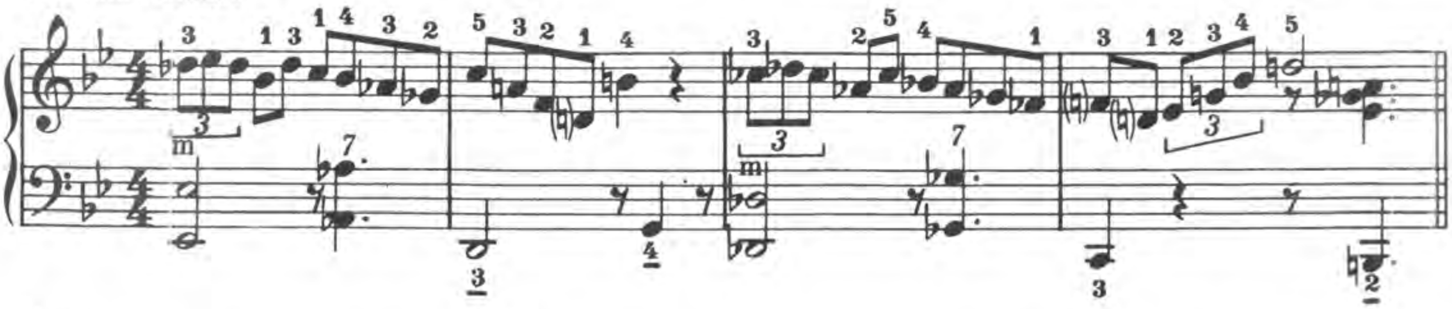
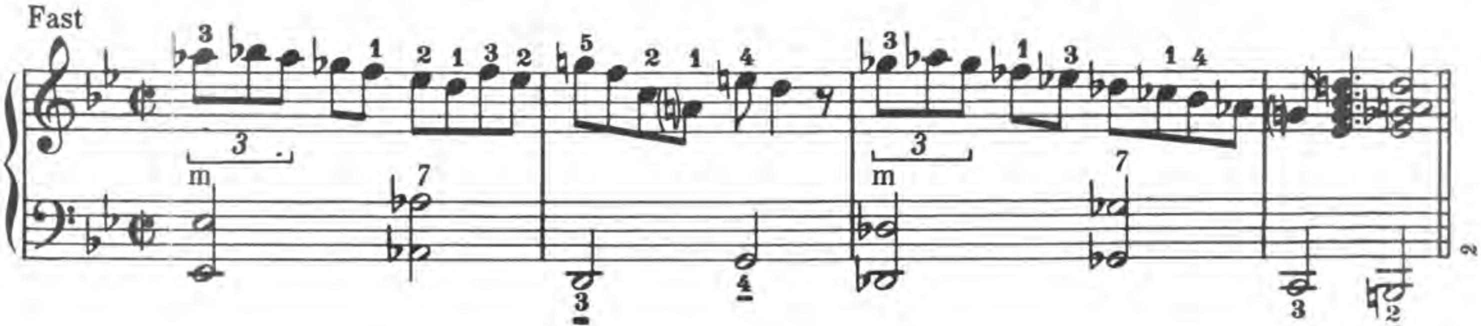
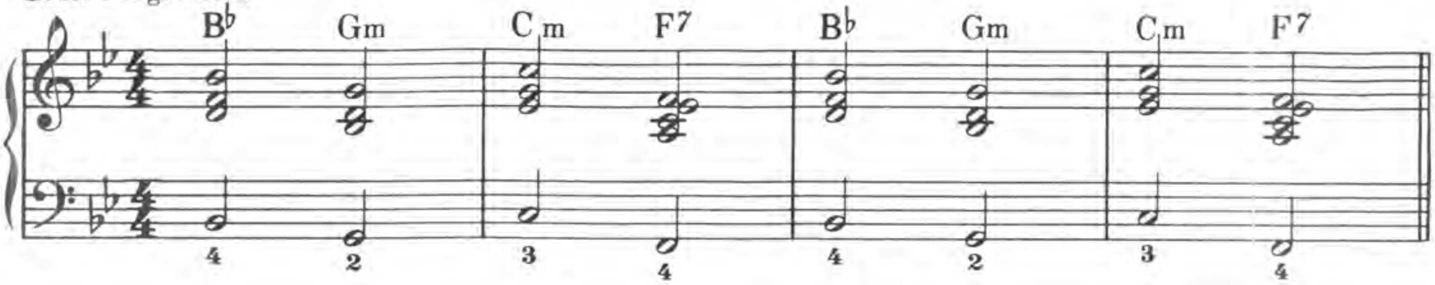


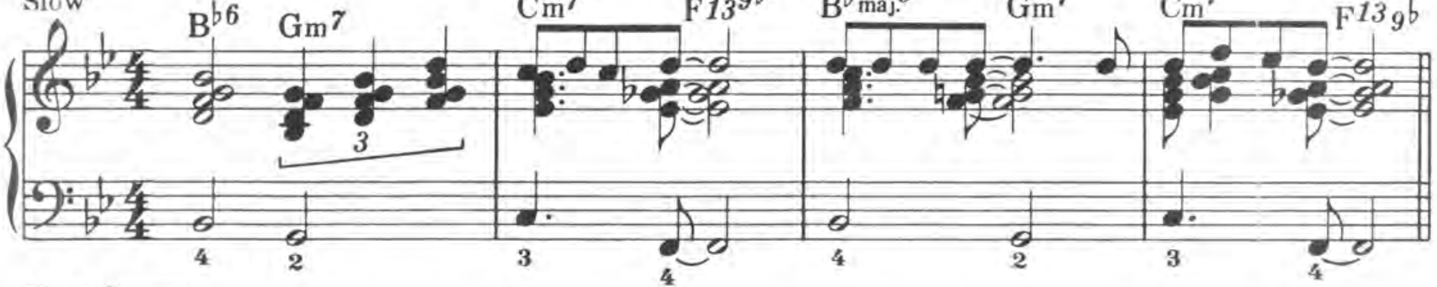
Fast



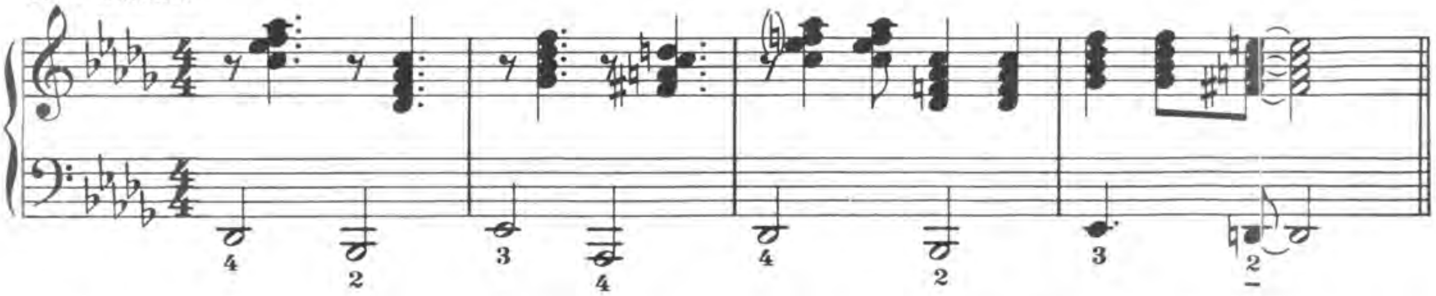
Basic Progression


B♭
Gm
Cm
F7
B♭
Gm
Cm
F7

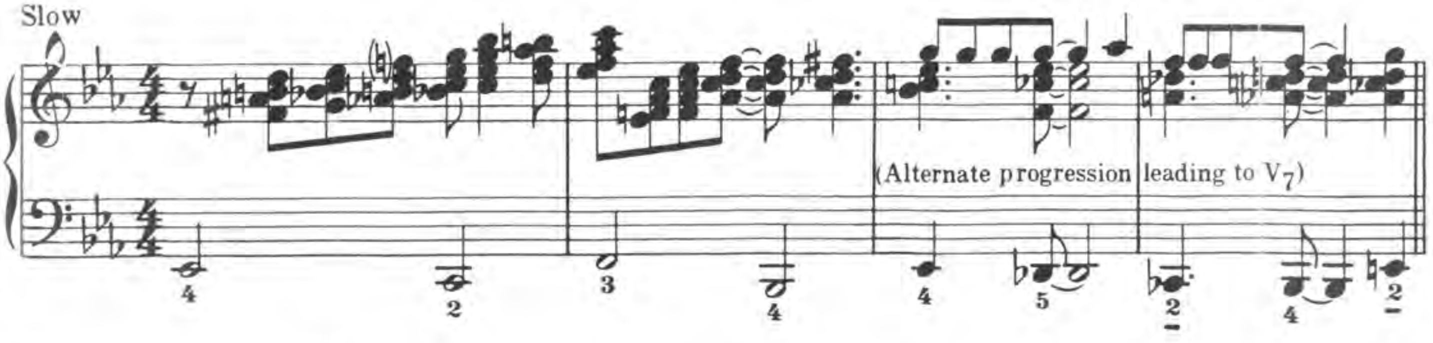
Slow


B♭6
Gm7
3
Cm7
F13 9♭
B♭maj.9
Gm7
Cm7
F13 9♭

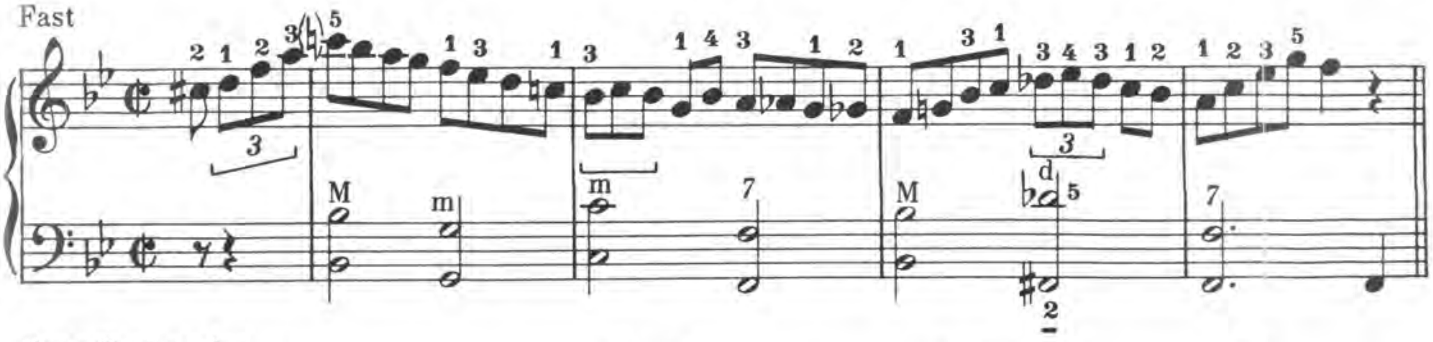
Slow Bounce



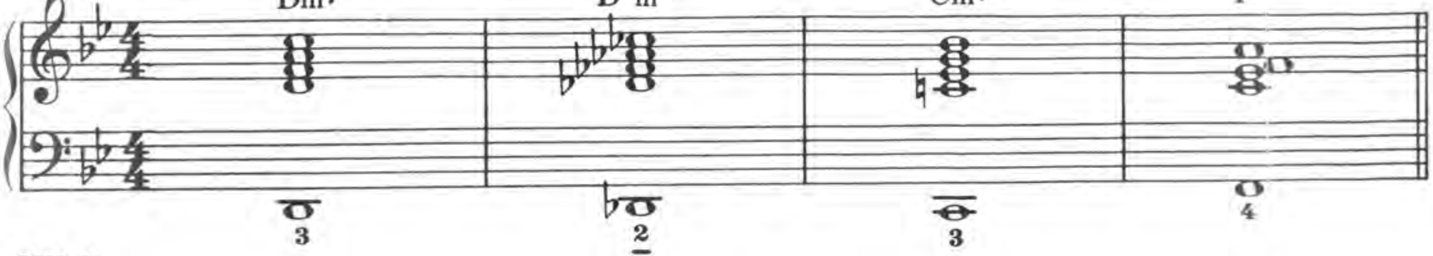
Slow


(Alternate progression leading to V7)

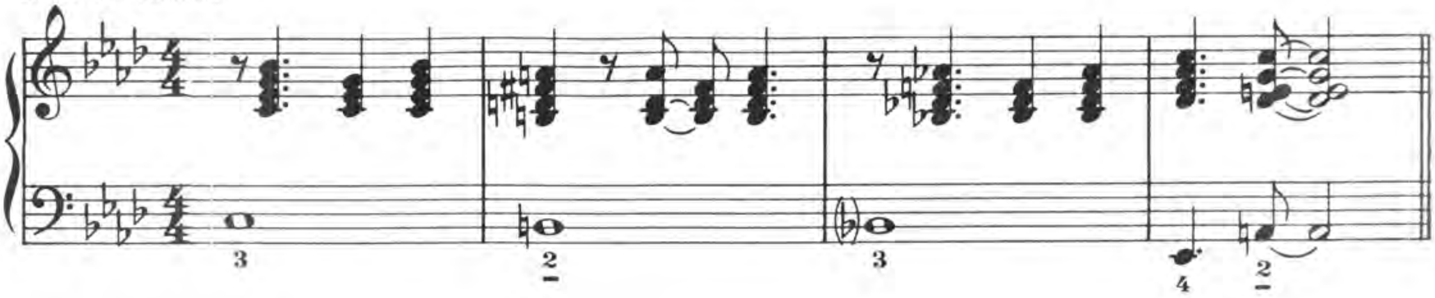
Fast



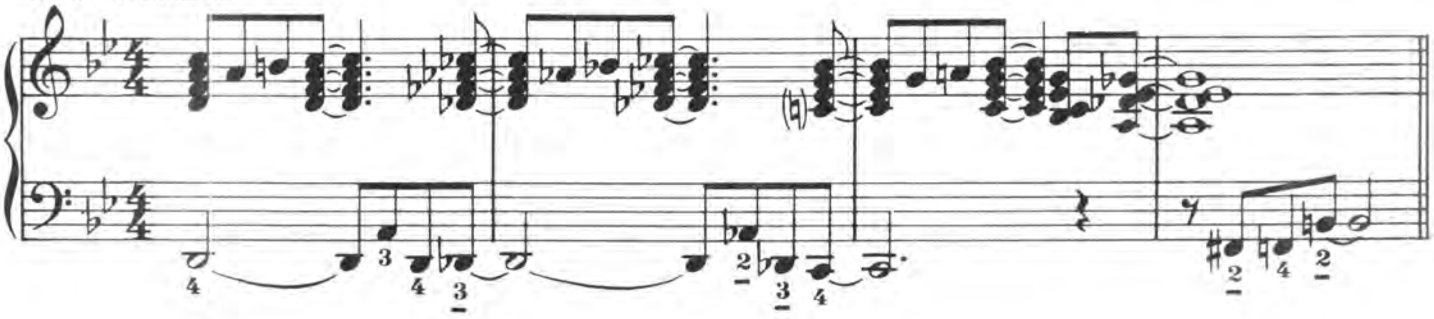
Basic Progression


Dm7
D♭m7
Cm7
F7

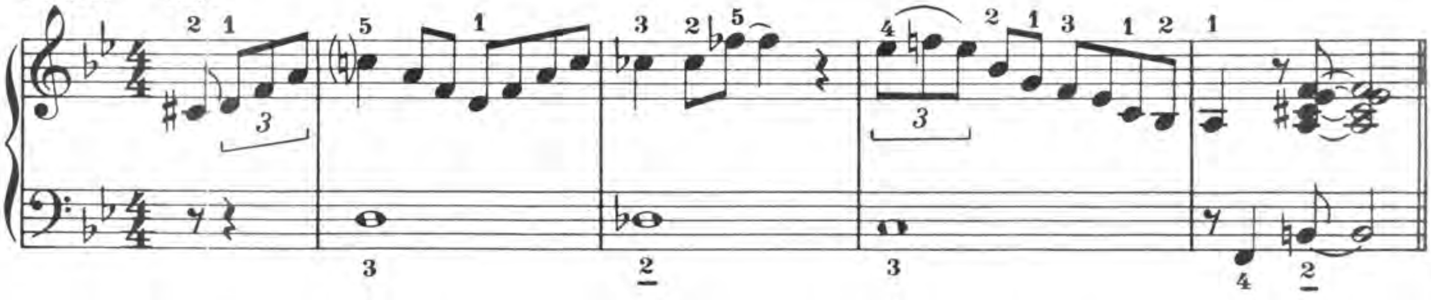
Slow or Bounce



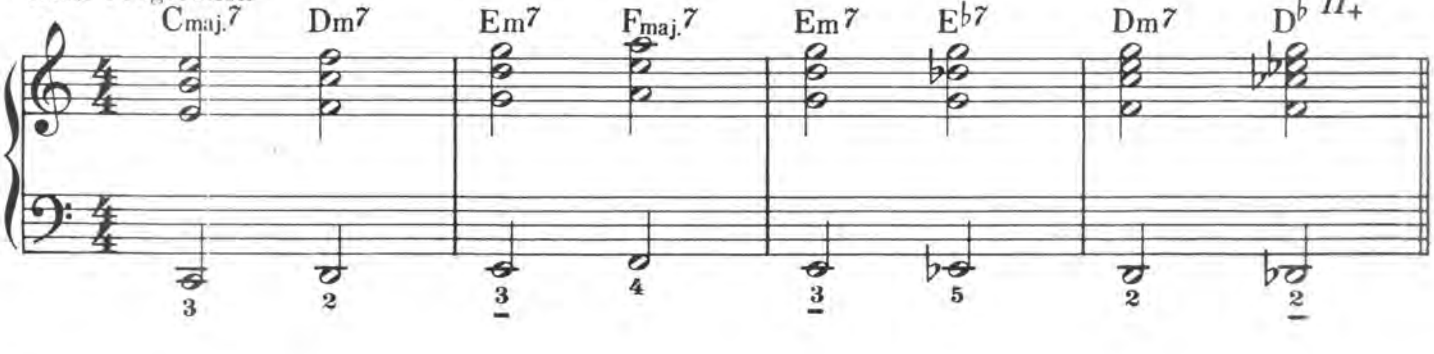
Slow or Bounce



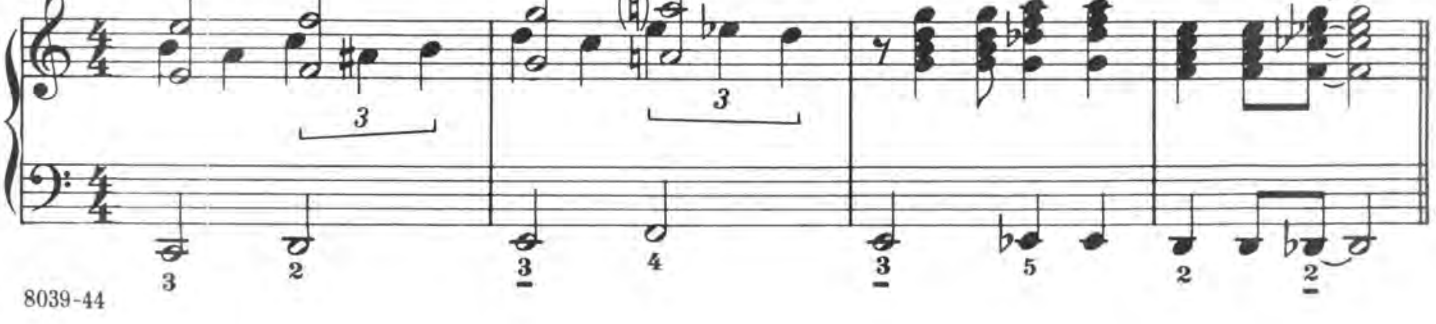
Bounce Fast



Basic Progression


Cmaj.7
Dm7
Em7
Fmaj.7
Em7
E♭7
Dm7
D♭ 11+

Simple Variation
Slow or Bounce

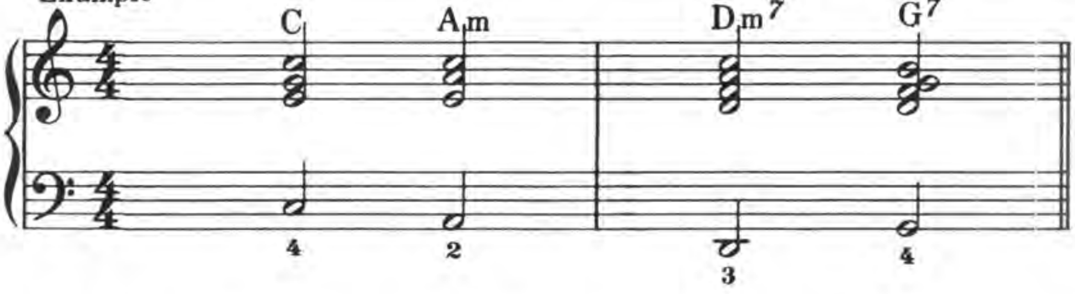


TURN - AROUNDS

TURN-AROUND is another name for a first (repeat) ending; however, it is also used wherever the melody of the given composition ends on the tonic chord. In a thirty-two measure strain, this sometimes occurs in measures seven and eight and (or) in measures fifteen and sixteen. In places such as these, rhythmic, melodic and harmonic variance provides especial interest.

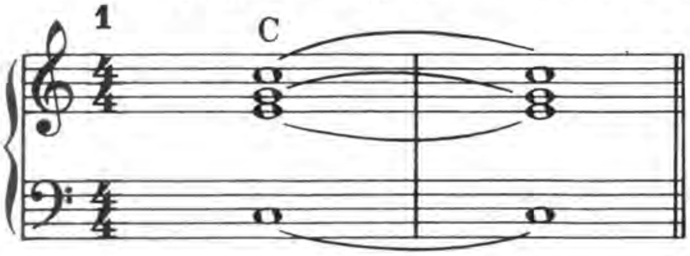
The most commonly used turn-around is the progression I-VI-II-V_7. The roots of these chords construct a theme with which all musicians, especially those connected with dance bands, are quite familiar.

Example

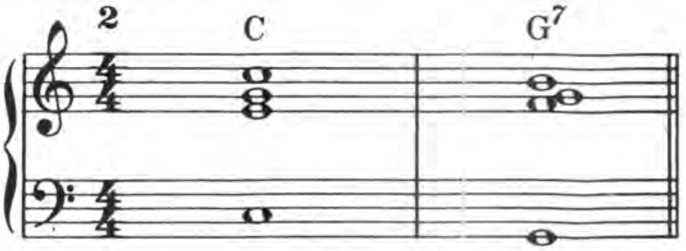


The above progression may be used instead of the following easier ones.

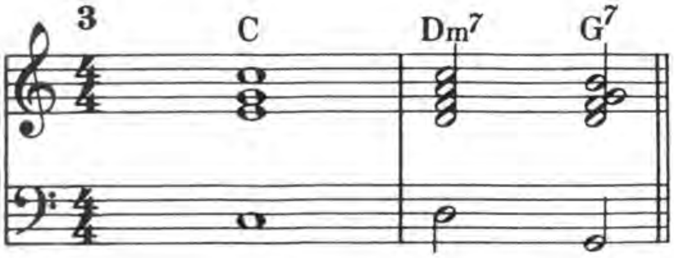
1



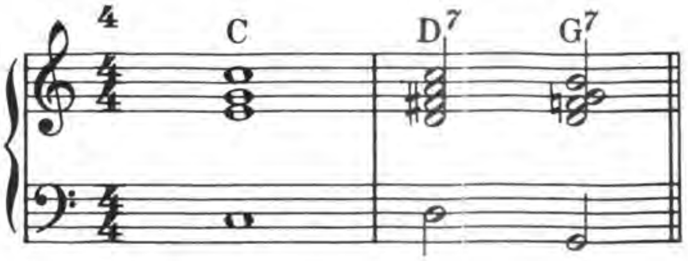
2



3



4



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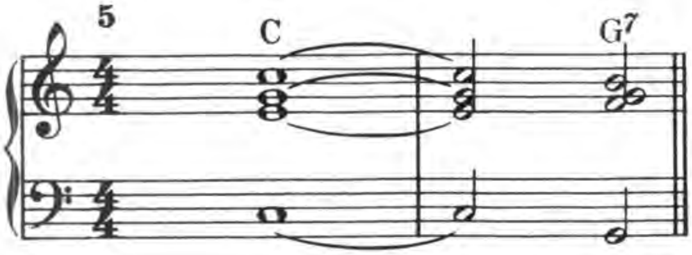

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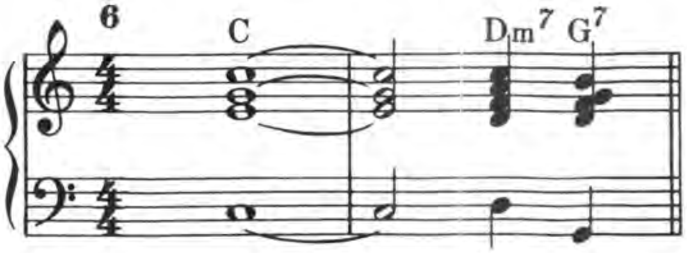
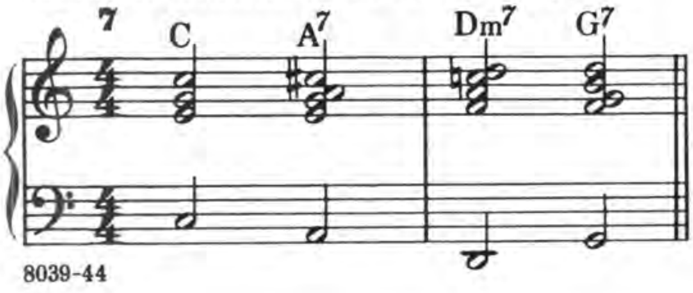
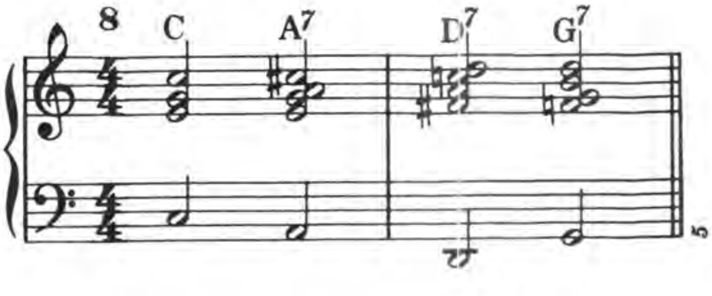


Harmonic variations of the above example.

7

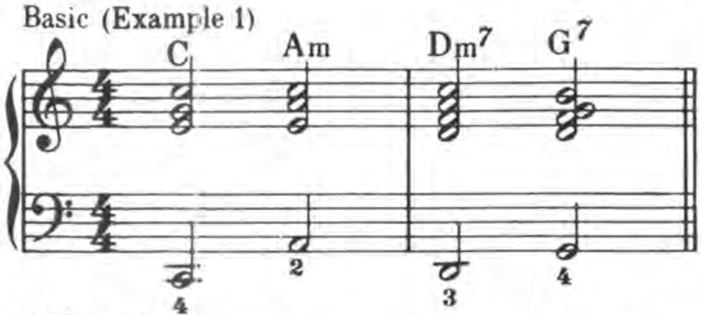


8

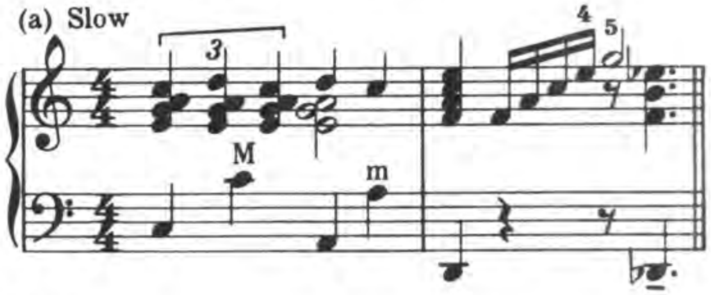


The following are a few exercises in single - note and chord styles, in various tempos. These are based on the theme mentioned on the previous page, and include harmonic variations of the theme.

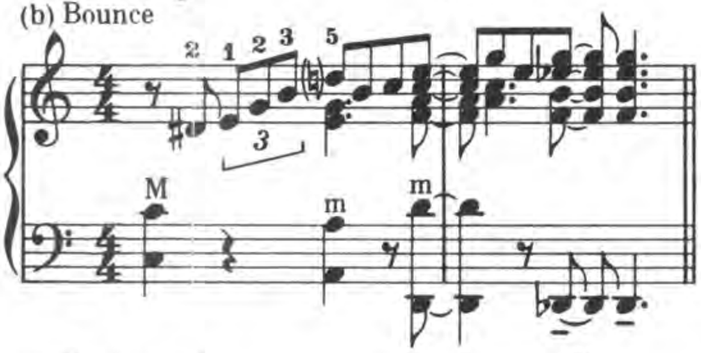
Basic (Example 1)


C
Am
Dm7
G7
4
2
3
4

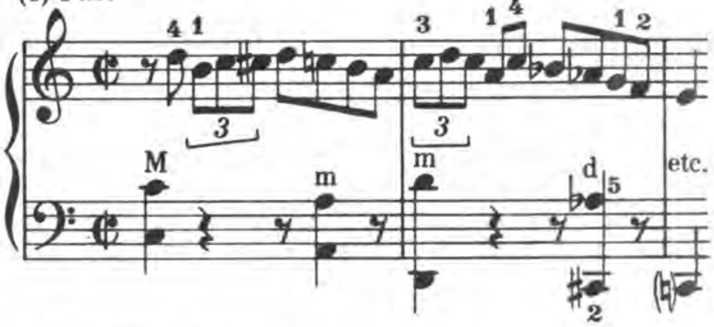
(a) Slow



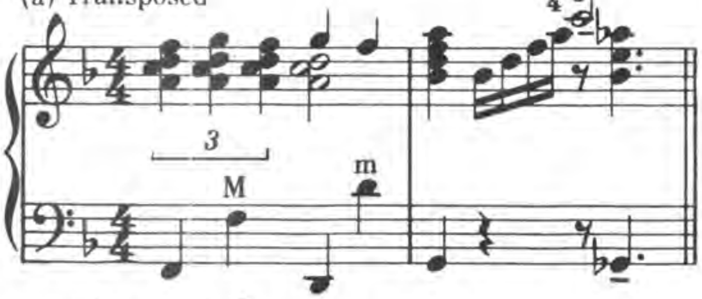
(b) Bounce



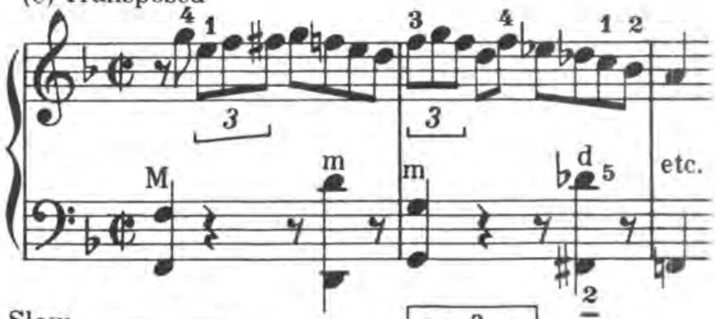
(c) Fast


4 1
3
3
1 4
1 2
3
M
m
m
d
5
2
etc.

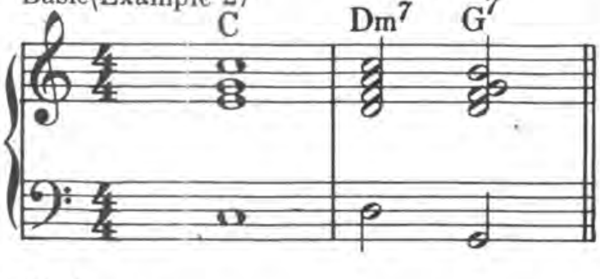
(a) Transposed



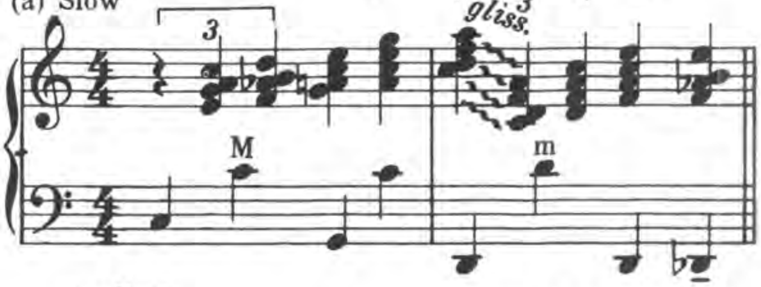
(c) Transposed


4
1
3
4
1 2
3
3
M
m
m
d
5
2
etc.

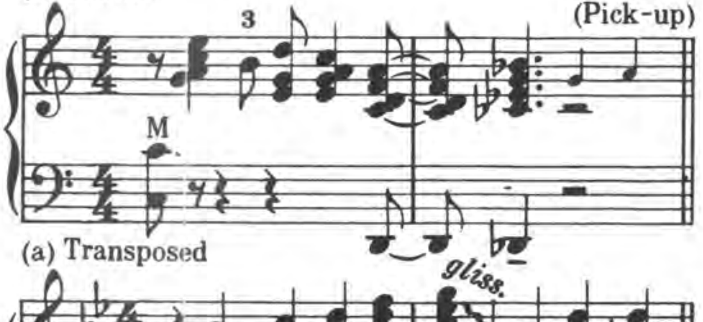
Basic (Example 2)



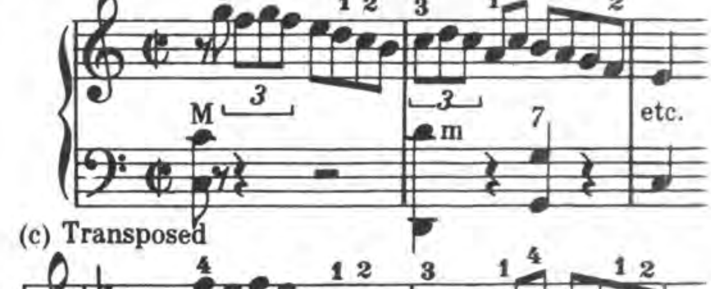
(a) Slow



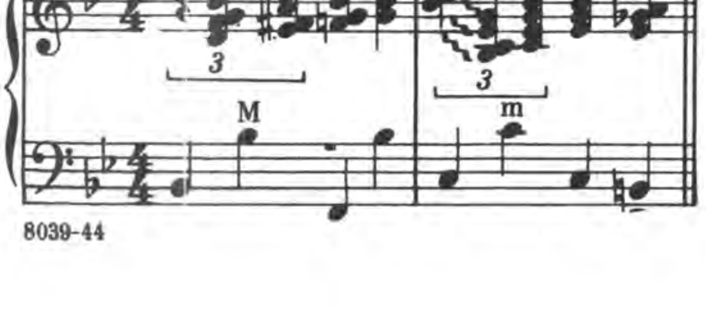
(b) Bounce



(c) Fast


4
1 2
3
1 4
2
M
3
3
m
7
etc.

(a) Transposed



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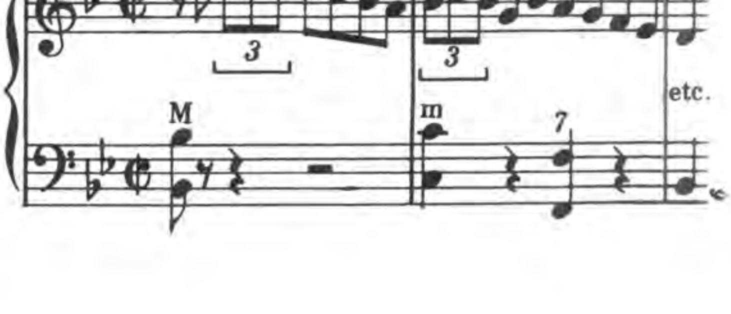
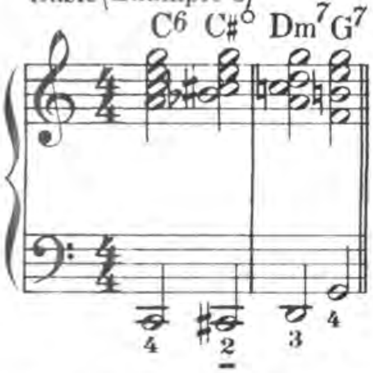
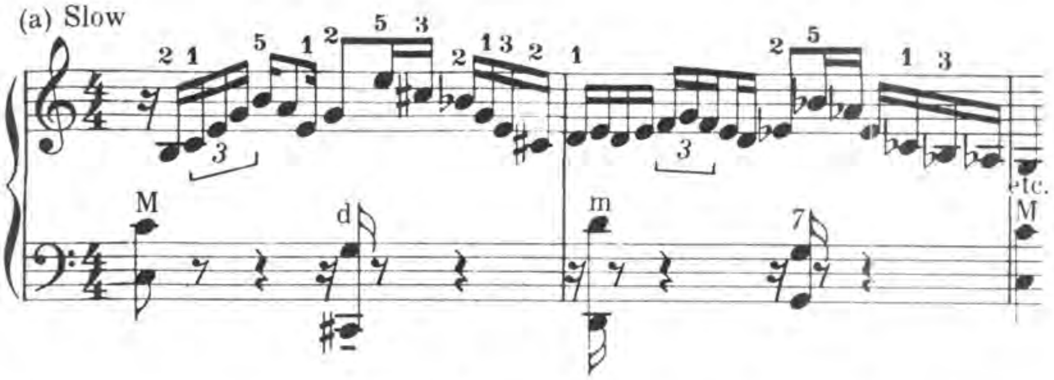

4
1 2
3
1 4
1 2
3
3
M
m
7
etc.

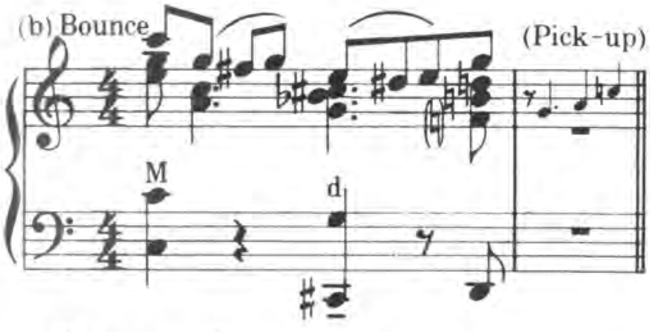
Basic (Example 3)



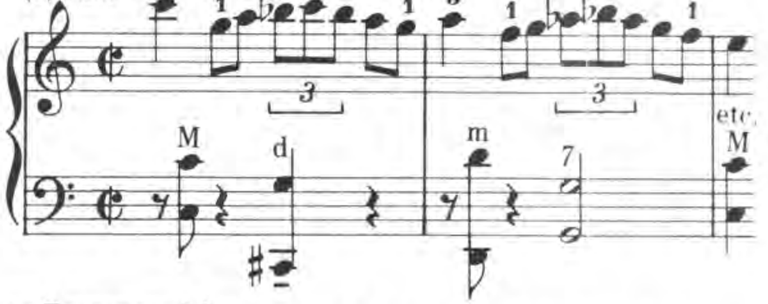
(a) Slow



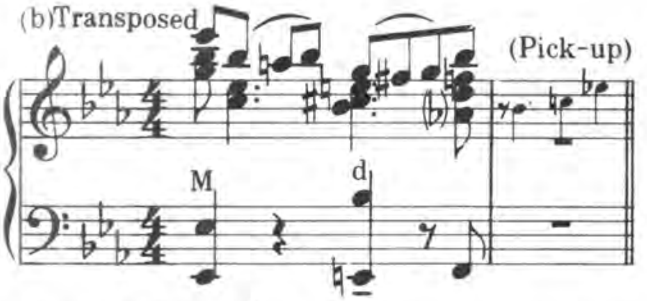
(b) Bounce



(c) Fast



(b) Transposed



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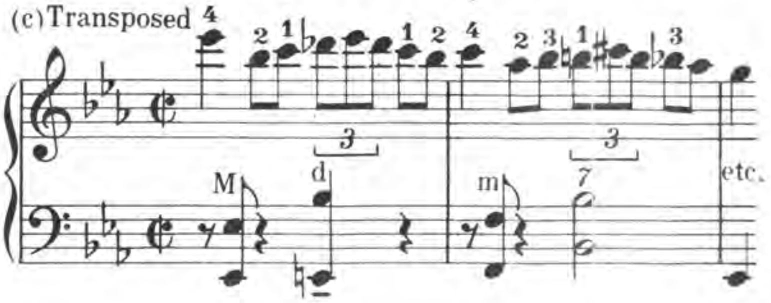
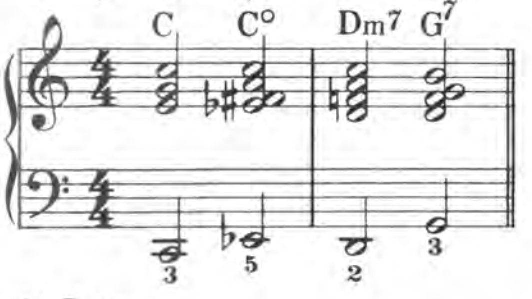
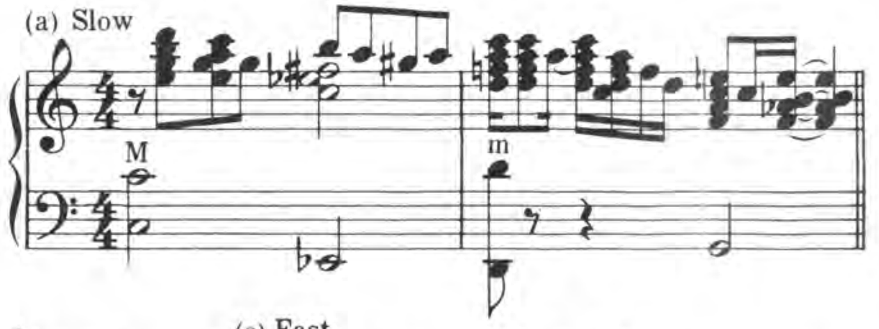


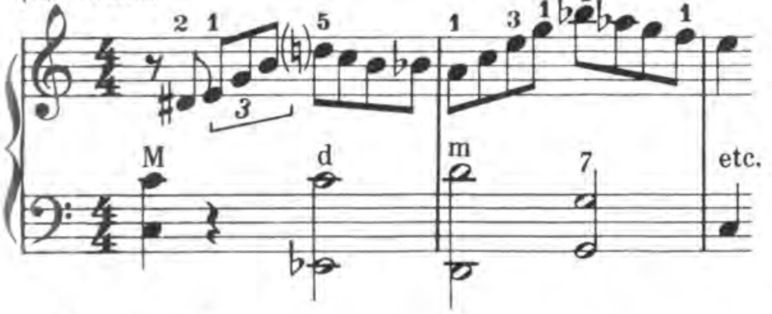
Basic (Example 4)



(a) Slow



(b) Bounce



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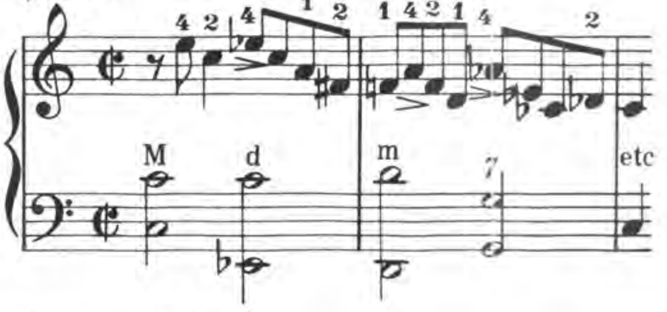
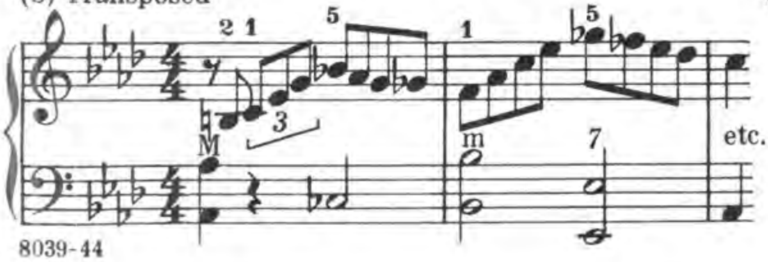


(b) Transposed



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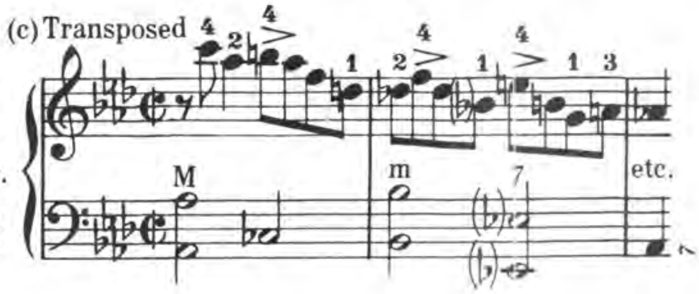
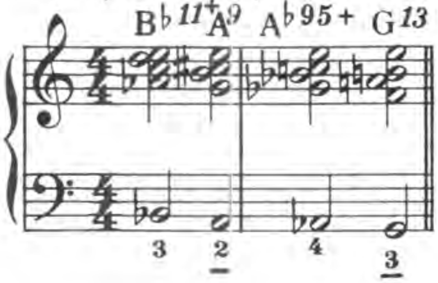
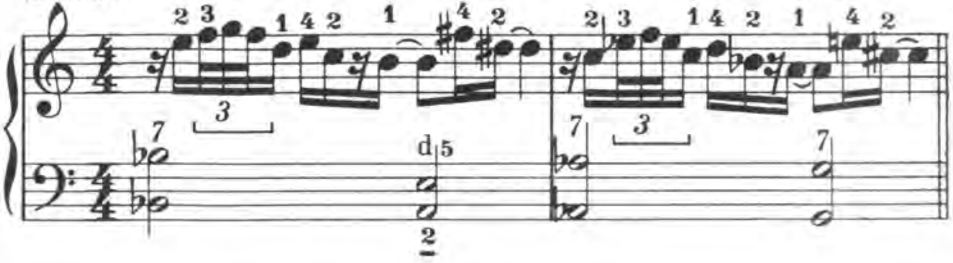


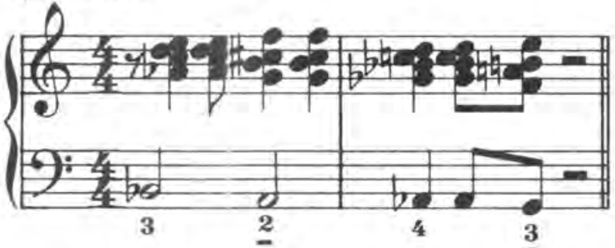
Basic (Example 5)


B♭ 11+
A9
A♭ 9 5+
G13

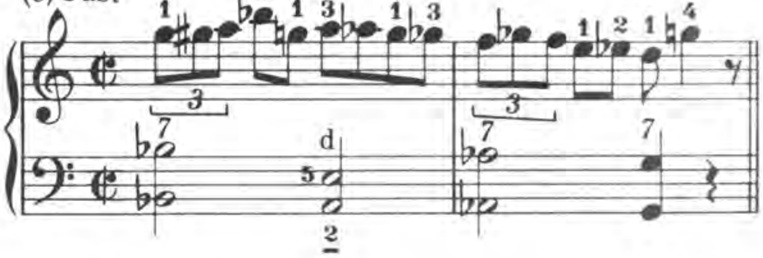
(a) Slow



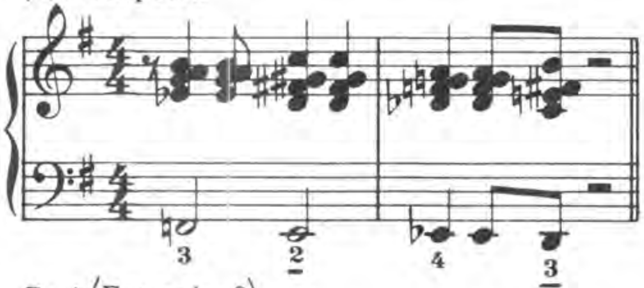
(b) Bounce



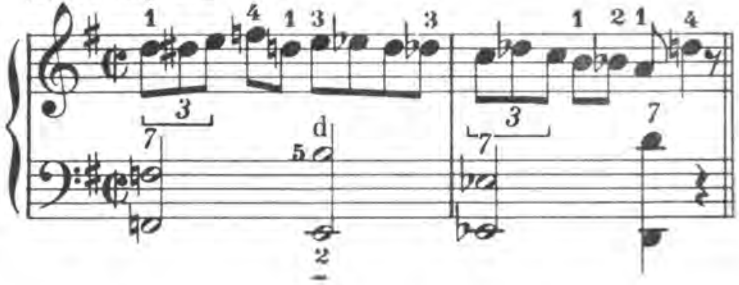
(c) Fast



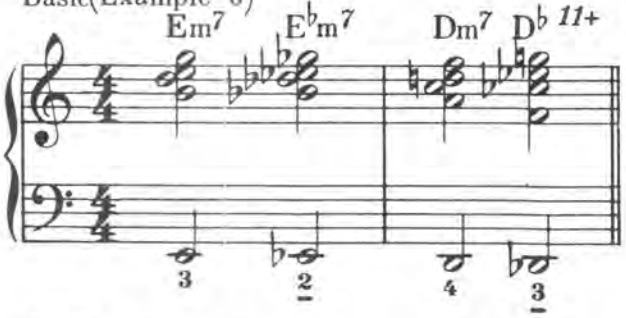
(b) Transposed



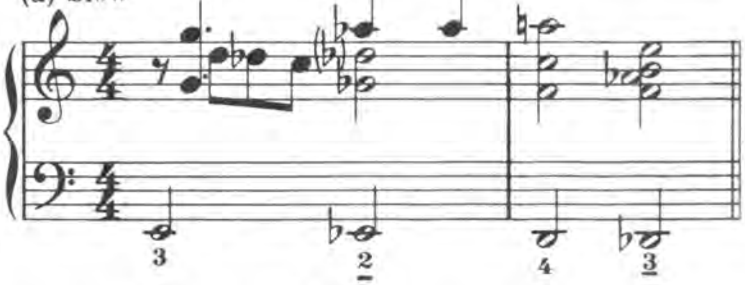
(c) Transposed



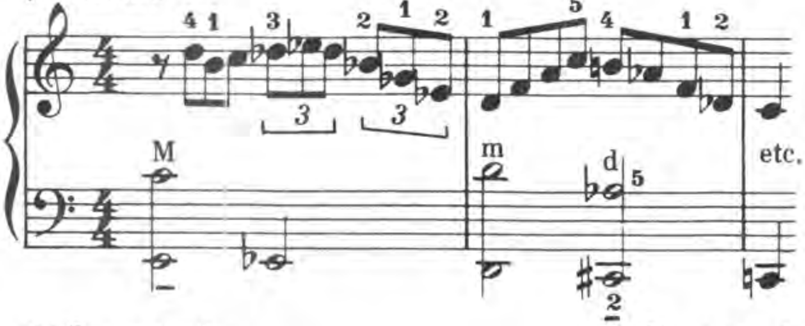
Basic (Example 6)


Em7
E♭m7
Dm7
D♭ 11+

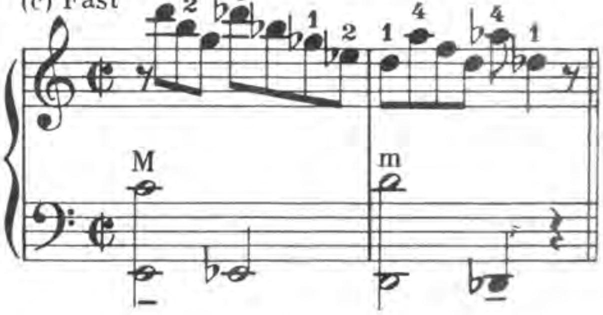
(a) Slow



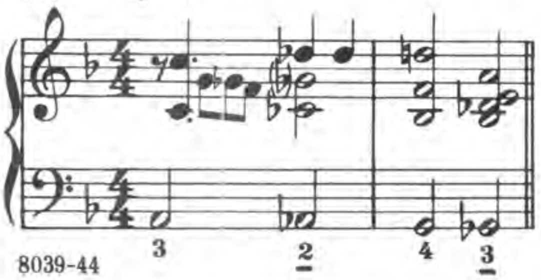
(b) Bounce



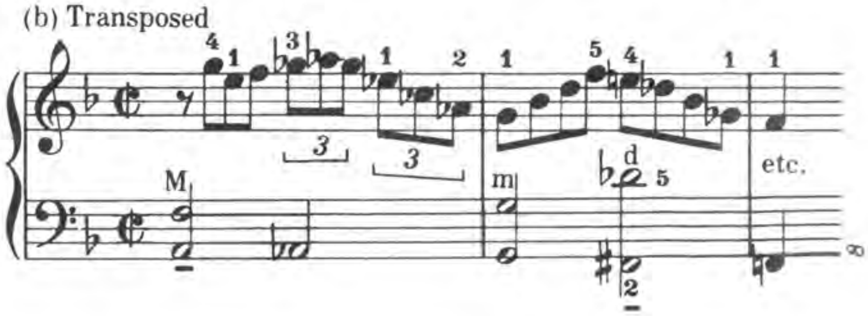
(c) Fast



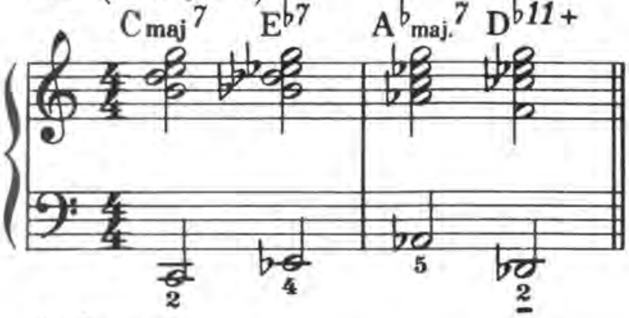
(a) Transposed



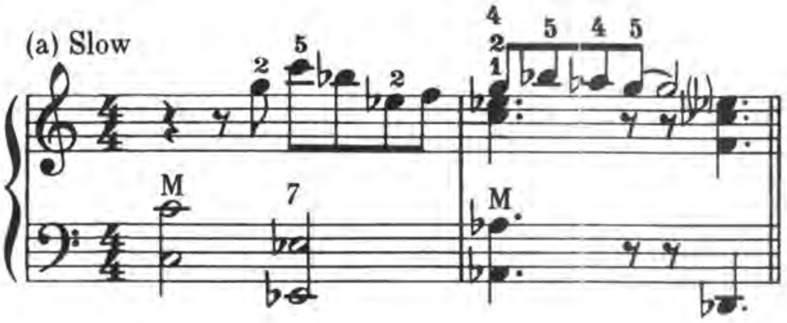
(b) Transposed



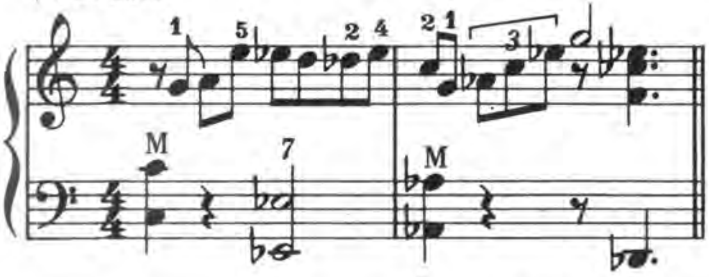
Basic (Example 7)



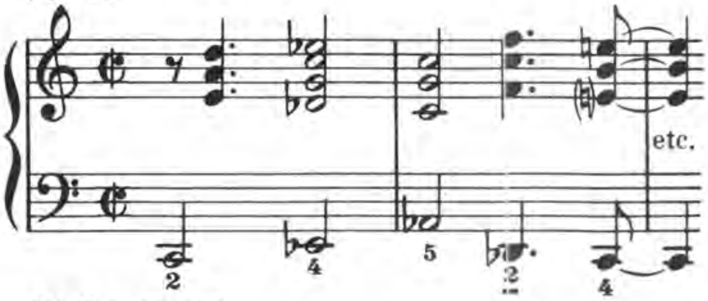
(a) Slow



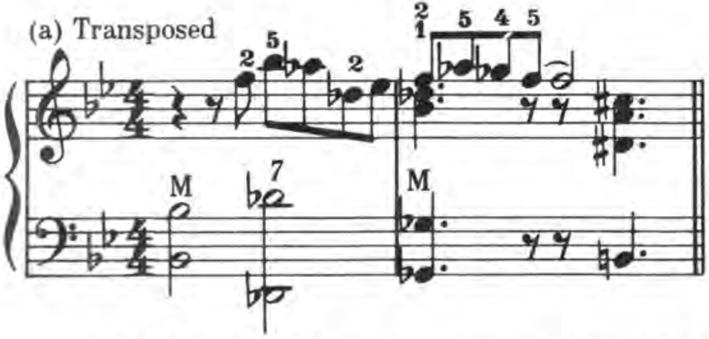
(b) Bounce



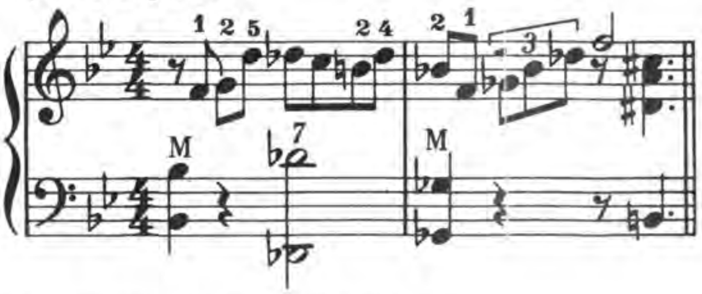
(c) Fast



(a) Transposed

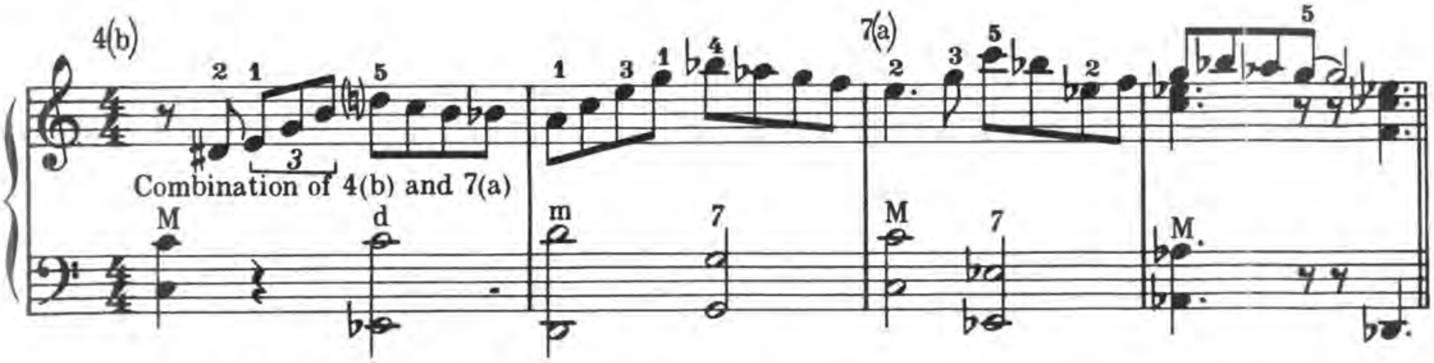


(b) Transposed



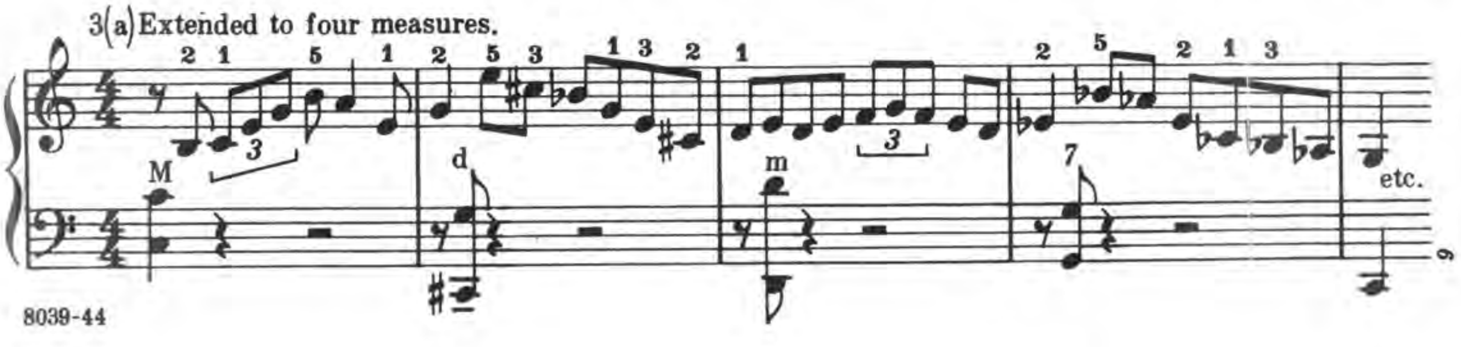
NOTE: The following turn-arounds furnish additional material for introductions.

1. In a slow ballad, a two-measure introduction may be sufficient.
2. A four-measure introduction may be formed by combining two of the examples, or by repeating one example.
3. A slow, "double-time" two-measure turn-around may be used for a four-measure introduction, in a fast tempo; or as a four-measure turn-around in a sixty-four measure show tune.



Combination of 4(b) and 7(a)

3(a) Extended to four measures.



ENDINGS

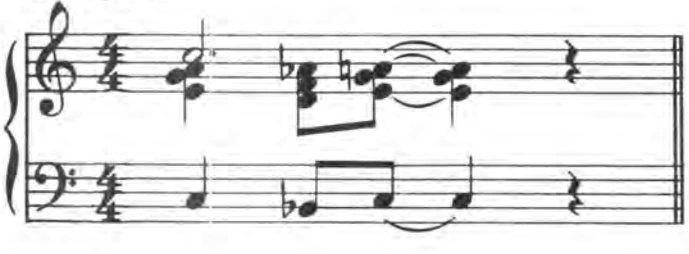
The *ENDING* of a composition, consisting of a reasonable number of measures in length, must be definite. By using similar material as that used for the introduction or turn-arounds, the ending can lend effectiveness to the arrangement.

One-Measure Endings

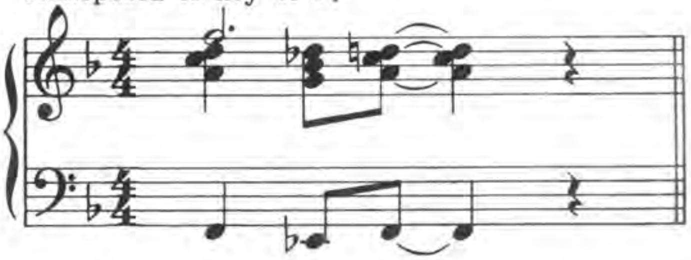
These endings are to be used for tunes in which the melody ends on the down-beat of the last measure.

This simple progression does not interfere with the melody note, which is held throughout the chord progression.

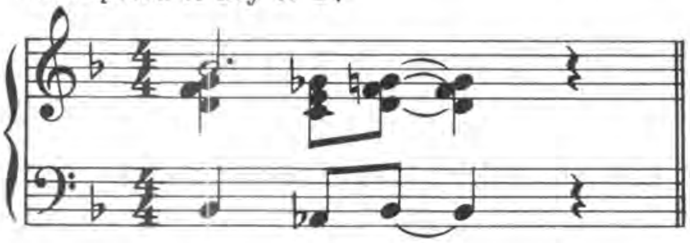
Example 1.



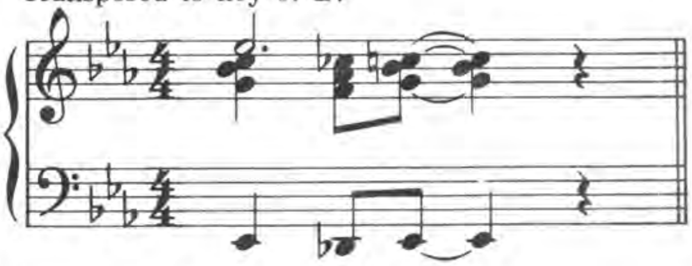
Transposed to key of F.



Transposed to key of B♭.

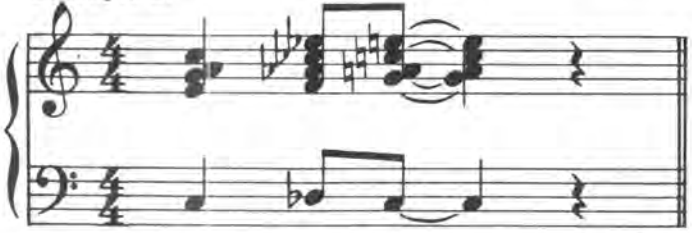


Transposed to key of E♭.

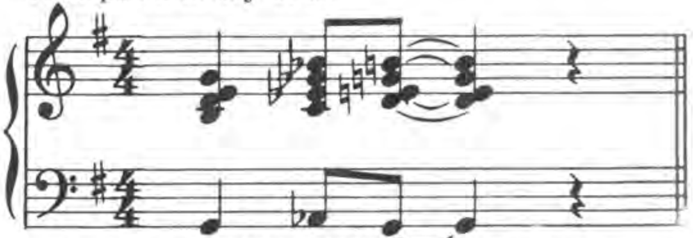


The following progression is in the nature of a short "tag".

Example 2.

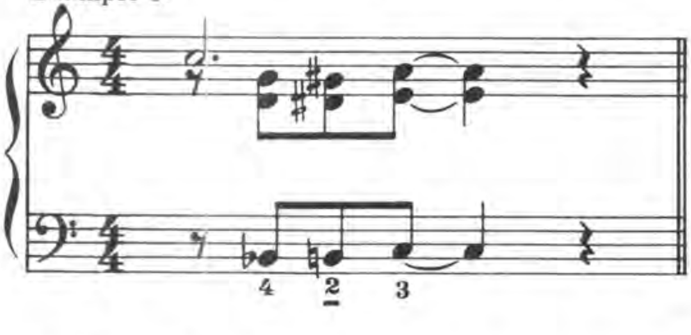


Transposed to key of G.

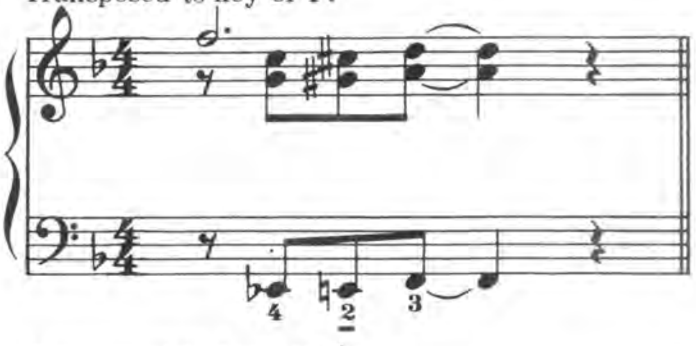


The following examples are similar to Example 1, except for the delayed chord progressions.

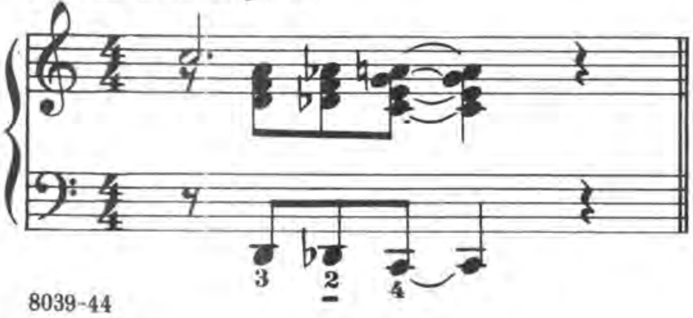
Example 3.



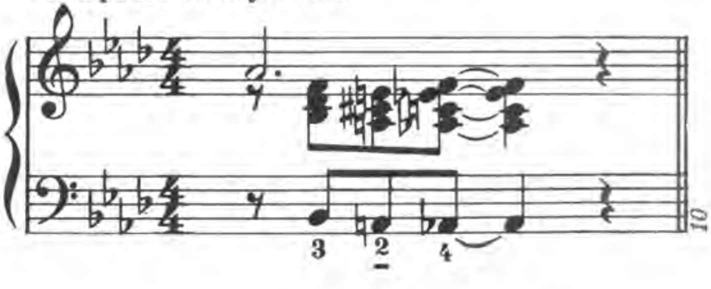
Transposed to key of F.



Similar to Example 3.



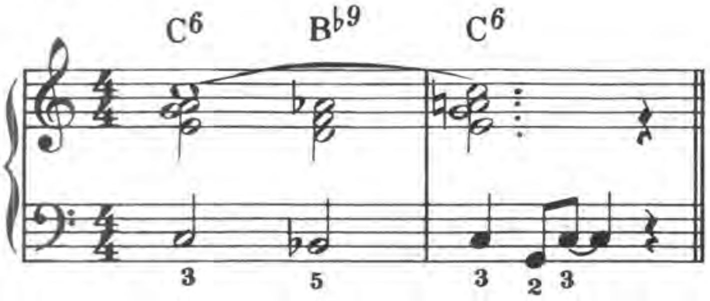
Transposed to key of A♭.



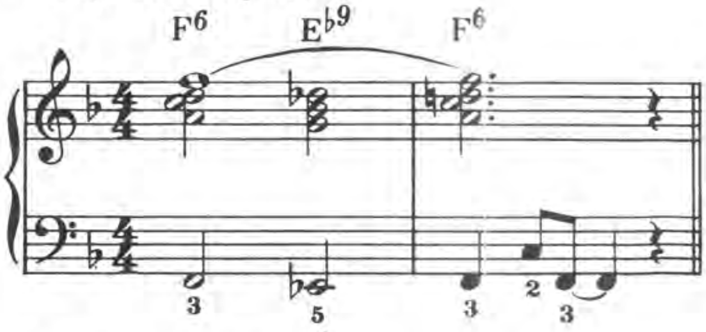
Two - Measure Endings.

These endings are to be used for tunes in which the melody ends on the down-beat of the measure next to the last one.

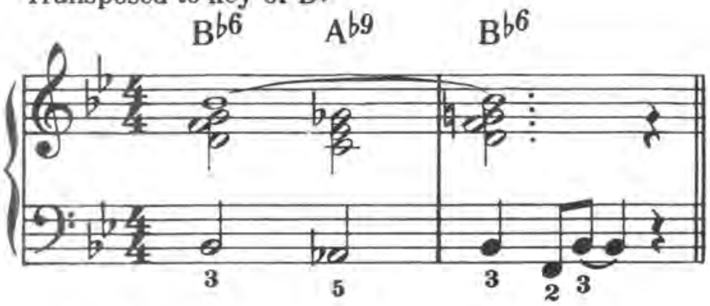
Example 1.


C6
Bb9
C6
3 5 3 2 3

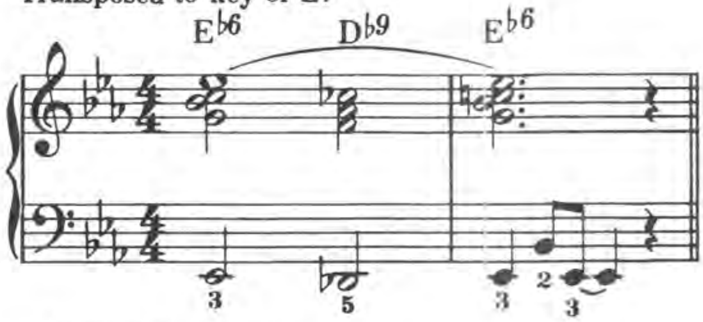
Transposed to key of F.


F6
Eb9
F6
3 5 3 2 3

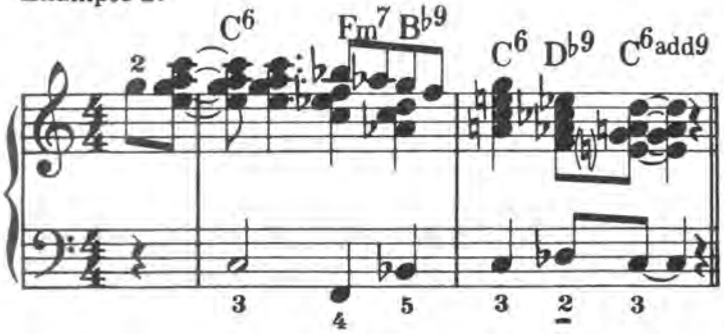
Transposed to key of B♭.


Bb6
Ab9
Bb6
3 5 3 2 3

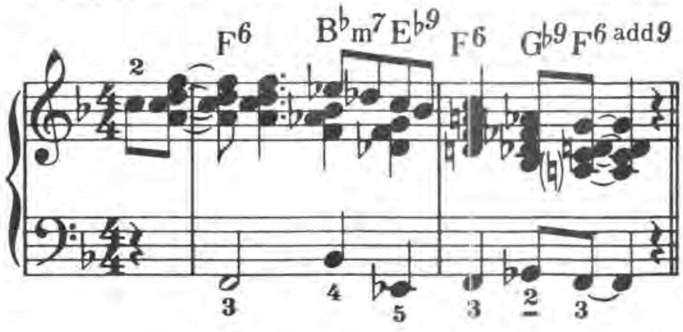
Transposed to key of E♭.


Eb6
Db9
Eb6
3 5 3 2 3

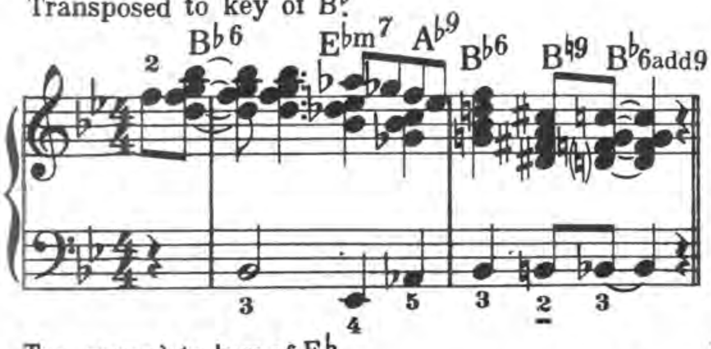
Example 2.


C6
Fm7 Bb9
C6 Db9 C6add9
2
3 4 5 3 2 3

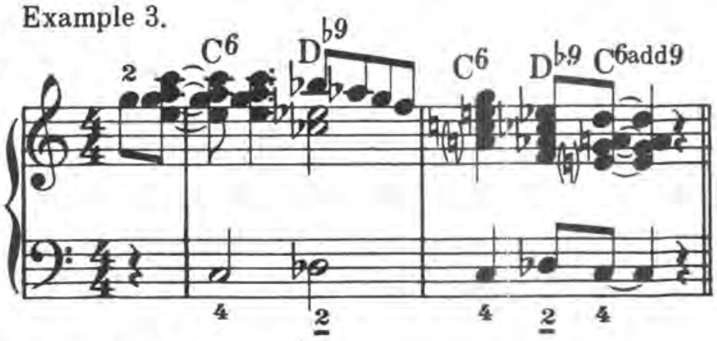
Transposed to key of F.


F6
Bbm7 Eb9
F6 Gb9 F6 add9
2
3 4 5 3 2 3

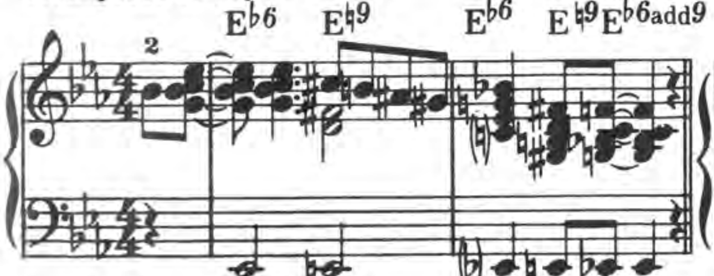
Transposed to key of B♭.


Bb6
Ebm7 Ab9
Bb6 B♮9 Bb6add9
2
3 4 5 3 2 3

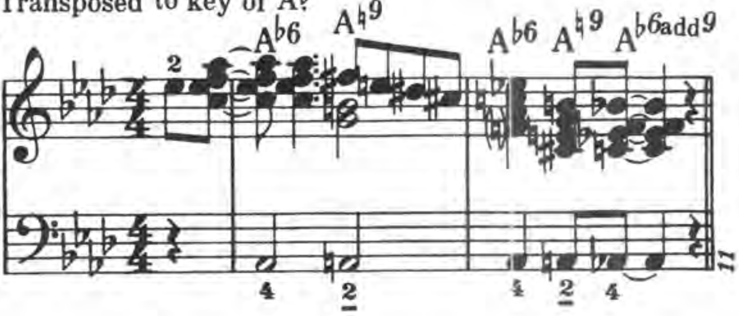
Example 3.


C6
Db9
C6 Db9 C6add9
2
4 2 4 2 4

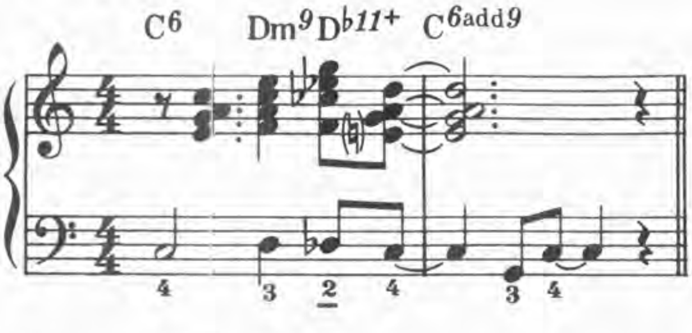
Transposed to key of E♭.


Eb6 E♮9
Eb6 E♮9 Eb6add9
2
4 2 4 2 4

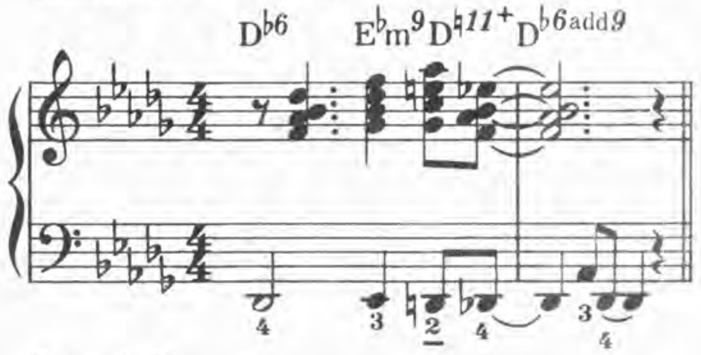
Transposed to key of A♭.


Ab6 A♮9
Ab6 A♮9 Ab6add9
2
4 2 4 2 4

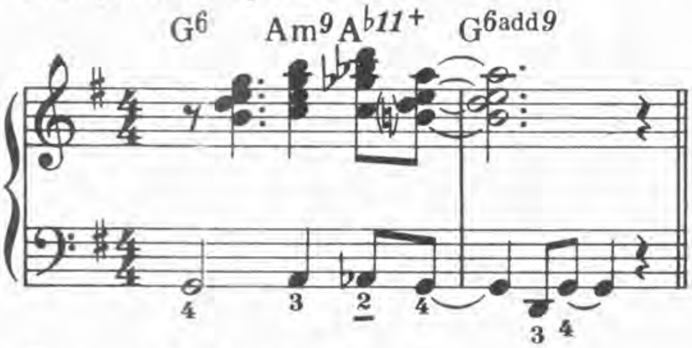
Example 4.


C6 Dm9 D♭11+ C6add9
4 3 2 4 3 4

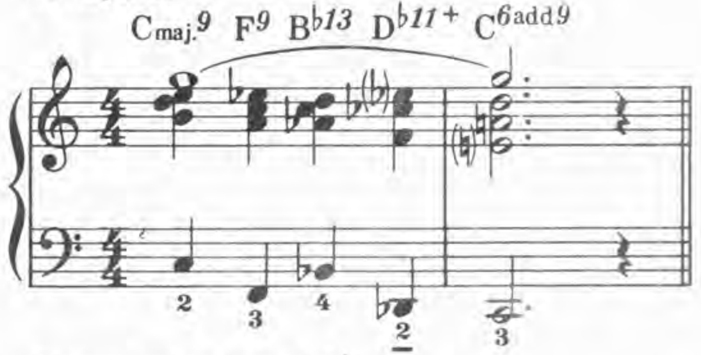
Transposed to key of D♭.


D♭6 E♭m9 D♮11+ D♭6add9
4 3 2 4 3 4

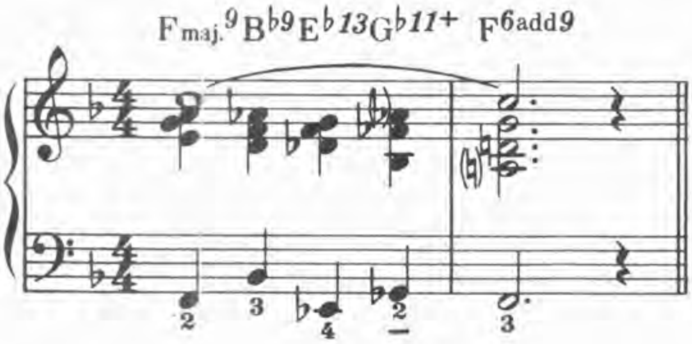
Transposed to key of G.


G6 Am9 A♭11+ G6add9
4 3 2 4 3 4

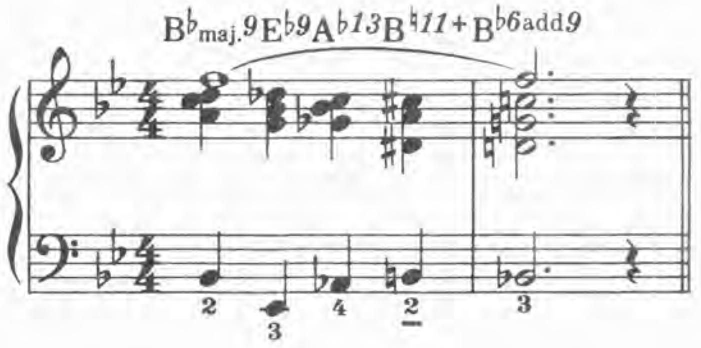
Example 5.


Cmaj.9 F9 B♭13 D♭11+ C6add9
2 3 4 2 3

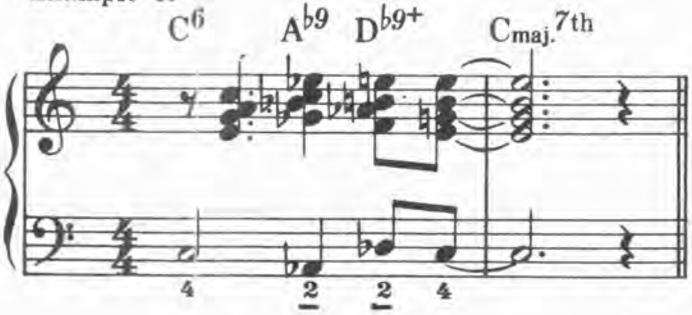
Transposed to key of F.


Fmaj.9 B♭9 E♭13 G♭11+ F6add9
2 3 4 2 3

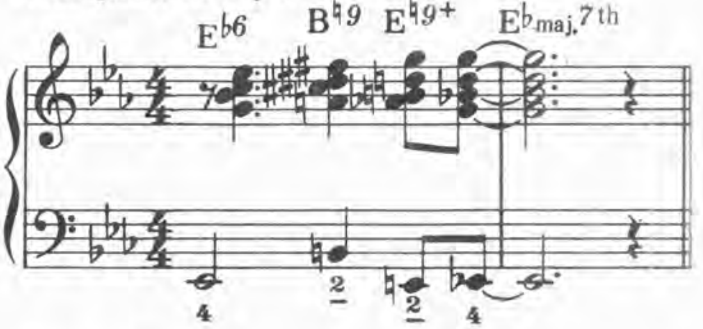
Transposed to key of B♭.


B♭maj.9 E♭9 A♭13 B♮11+ B♭6add9
2 3 4 2 3

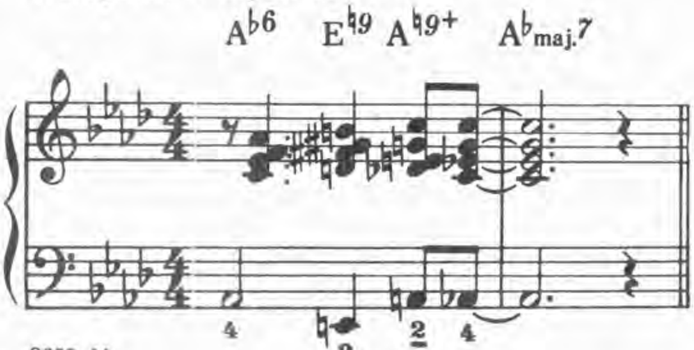
Example 6.


C6 A♭9 D♭9+ Cmaj.7th
4 2 2 4

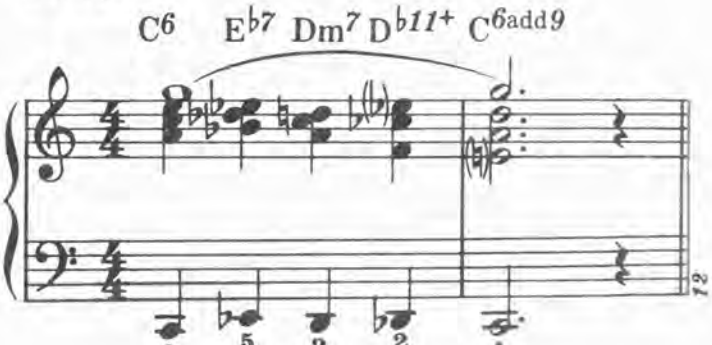
Transposed to key of E♭.


E♭6 B♮9 E♮9+ E♭maj.7th
4 2 2 4

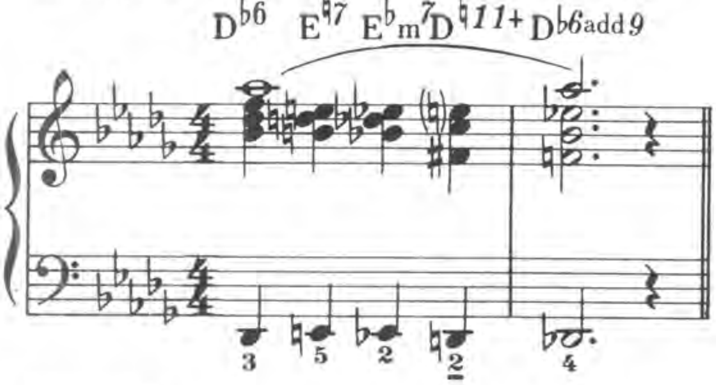
Transposed to key of A♭.


A♭6 E♮9 A♮9+ A♭maj.7
4 2 2 4

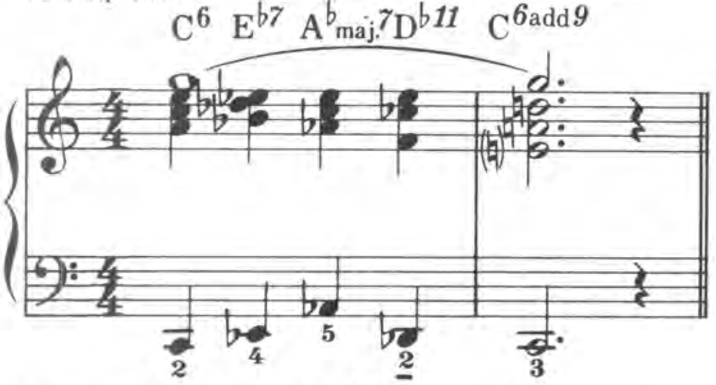
Example 7.


C6 E♭7 Dm7 D♭11+ C6add9
3 5 2 2 4

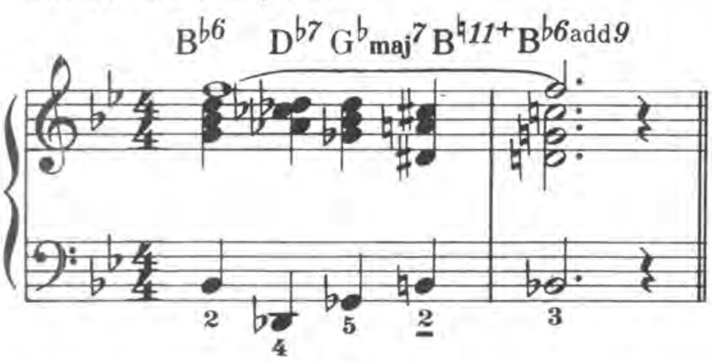
Transposed to key of D♭.


D♭6
E♮7
E♭m7
D♮11+
D♭6add9

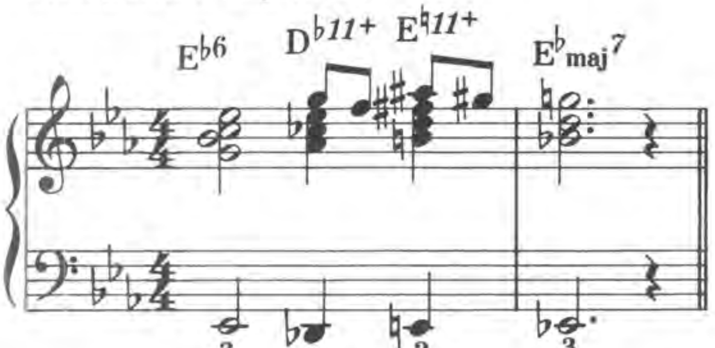
Example 8.


C6
E♭7
A♭maj.7
D♭11
C6add9

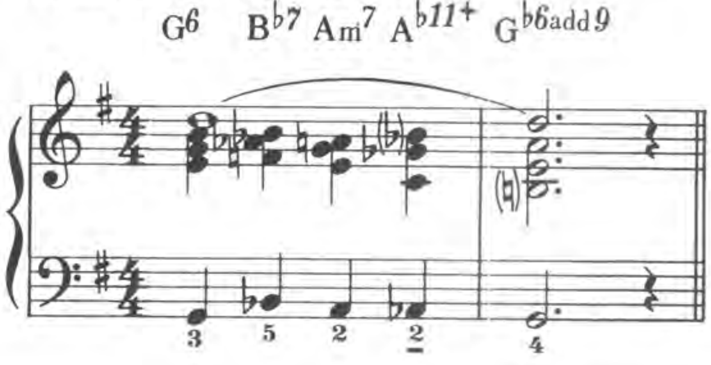
Transposed to key of B♭.


B♭6
D♭7
G♭maj7
B♮11+
B♭6add9

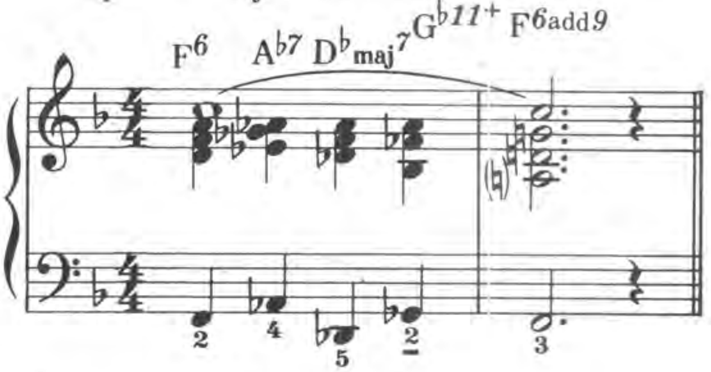
Transposed to key of E♭.


E♭6
D♭11+
E♮11+
E♭maj7

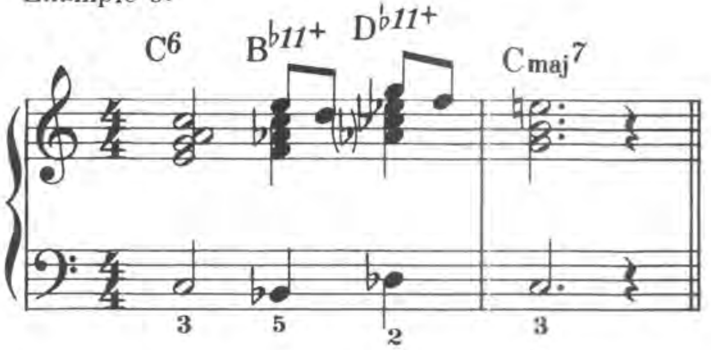
Transposed to key of G.


G6
B♭7
Am7
A♭11+
G♭6add9

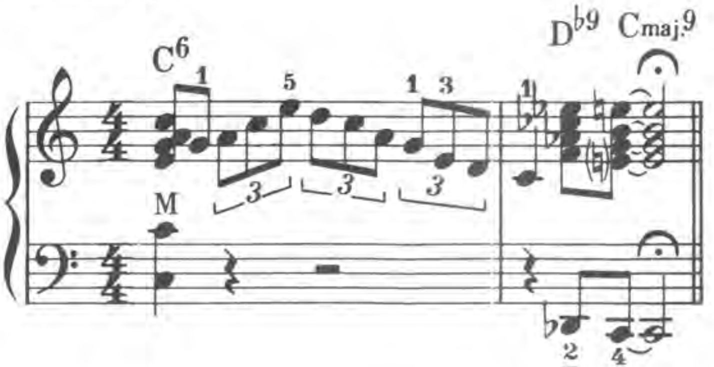
Transposed to key of F.


F6
A♭7
D♭maj7
G♭11+
F6add9

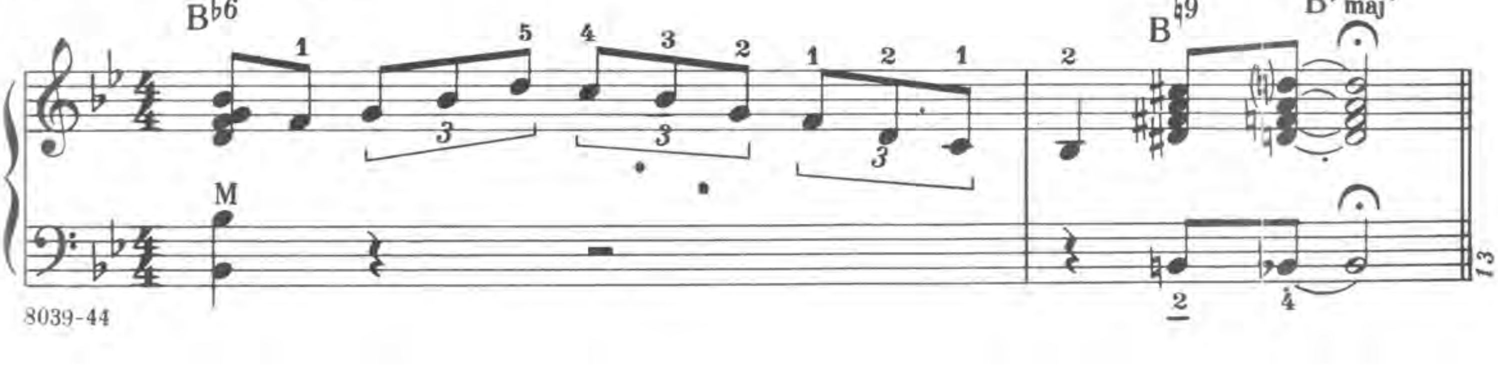
Example 9.


C6
B♭11+
D♭11+
Cmaj7

Example 10.


C6
M
D♭9
Cmaj.9

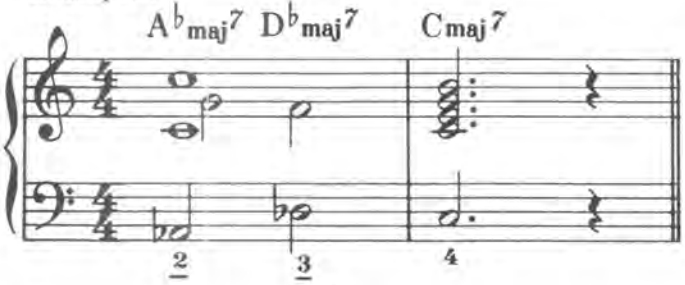
Transposed to key of B♭.


B♭6
M
B♮9
B♭maj7

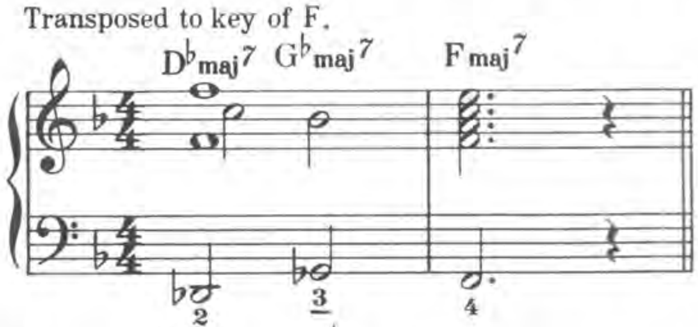
Deceptive Endings

In a deceptive ending, instead of playing the usual tonic chord against the melody, an unexpected chord is struck-giving the impression of a suspension, which resolves to the tonic chord. The latter may be slightly altered, such as: maj.6, maj.7, etc.

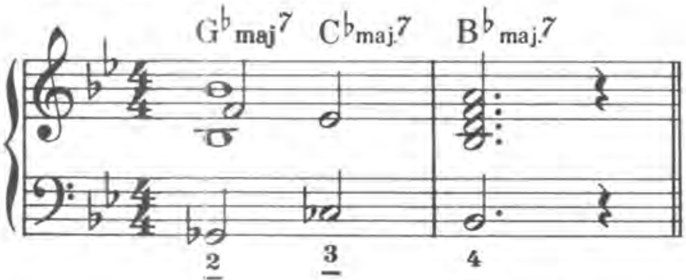
Example 1.


A♭maj7
D♭maj7
Cmaj7
2
3
4

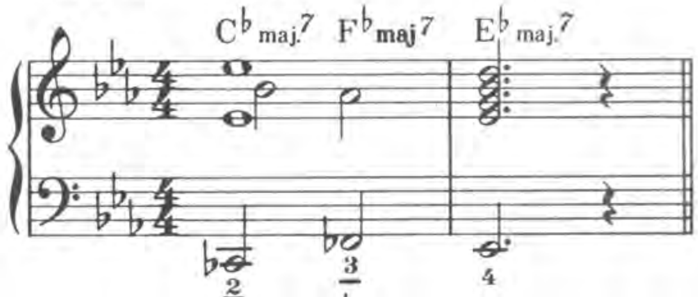
Transposed to key of F.


D♭maj7
G♭maj7
Fmaj7
2
3
4

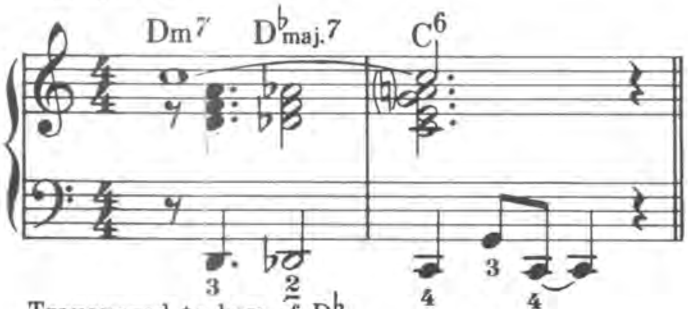
Transposed to key of B♭.


G♭maj7
C♭maj.7
B♭maj.7
2
3
4

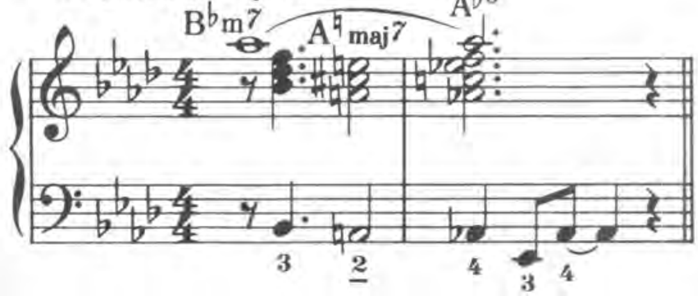
Transposed to key of E♭.


C♭maj.7
F♭maj7
E♭maj.7
2
3
4

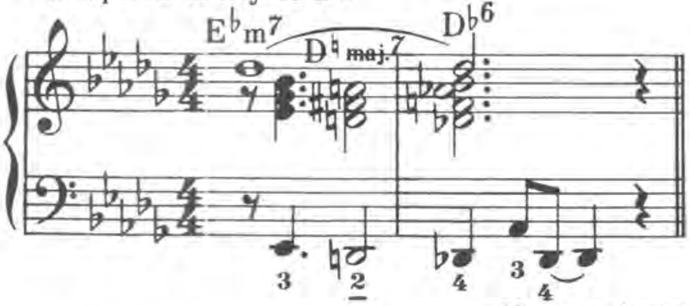
Example 2.


Dm7
D♭maj.7
C6
3
2
4
3
4

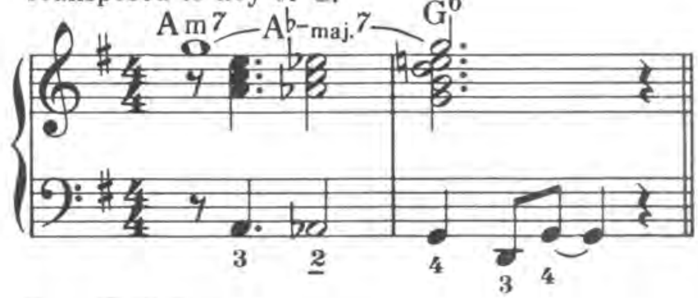
Transposed to key of A♭.


B♭m7
A♮maj7
A♭6
3
2
4
3
4

Transposed to key of D♭.


E♭m7
D♮maj.7
D♭6
3
2
4
3
4

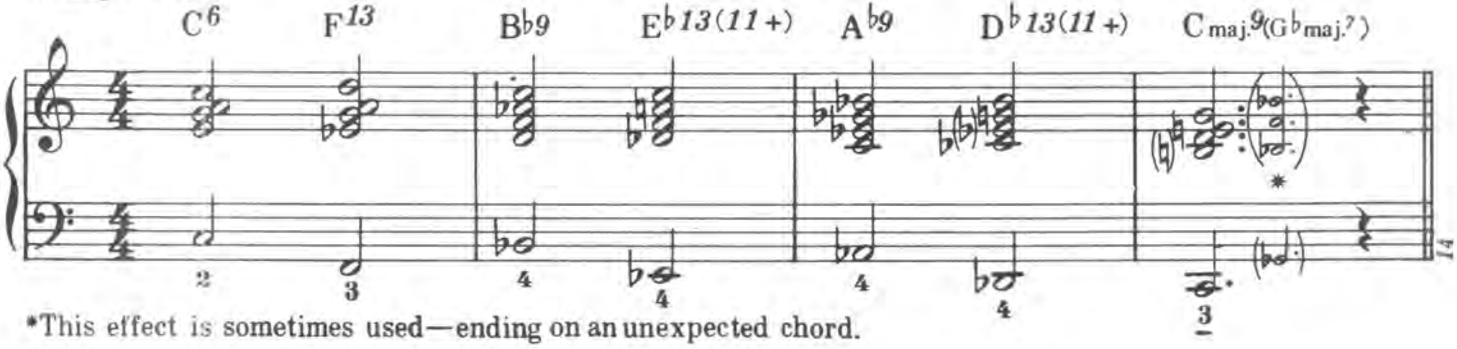
Transposed to key of G.


Am7
A♭-maj.7
G6
3
2
4
3
4

Harmonic Extension Endings

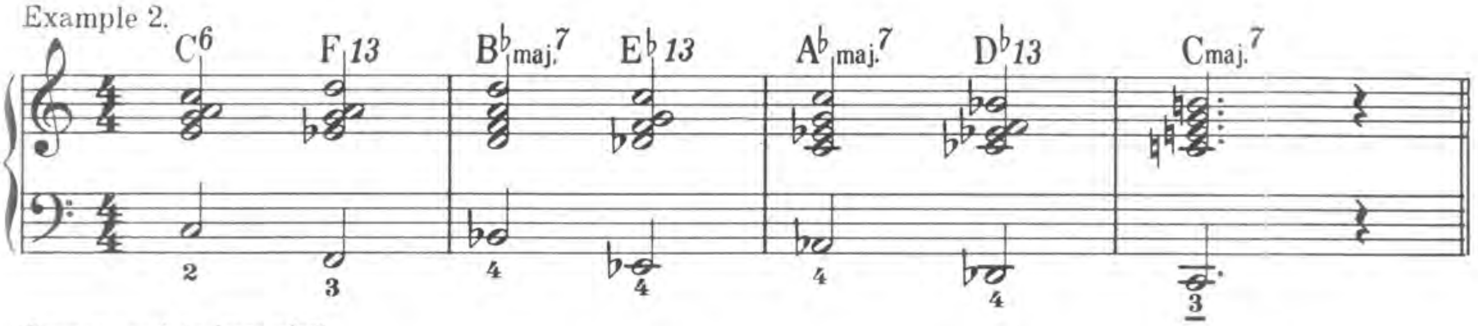
In the following exercises, the usual two-measure ending is extended to four measures.

Example 1.

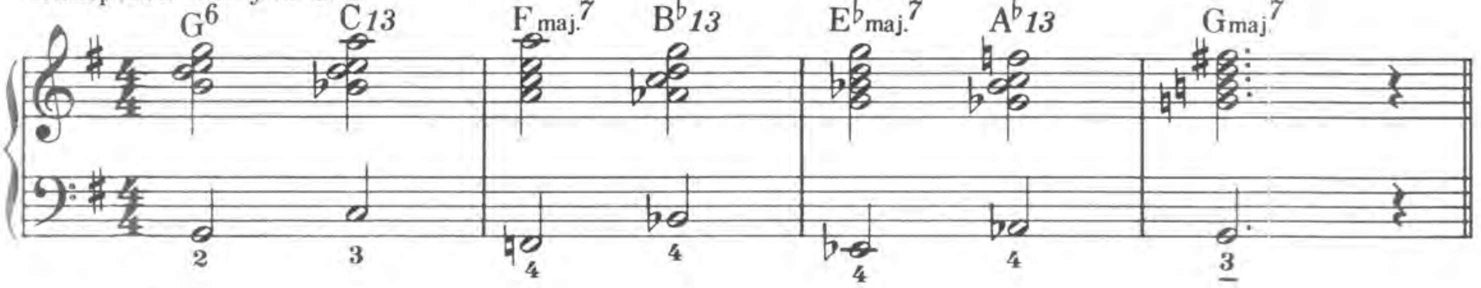

C6
F13
B♭9
E♭13(11+)
A♭9
D♭13(11+)
Cmaj.9(G♭maj.7)
*
2
3
4
4
4
4
3

*This effect is sometimes used—ending on an unexpected chord.

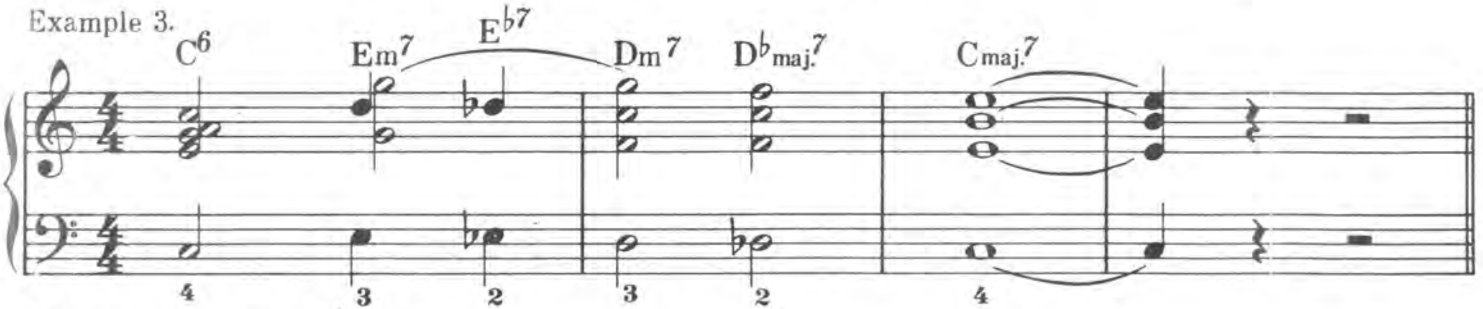
Example 2.


C6
F13
B♭maj.7
E♭13
A♭maj.7
D♭13
Cmaj.7

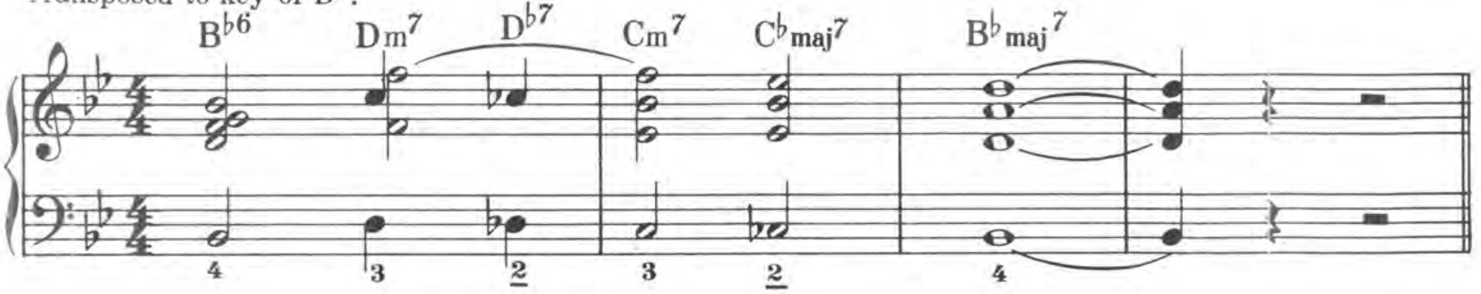
Transposed to key of G.


G6
C13
Fmaj.7
B♭13
E♭maj.7
A♭13
Gmaj.7

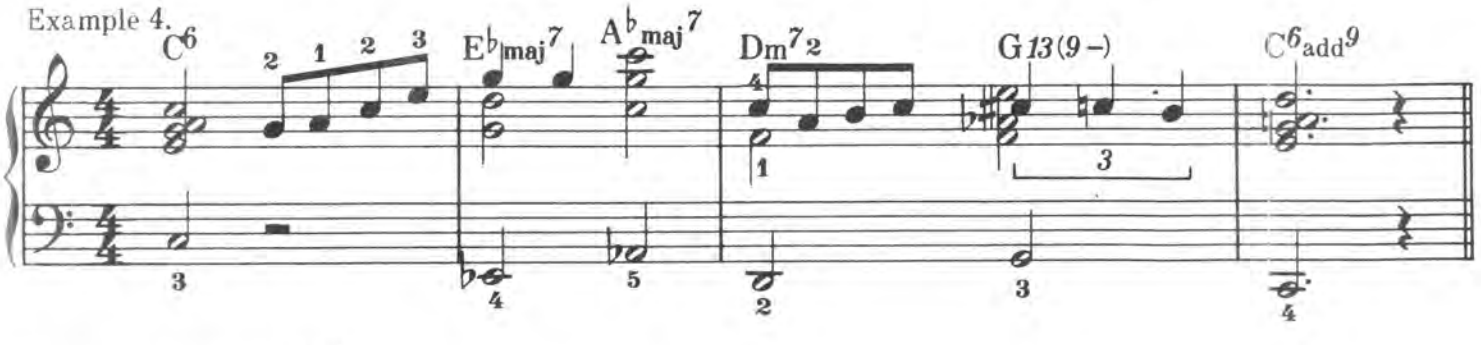
Example 3.


C6
Em7
E♭7
Dm7
D♭maj.7
Cmaj.7

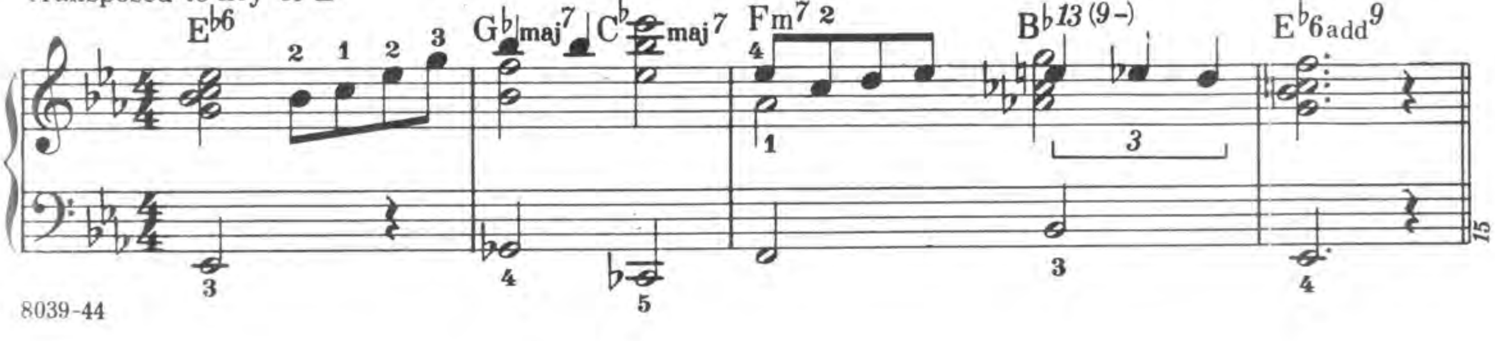
Transposed to key of B♭.


B♭6
Dm7
D♭7
Cm7
C♭maj7
B♭maj7

Example 4.

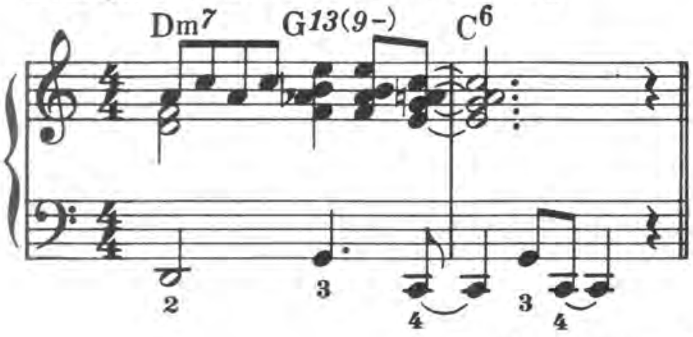

C6
E♭maj7
A♭maj7
Dm7
G13(9–)
C6add9

Transposed to key of E♭

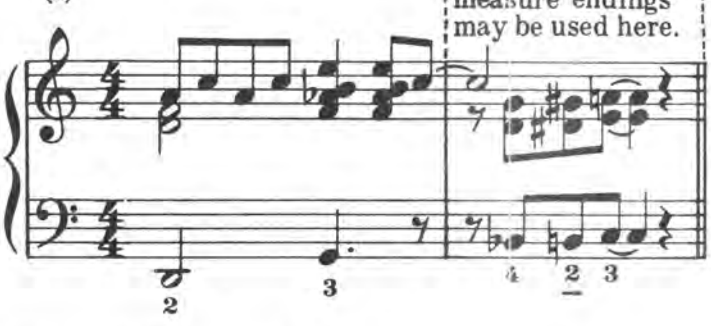

E♭6
G♭maj7
C♭maj7
Fm7
B♭13(9–)
E♭6add9

Replacement Endings

Example 1. Original two-measure ending.



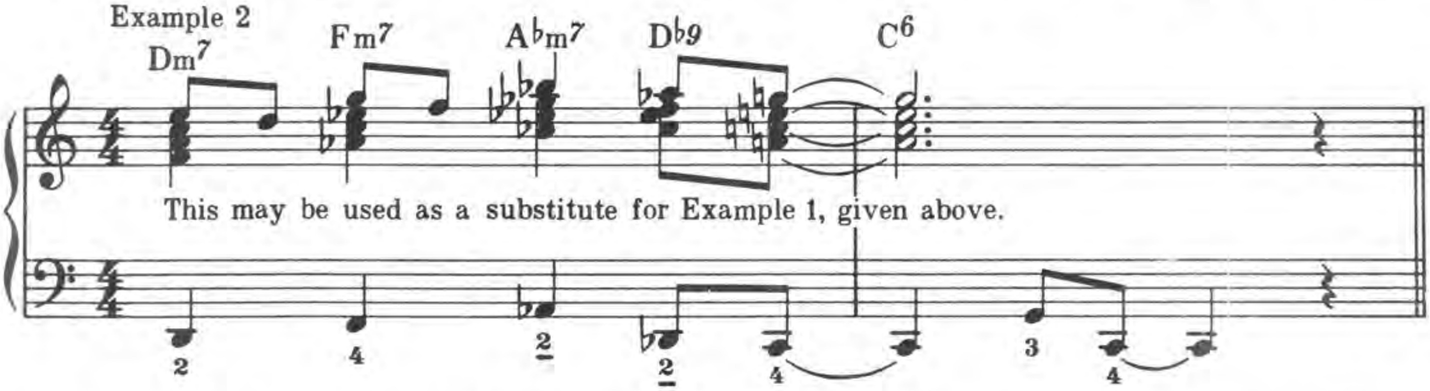
(a)


Any of the one measure endings may be used here.

Replacement Melody and Harmony

Occassionally, the original melody is abandoned before its last note is sounded and is replaced by a more "final-sounding" melody. The most important feature of an ending is the feeling of finality.

Example 2

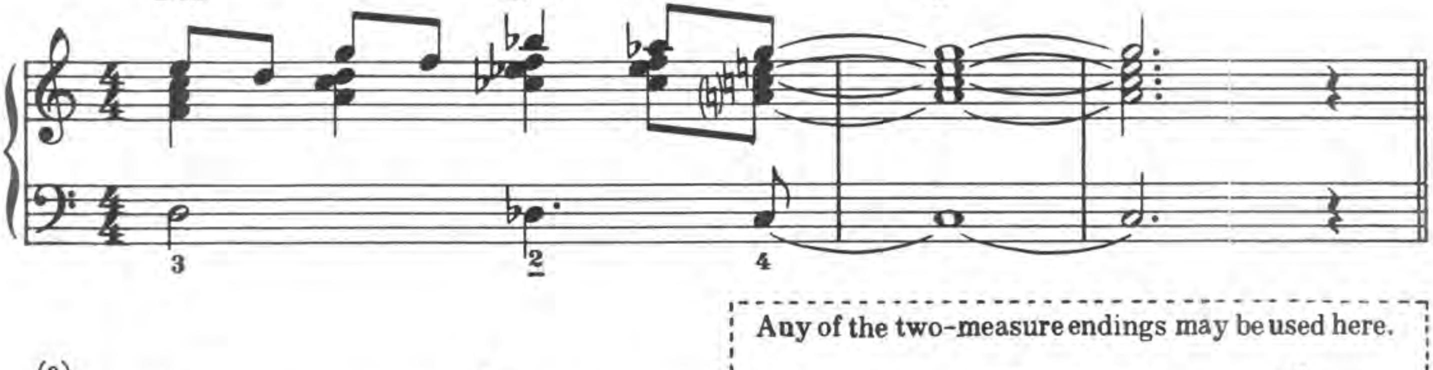


This may be used as a substitute for Example 1, given above.

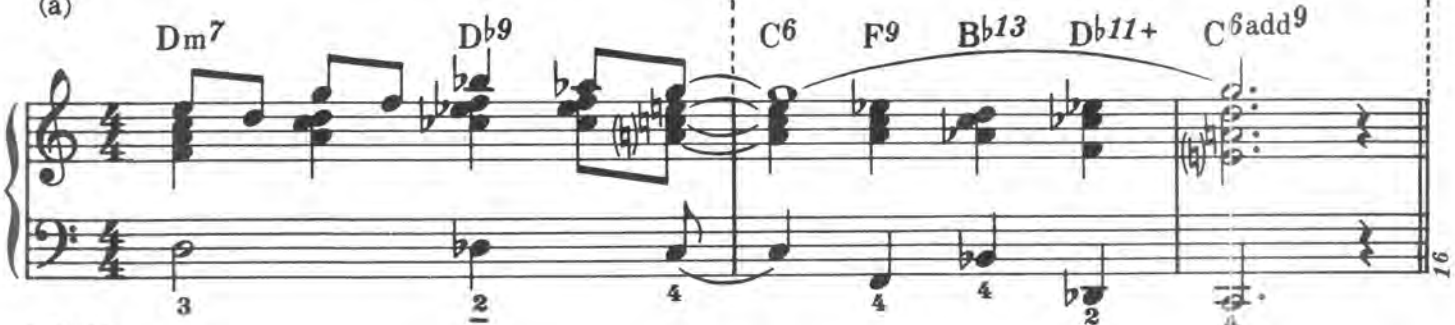
Replacement of Melody and Harmony in the Final Three Measures of a Given Melody

(Where the tune has a two-measure ending)

Example 3.



(a)



Any of the two-measure endings may be used here.

MODULATIONS

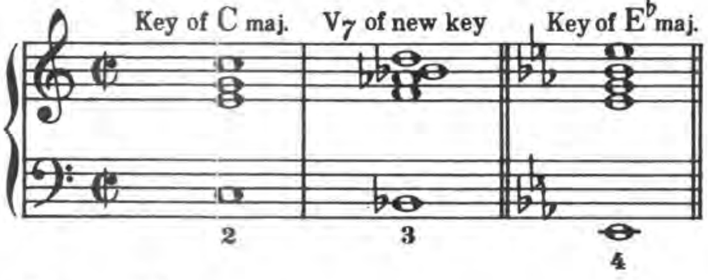
A *MODULATION* is comparable to a turn-around except that, instead of returning to the key proper, it modulates to a different key.

The usual modulation is two or four measures in length; it may, however, consist of any reasonable number of measures.

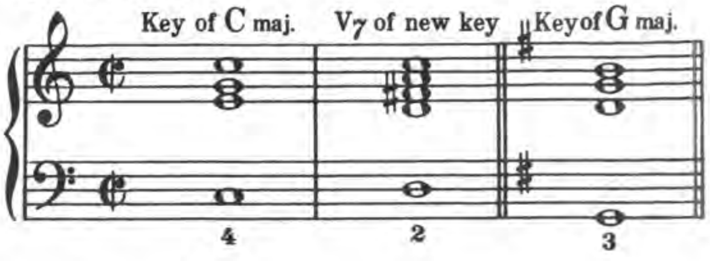
The simplest modulation is the one based on a nearby position of the dominant 7th (V_7) chord of the new key.

The following are all based on two-measure endings.

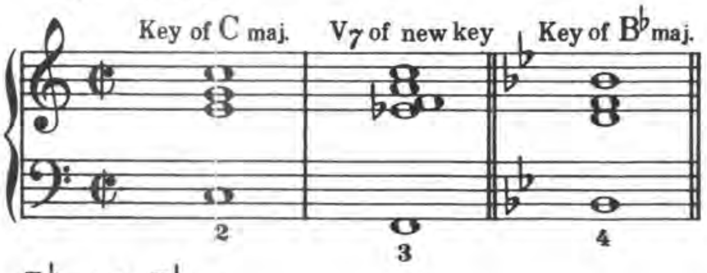
C maj. to E♭ maj.


Key of C maj.
V7 of new key
Key of E♭ maj.
2
3
4

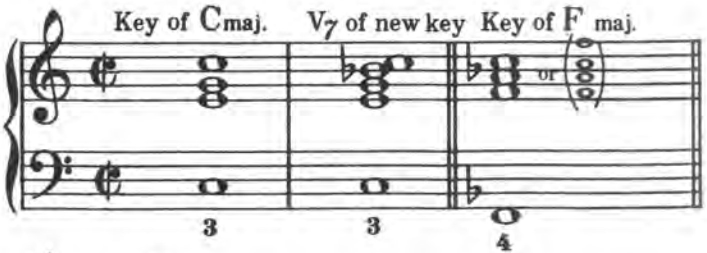
C maj. to G maj.


Key of C maj.
V7 of new key
Key of G maj.
4
2
3

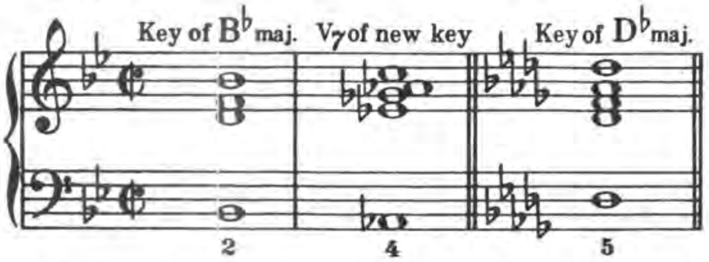
C maj. to B♭ maj.


Key of C maj.
V7 of new key
Key of B♭ maj.
2
3
4

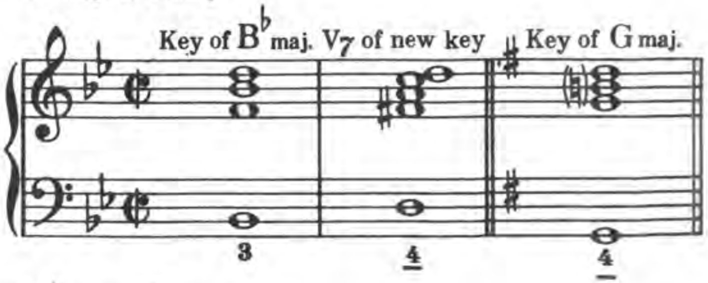
C maj. to F maj.


Key of C maj.
V7 of new key
Key of F maj.
or
3
3
4

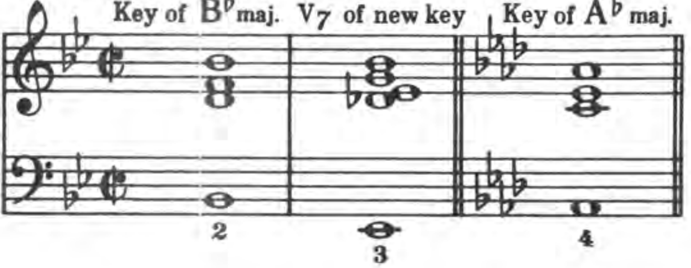
B♭ maj. to D♭ maj.


Key of B♭ maj.
V7 of new key
Key of D♭ maj.
2
4
5

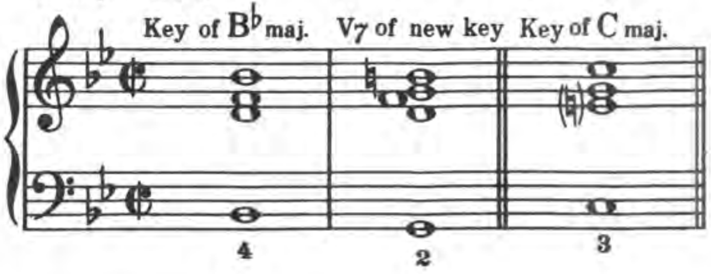
B♭ maj. to G maj.


Key of B♭ maj.
V7 of new key
Key of G maj.
3
4
4

B♭ maj. to A♭ maj.

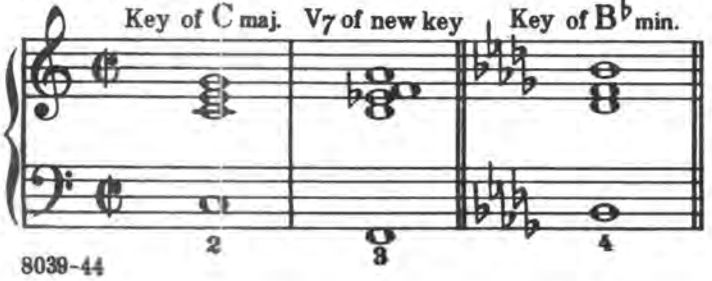

Key of B♭ maj.
V7 of new key
Key of A♭ maj.
2
3
4

B♭ maj. to C maj.

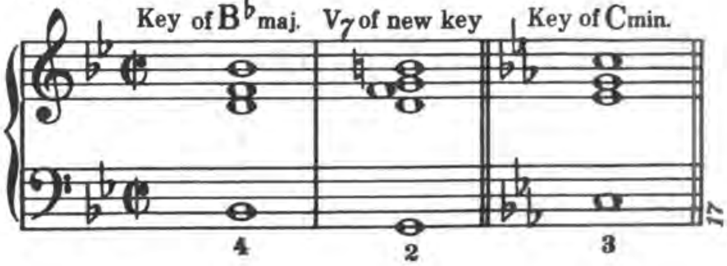

Key of B♭ maj.
V7 of new key
Key of C maj.
4
2
3

When modulating to a minor key, the procedure is the same as that used when modulating to a major key.

C maj. to B♭ min.


Key of C maj.
V7 of new key
Key of B♭ min.
2
3
4

B♭ maj. to C min.

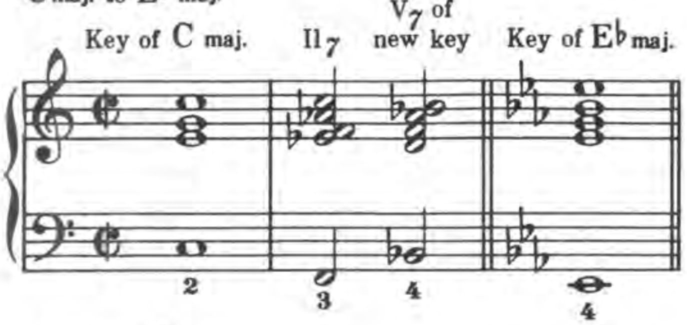

Key of B♭ maj.
V7 of new key
Key of C min.
4
2
3

17

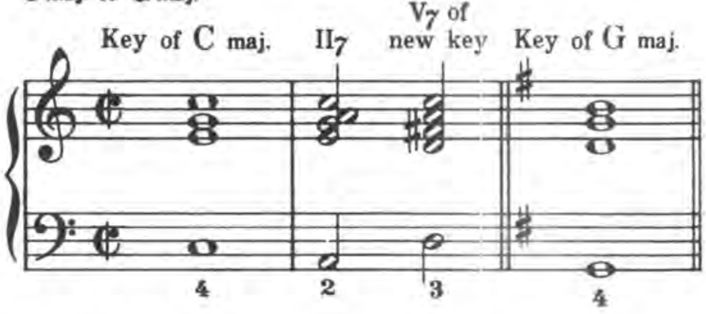
Modulations Based on II_7 and V_7 of the New Key.

This modulation is extremely interesting and practical, as well as being quite popular. Thorough acquaintance with this form of modulation is very important.

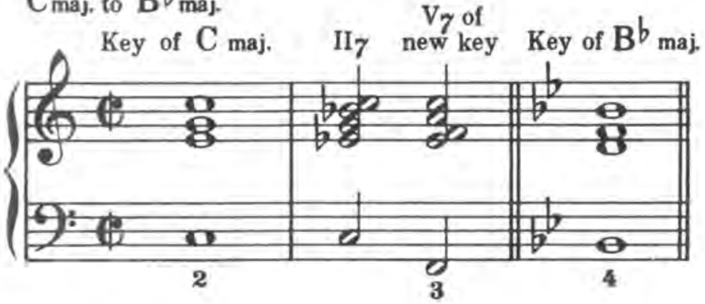
C maj. to E♭ maj.


Key of C maj.
II7
V7 of new key
Key of E♭ maj.
2
3
4
4

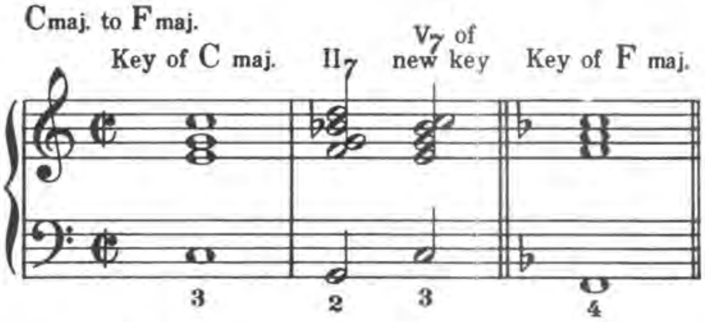
C maj. to G maj.


Key of C maj.
II7
V7 of new key
Key of G maj.
4
2
3
4

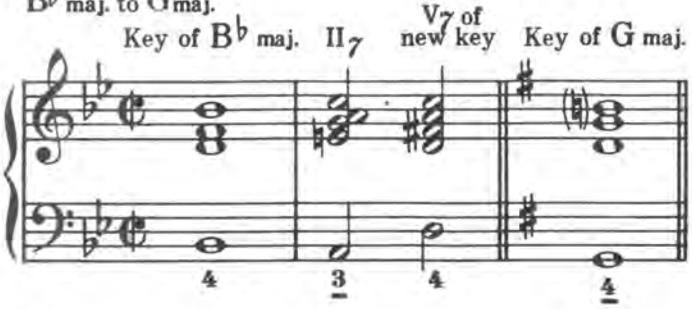
C maj. to B♭ maj.


Key of C maj.
II7
V7 of new key
Key of B♭ maj.
2
3
4

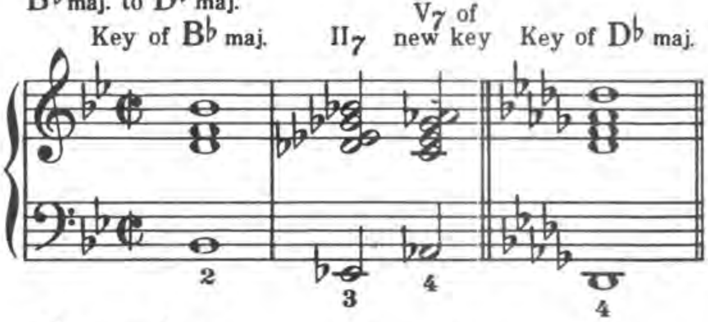
C maj. to F maj.


Key of C maj.
II7
V7 of new key
Key of F maj.
3
2
3
4

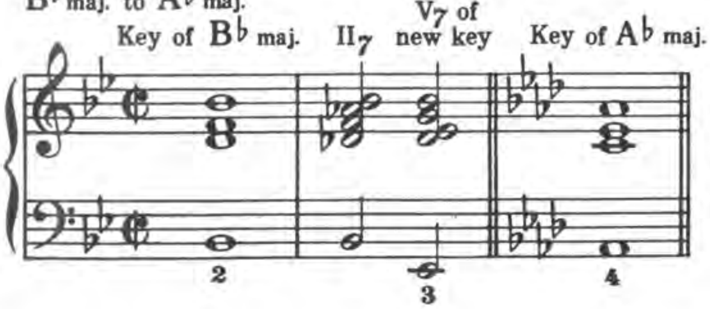
B♭ maj. to G maj.


Key of B♭ maj.
II7
V7 of new key
Key of G maj.
4
3
4
4

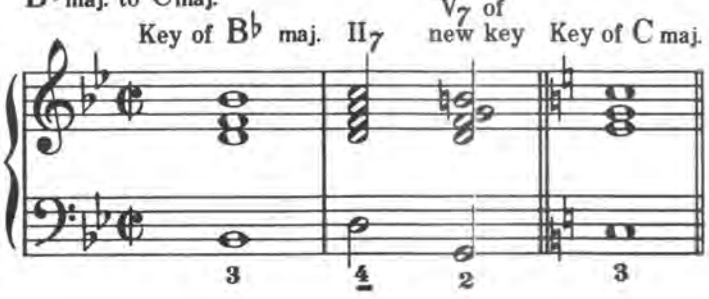
B♭ maj. to D♭ maj.


Key of B♭ maj.
II7
V7 of new key
Key of D♭ maj.
2
3
4
4

B♭ maj. to A♭ maj.

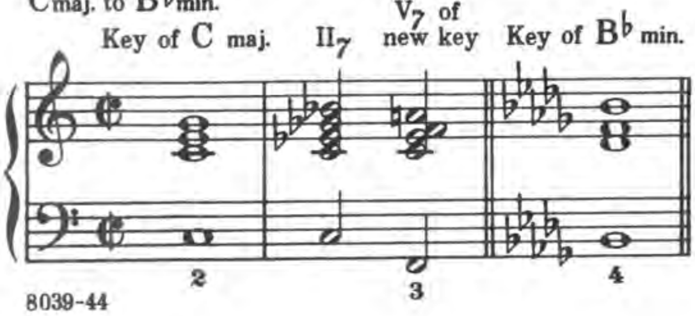

Key of B♭ maj.
II7
V7 of new key
Key of A♭ maj.
2
3
4

B♭ maj. to C maj.

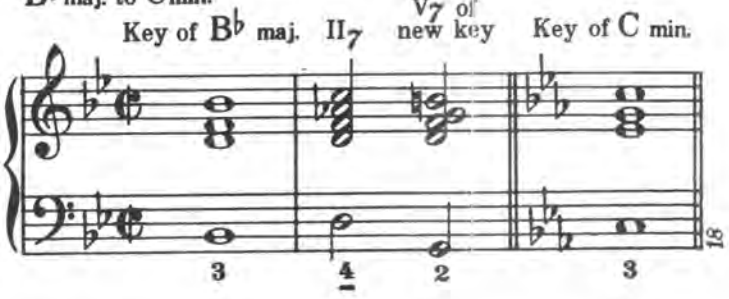

Key of B♭ maj.
II7
V7 of new key
Key of C maj.
3
4
2
3

When modulating to a minor key, the procedure is the same as that used when modulating to a major key.

C maj. to B♭ min.

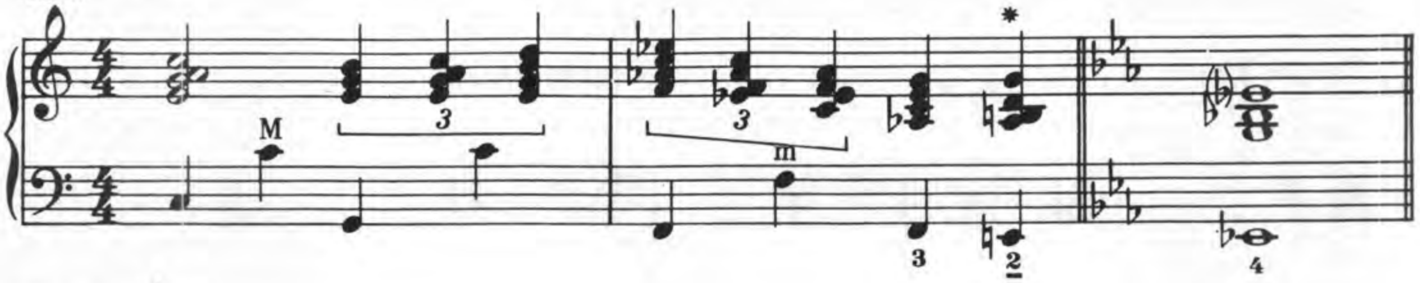

Key of C maj.
II7
V7 of new key
Key of B♭ min.
2
3
4

B♭ maj. to C min.

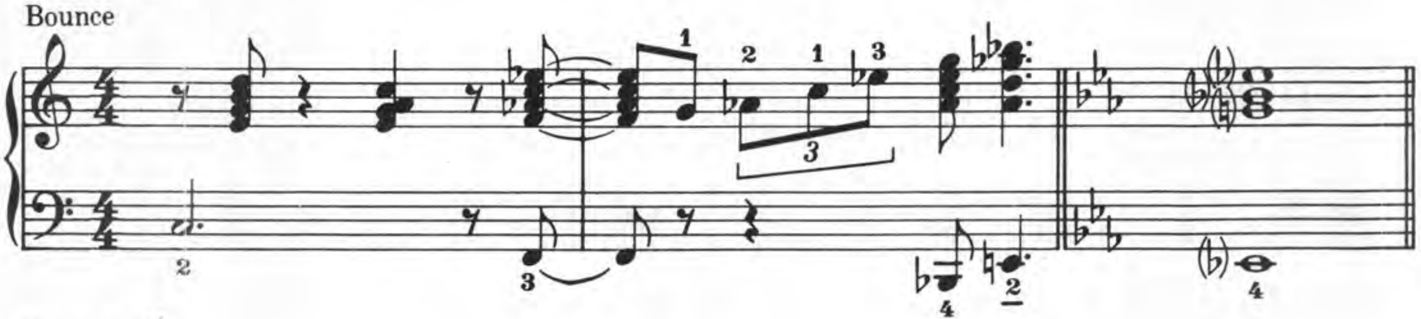

Key of B♭ maj.
II7
V7 of new key
Key of C min.
3
4
2
3

Modulations Based on the Preceding Chord Progressions.

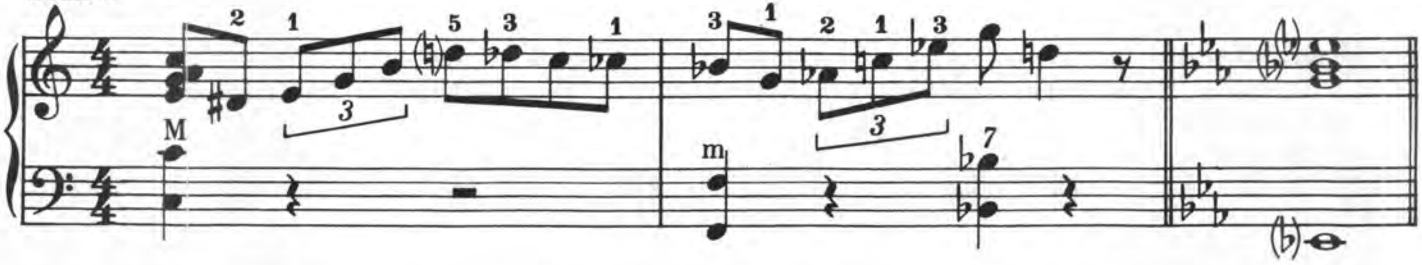
C maj. to E♭ maj.
Slow



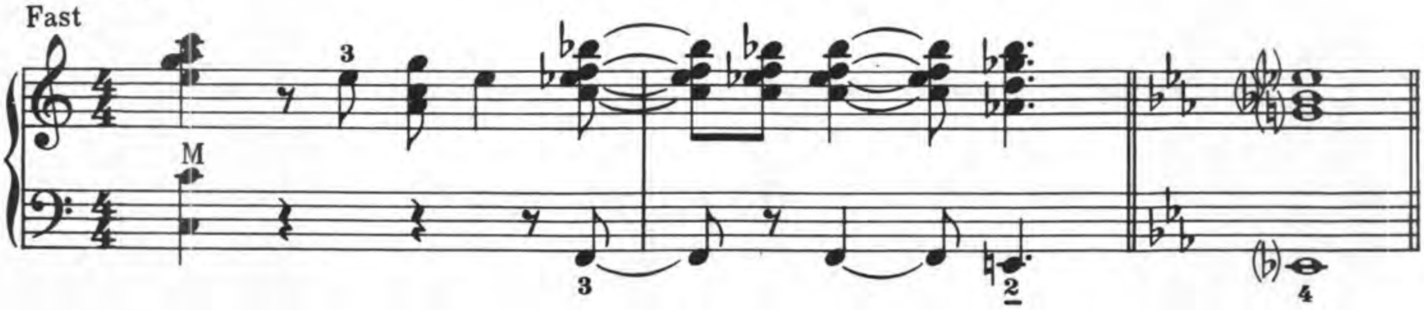
C maj. to E♭ maj.
Bounce


1
2
1
3
3
2
3
4
2
4

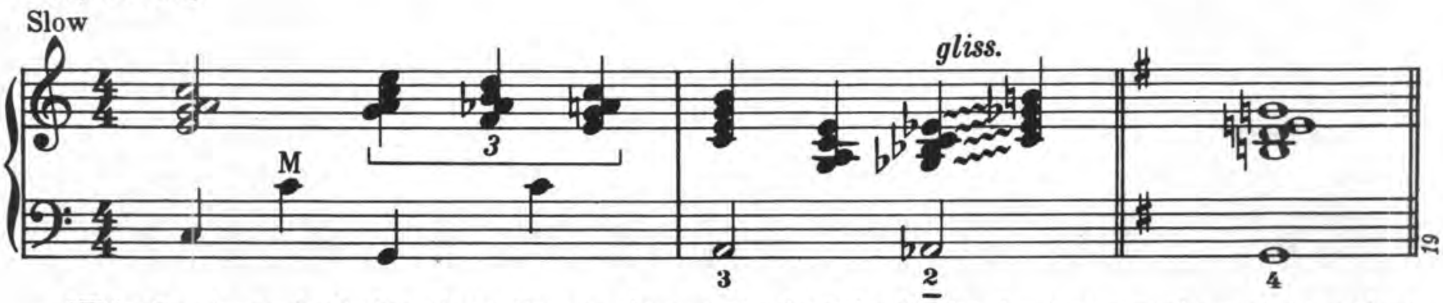
C maj. to E♭ maj.
Bounce


2
1
3
5
3
1
3
1
2
1
3
3
M
m
7

C maj. to E♭ maj.
Fast



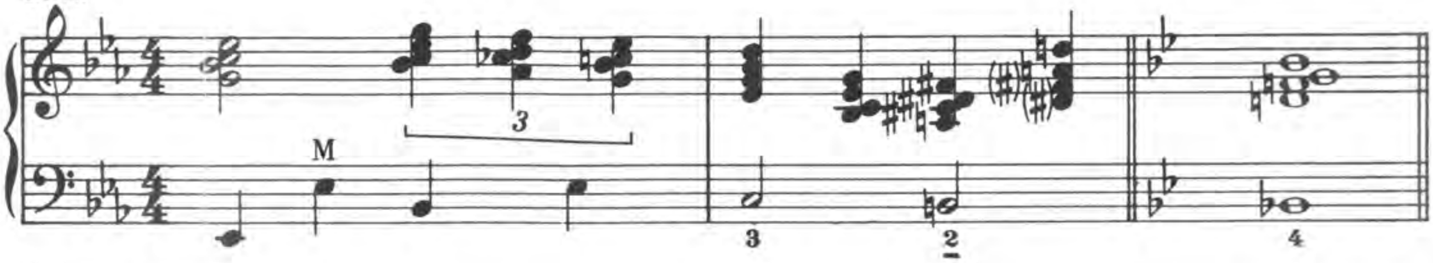
C maj. to G maj.
Slow


gliss.
3
M
3
2
4

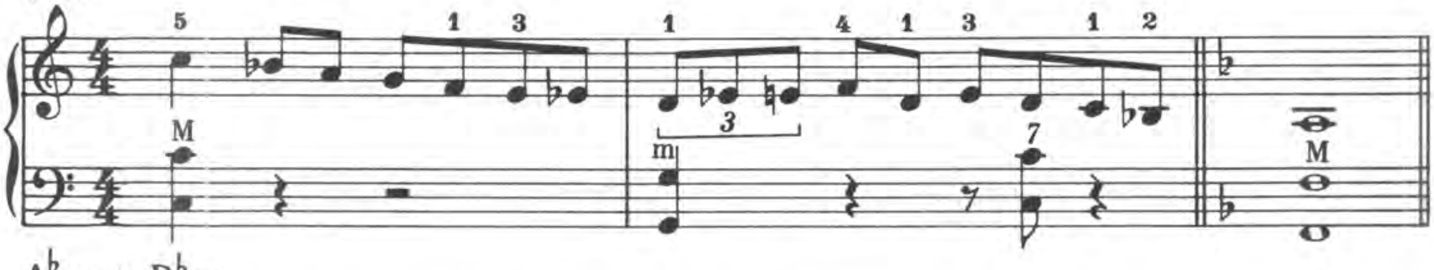
---

*This chord—one half-step above the new key, instead of the V_7 chord—is commonly used in modern arrangements.

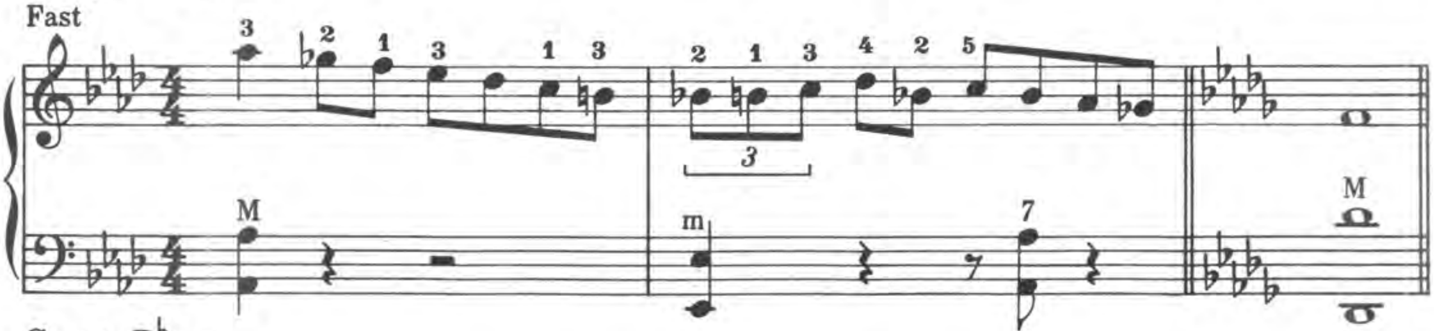
E♭maj. to B♭maj.
Slow



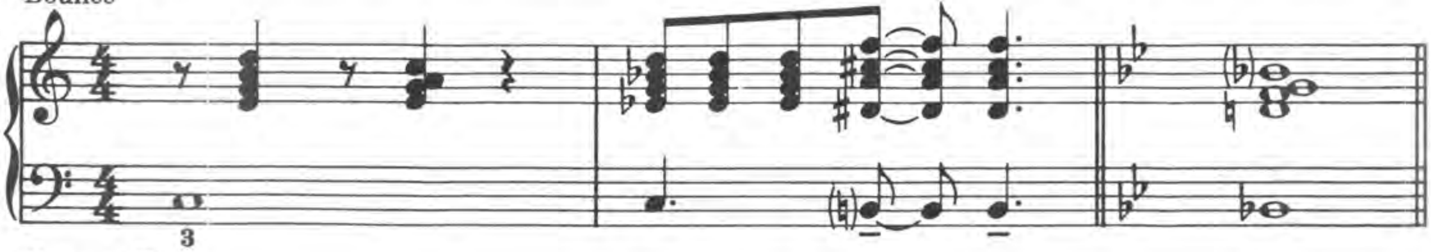
Cmaj. to Fmaj.
Fast


5
1 3
1
4 1 3
1 2
3
M
m
7
M

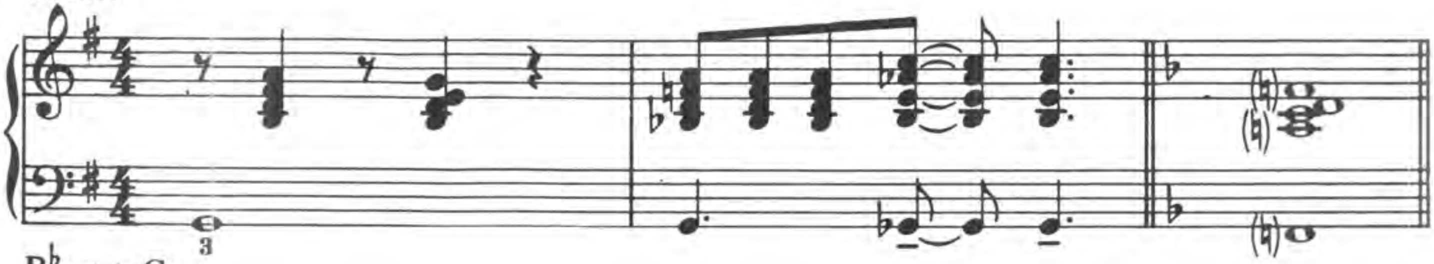
A♭maj. to D♭maj.
Fast


3
2
1
3
1 3
2 1 3
4 2 5
3
M
m
7
M

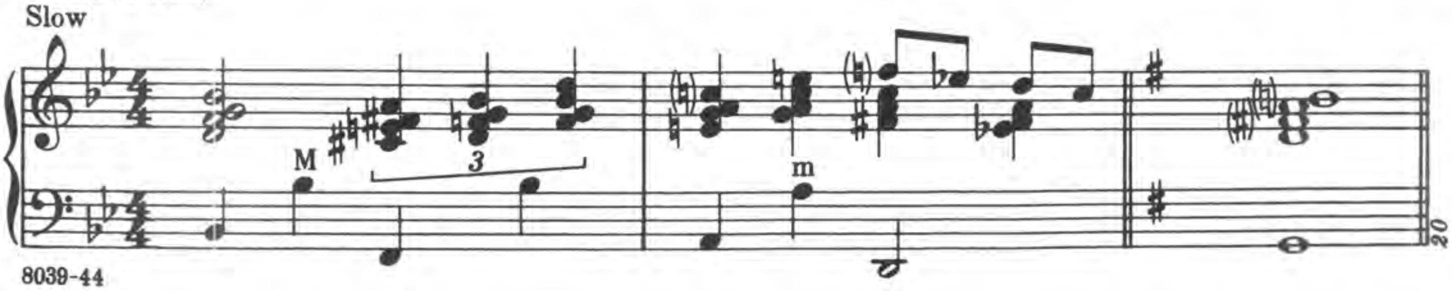
Cmaj. to B♭maj.
Bounce



Gmaj. to Fmaj.
Bounce



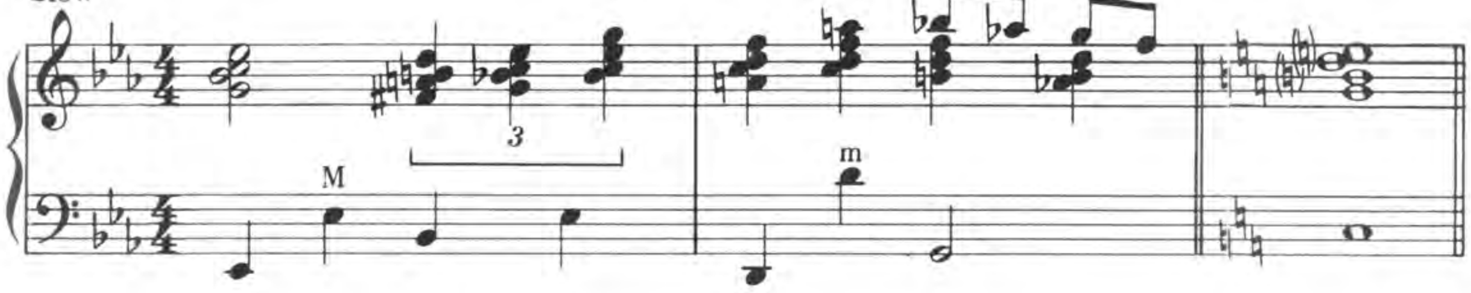
B♭maj. to Gmaj.
Slow



25

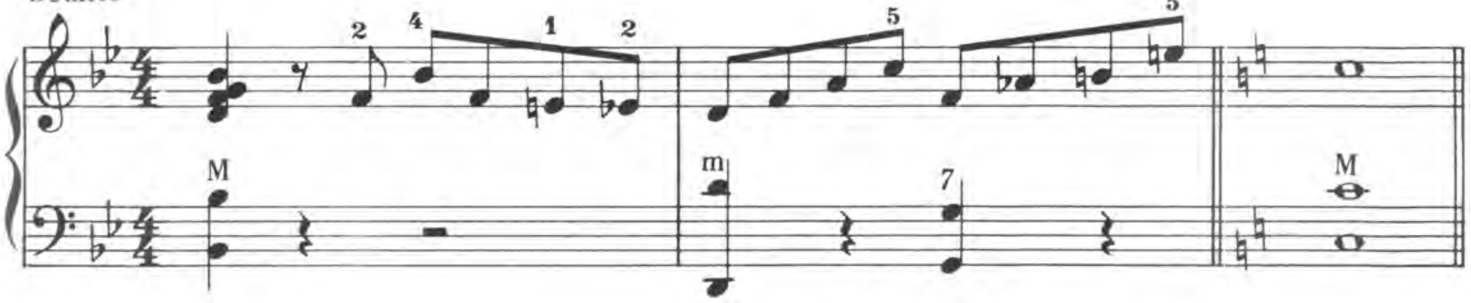
E♭maj. to C maj.

Slow



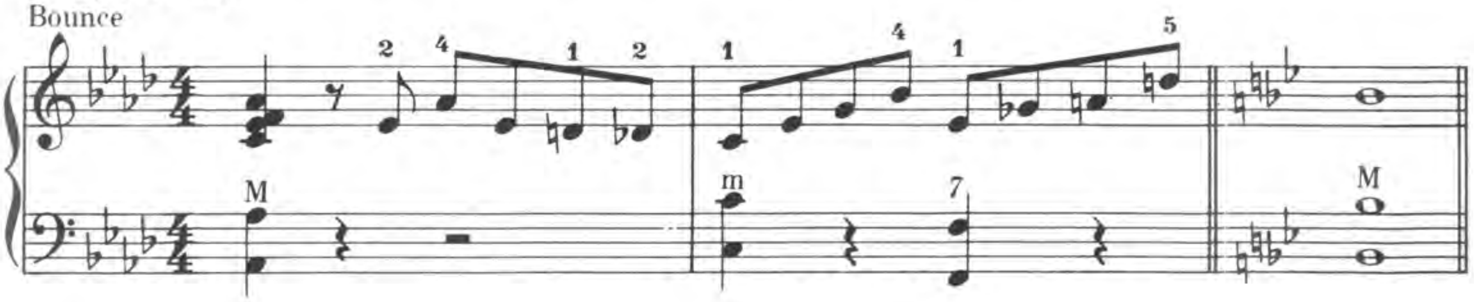
B♭maj. to C maj.

Bounce


2
4
1
2
5
5
M
m
7
M

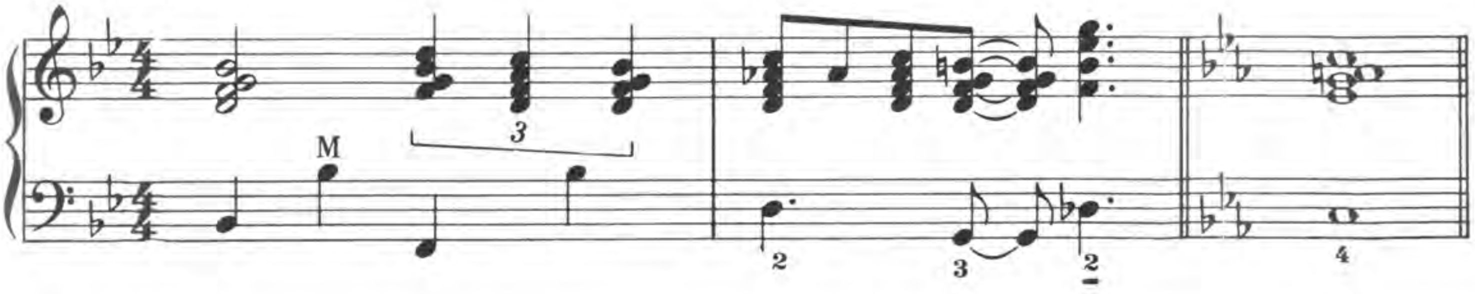
A♭maj. to B♭maj.

Bounce


2
4
1
2
1
4
1
5
M
m
7
M

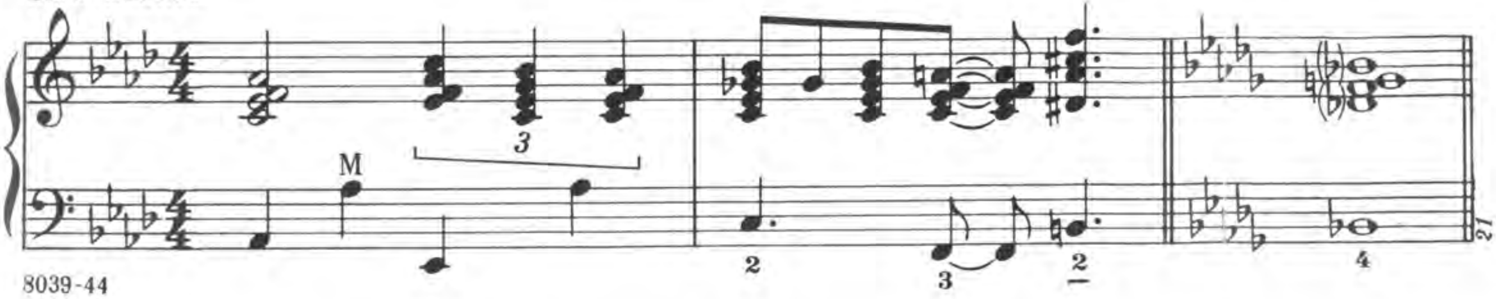
B♭maj. to Cmin.

Slow Bounce



A♭maj. to B♭min.

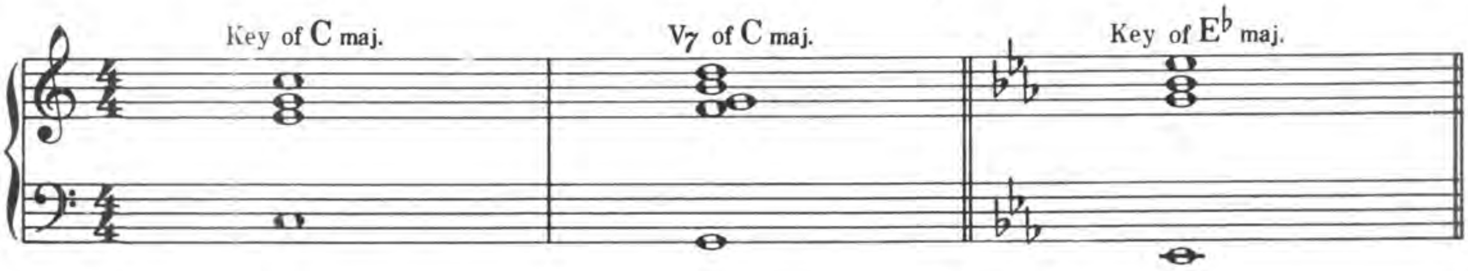
Slow Bounce



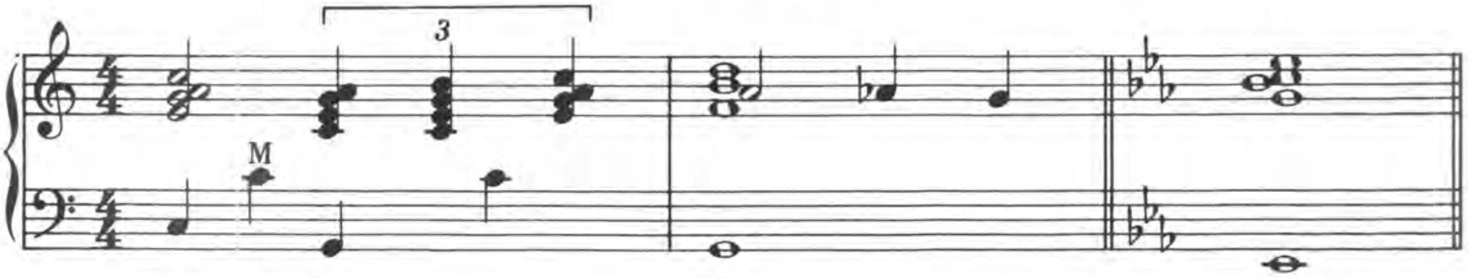
Deceptive Modulations

In this type of modulation, a turn-around is played in the old key just as though the next chorus (or strain) were to be in the same key. The new key appears by surprise on the down-beat – a truly smooth, melodic "lead-in."

(New key instead of expected key of C)

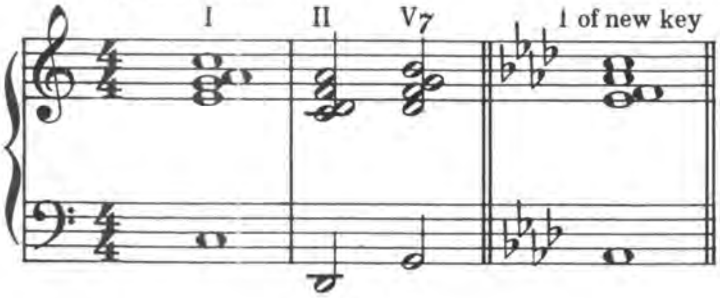

Key of C maj.
V7 of C maj.
Key of E♭ maj.

The following effect, similar to the one given in Ex. 1 (a), is frequently used by name singers on popular records. This is a surprise (sudden) modulation into a key a minor 3rd higher than the original key.

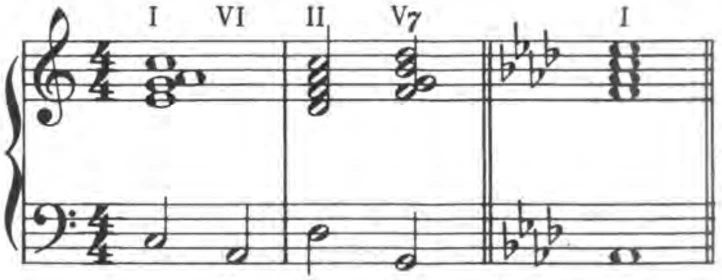


Another surprise modulation into a key a major 3rd lower than the original key may be used, as follows:

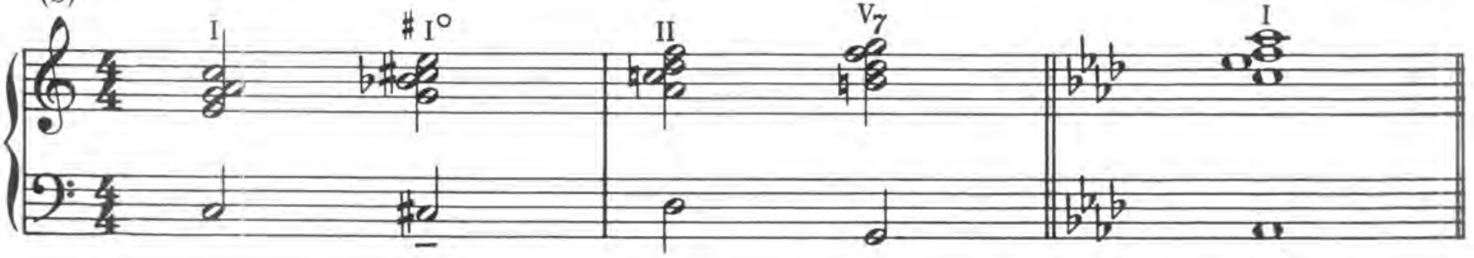
(Example 1)


I
II
V7
I of new key

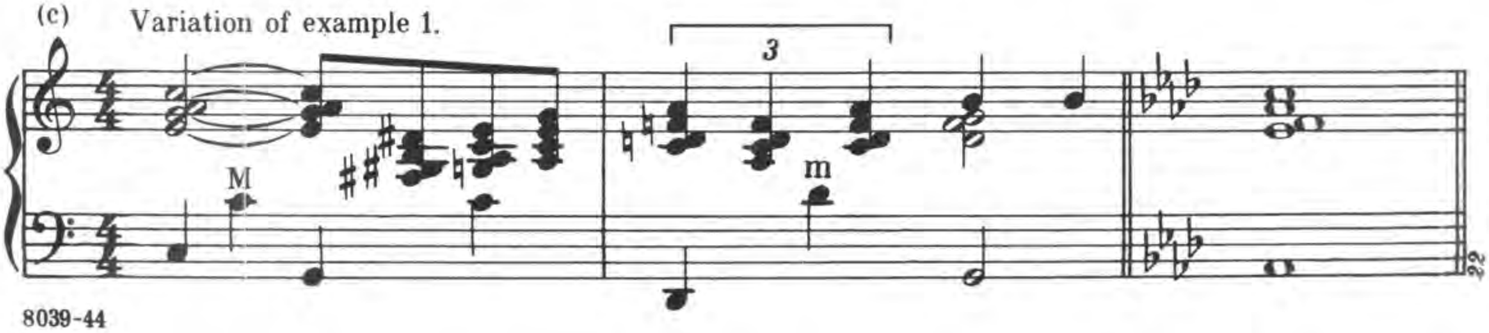
(a)



(b)

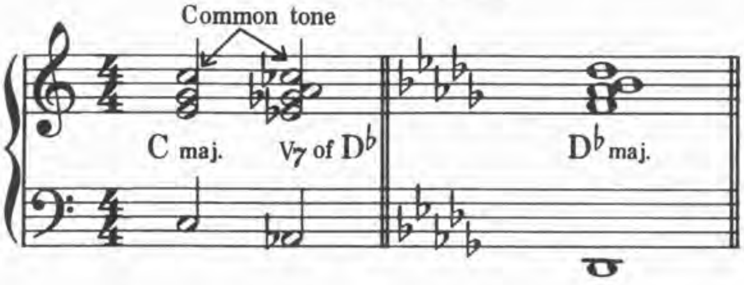


(c) Variation of example 1.

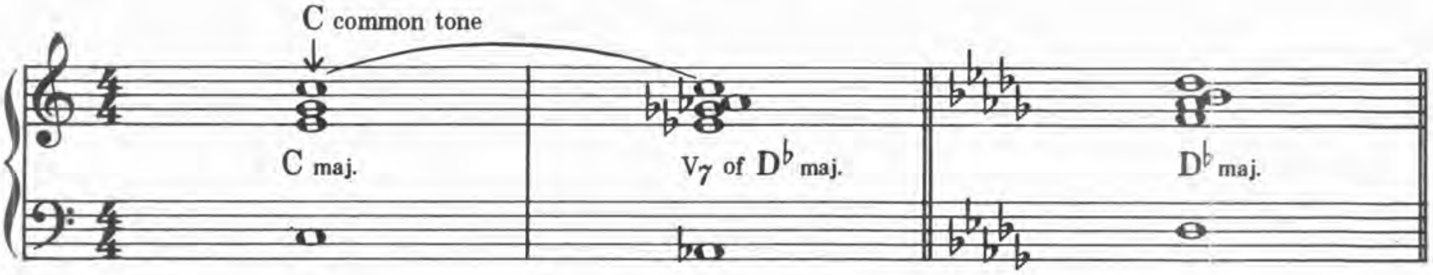


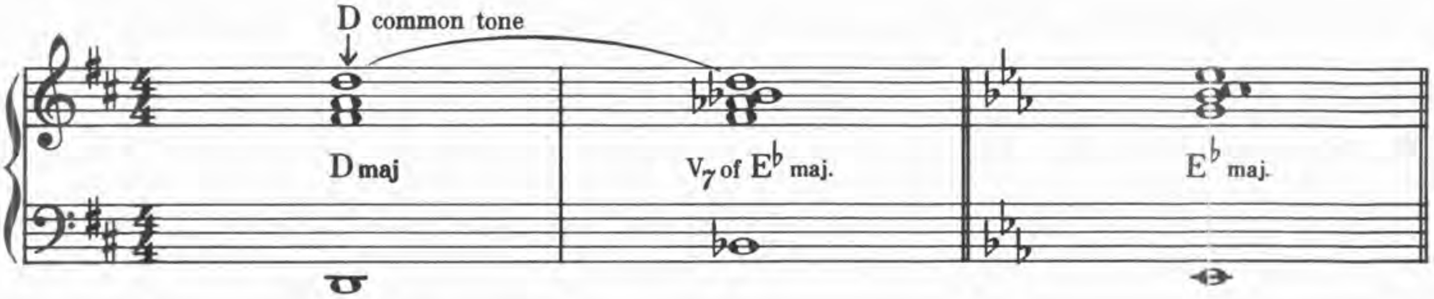
The following modulation is often used for a subtle change to the key one half-step above the original key. The common-tone modulation is especially helpful to a singer as a lead into the new key.

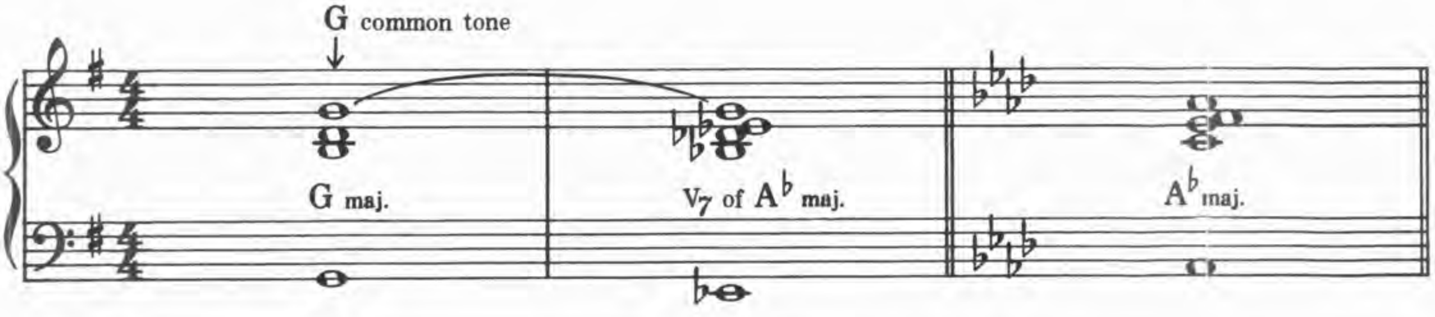
One-measure ending.


Common tone
C maj.
V$_7$ of D♭
D♭ maj.

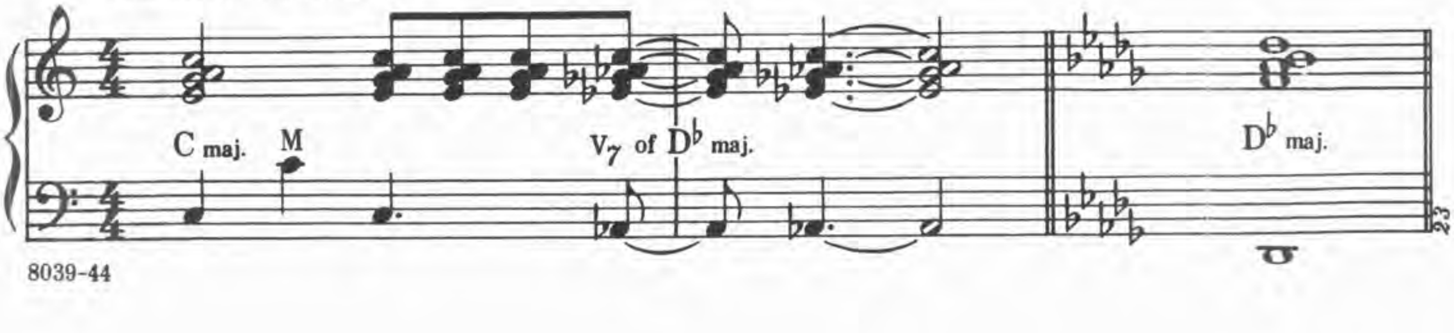
Two-Measure Endings.


C common tone
C maj.
V$_7$ of D♭ maj.
D♭ maj.


D common tone
D maj
V$_7$ of E♭ maj.
E♭ maj.


G common tone
G maj.
V$_7$ of A♭ maj.
A♭ maj.

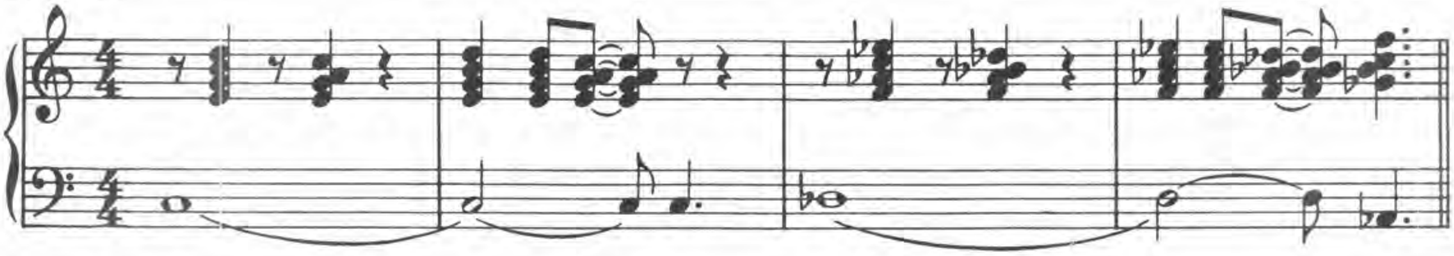
Variation of the above.


C maj.
M
V$_7$ of D♭ maj.
D♭ maj.

Another simple method of modulation is to play a certain figure in the old key—then transpose it, without preparation, to a new key, as follows:

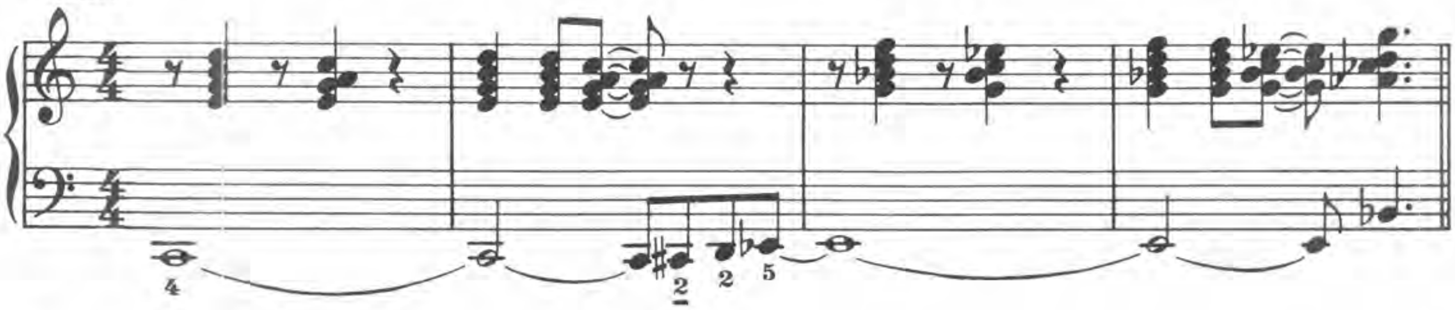
C maj. to D♭ maj.

Bounce



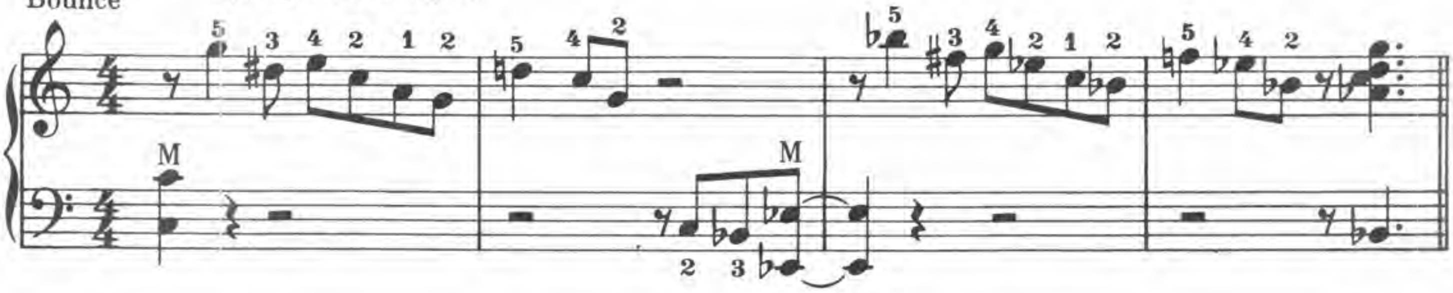
C maj. to E♭ maj.

Bounce



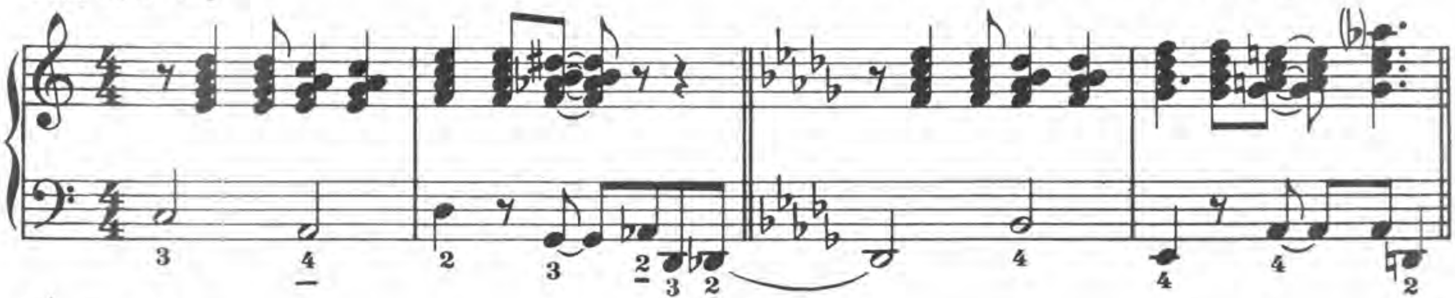
C maj. to E♭ maj. (Single Note Style)

Bounce


5
3
4
2
1
2
5
4
2
5
3
4
2
1
2
5
4
2
M
M
2
3

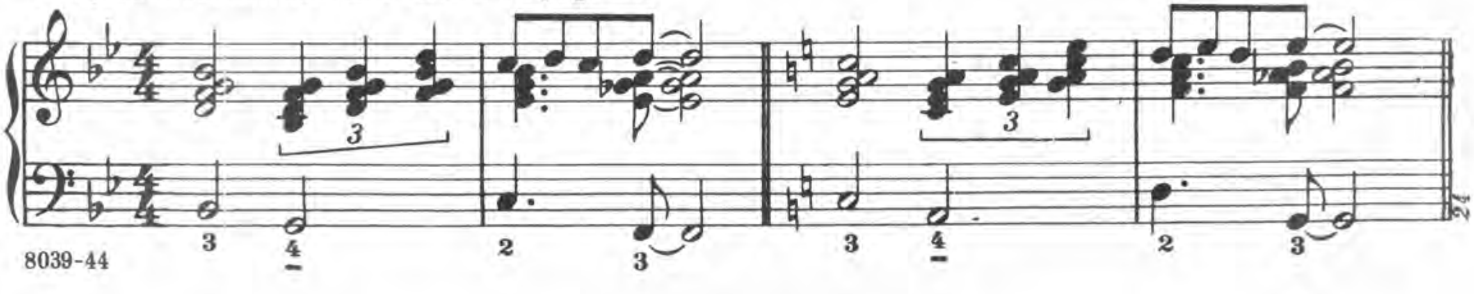
C maj. to D♭ maj.

Accidentals may be used in place of signatures.


3
4
2
3
2
3
2
4
4
4
2

B♭ maj. to C maj.

Adapted from introduction shown on page ___.


3
3
3
4
2
3
3
3
4
2
3

MELODIC IMPROVISATION

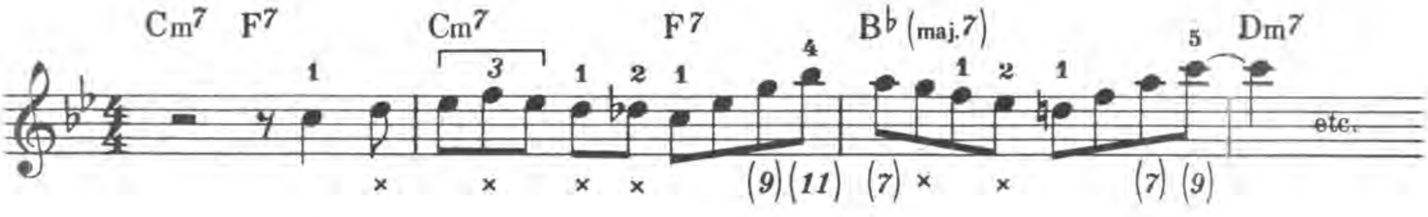
A question often asked by some student is: "How can I learn just what to play when the harmonization calls for F7 or, for that matter, any other chord?" The answer is given here, as follows:

Using only the chordal tones of F7 (for example), even in an interesting rhythmic style, would sound rather academic – like someone practicing arpeggios. The best jazz musicians play melodic figures consisting of a combination of the chordal and passing tones. (The latter are also known as auxiliary or neighboring tones and embellishment.) The melodic figures, or melodies, are usually so flexible that they can be suitable for any number of chord progressions.

It is not of vital importance that these "improvised melodies" be original; they frequently are more plausable when they are developed from some familiar material, especially from a part of the original tune itself.

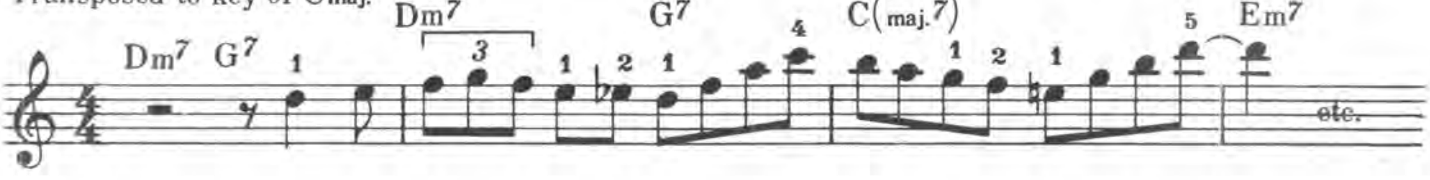
*Excerpt from "Flight to Mecca"

(Notes marked x indicate passing (auxiliary) notes. They may be either diatonic or chromatic.)


Cm7 F7
Cm7
F7
B♭ (maj.7)
Dm7
3
1 1 2 1 4 1 2 1 5
x x x x
(9) (11) (7) x x (7) (9)
etc.

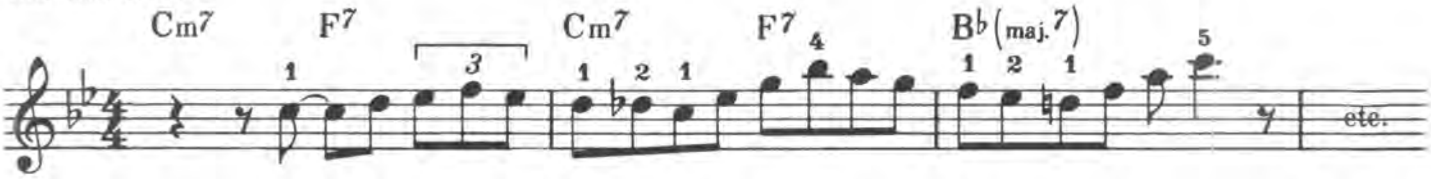
One way, in which to develop the above style, is to transpose the passage to various keys, as follows:

Transposed to key of C maj.

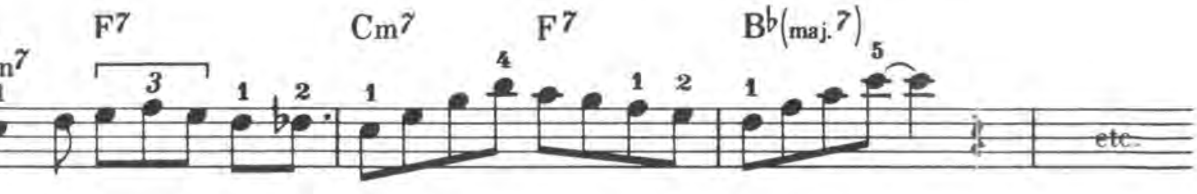

Dm7 G7
Dm7
G7
C (maj.7)
Em7
3
1 1 2 1 4 1 2 1 5
etc.

Another way to practice the above is by means of rhythmic figuration, as follows:

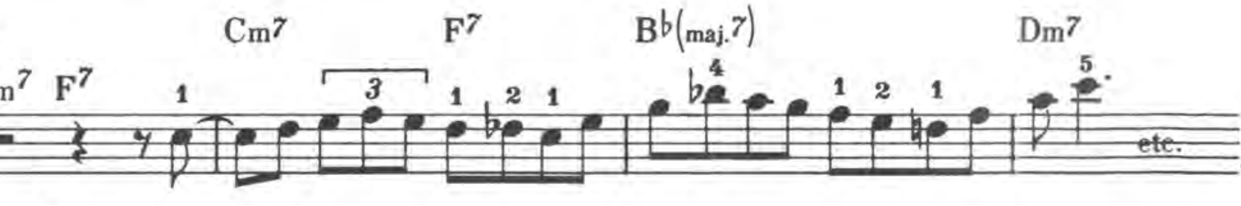
One beat earlier.


Cm7
F7
Cm7
F7
B♭ (maj.7)
3
1 1 2 1 4 1 2 1 5
etc.

Two beats earlier.


Cm7
F7
Cm7
F7
B♭ (maj.7)
3
1 1 2 1 4 1 2 1 5
etc.

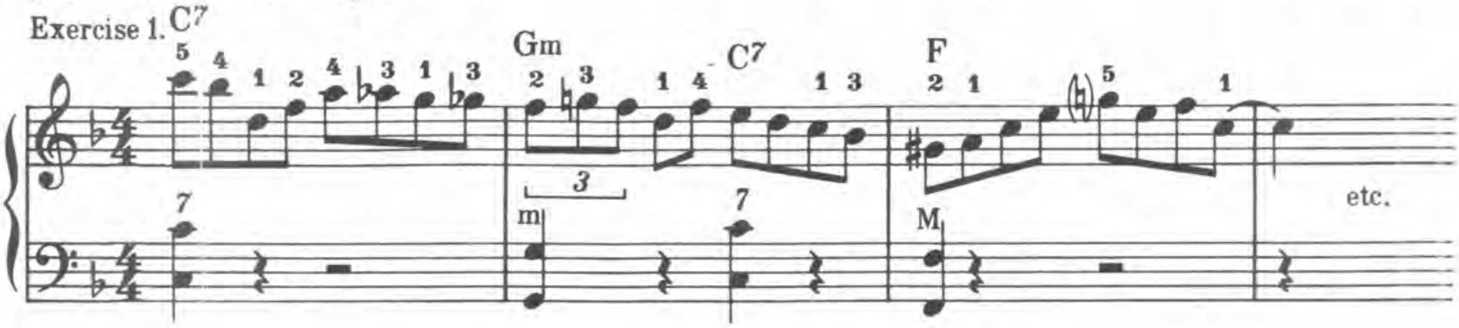
One beat later.


Cm7 F7
Cm7
F7
B♭ (maj.7)
Dm7
3
1 1 2 1 4 1 2 1 5
etc.

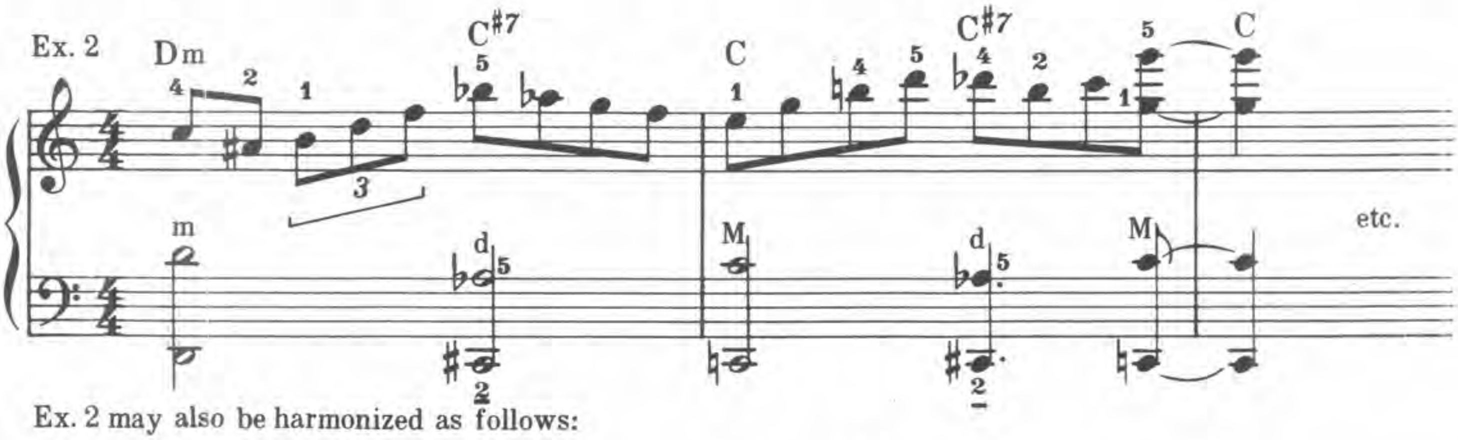
*"Flight to Mecca" will be found on page 39.

The following exercises should be practiced in various keys and rhythmical patterns. They may also be practiced in various tempos.

Exercise 1.

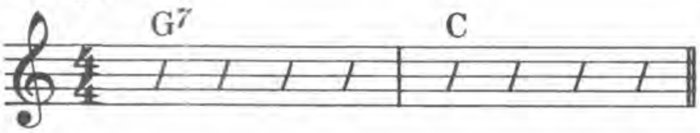

C7
Gm
C7
F
m
M
etc.

Ex. 2

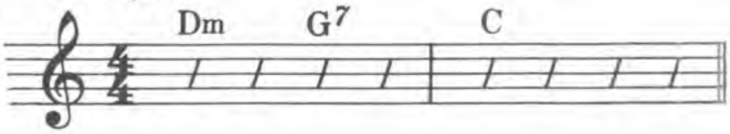

Dm
C#7
C
C#7
C
m
d
M
d
M
etc.

Ex. 2 may also be harmonized as follows:

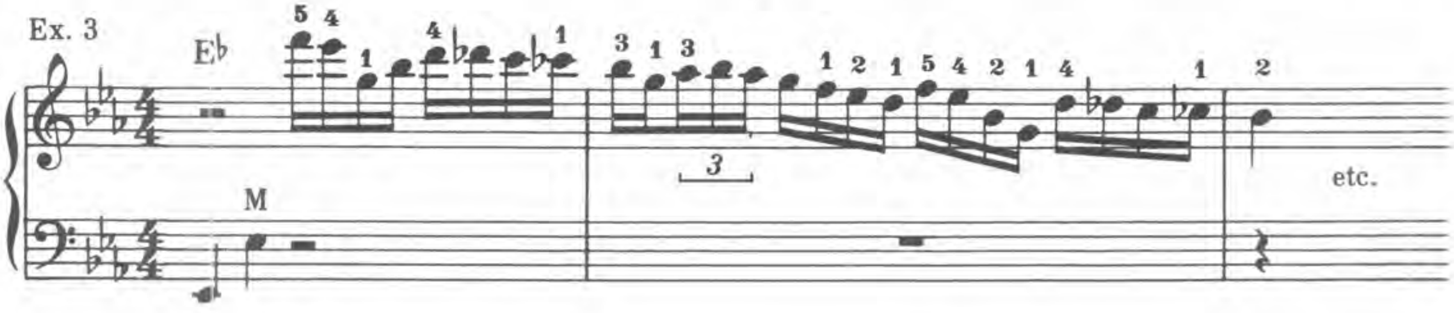
Ex. 2(a)



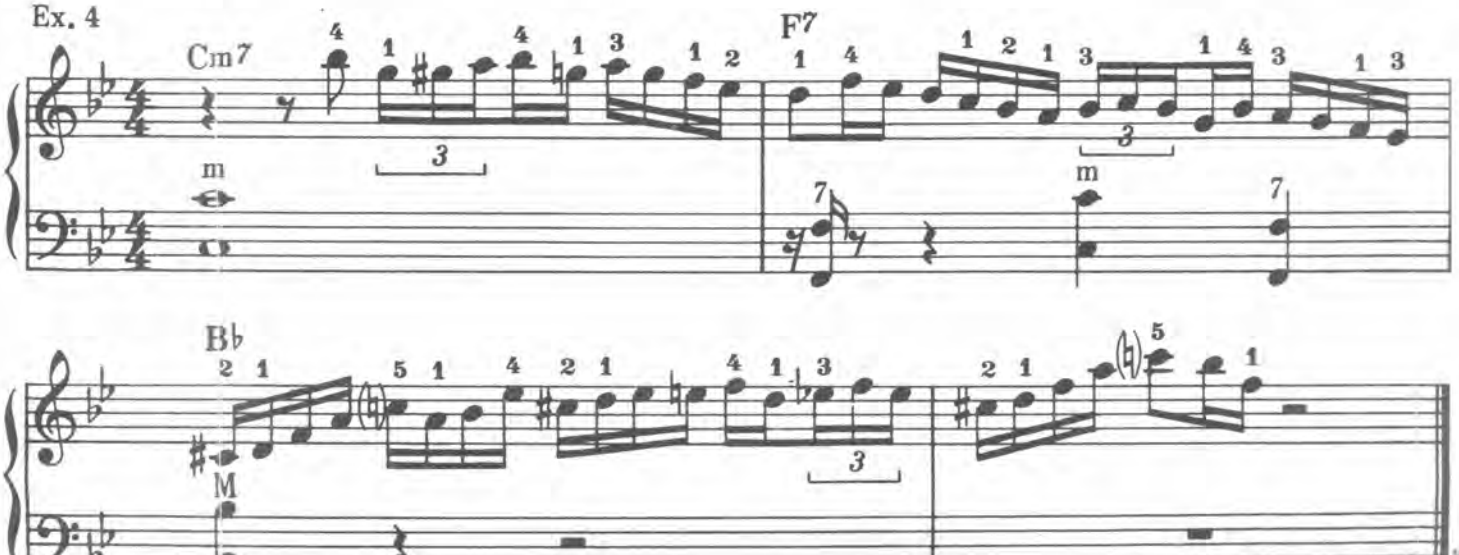
Ex. 2 (b)



Ex. 3

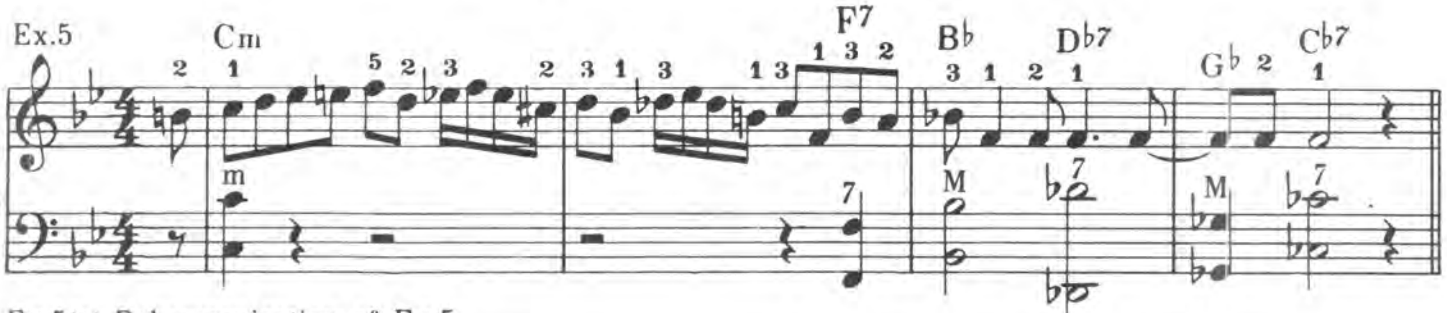


Ex. 4

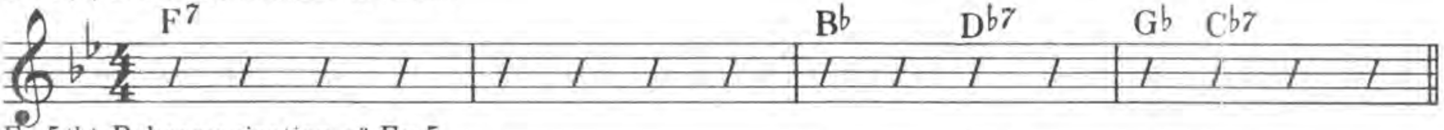


*Excerpt from "Boppin' the Blues."

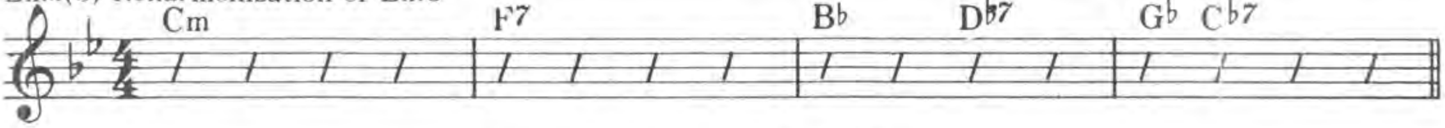
Ex.5


Cm
F7
B♭
D♭7
G♭
C♭7
m
M
7

Ex.5(a) Reharmonization of Ex.5

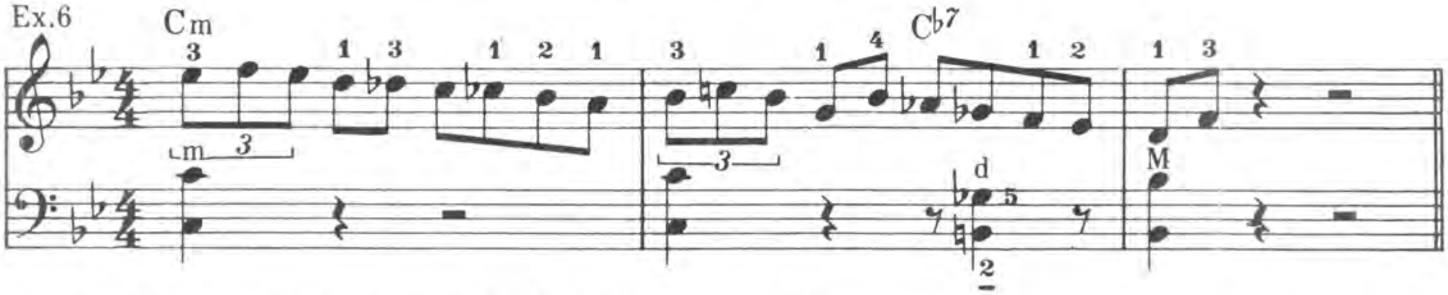


Ex.5(b) Reharmonization of Ex.5

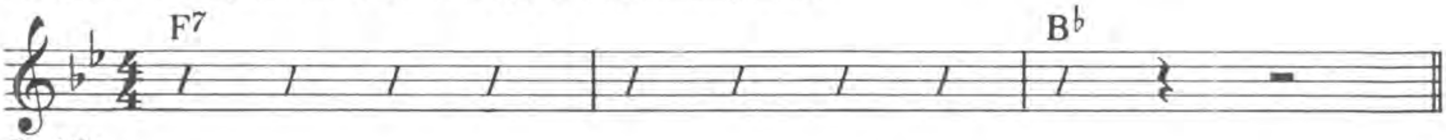

Cm
F7
B♭
D♭7
G♭
C♭7

Excerpt from "Flight to Mecca"

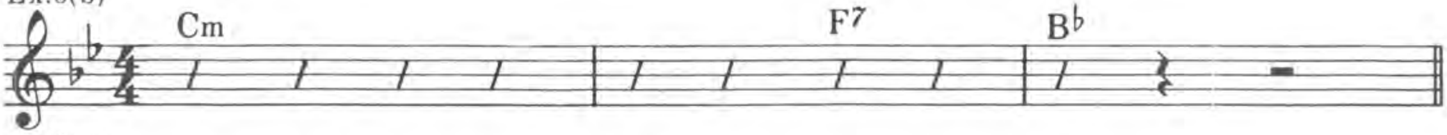
Ex.6



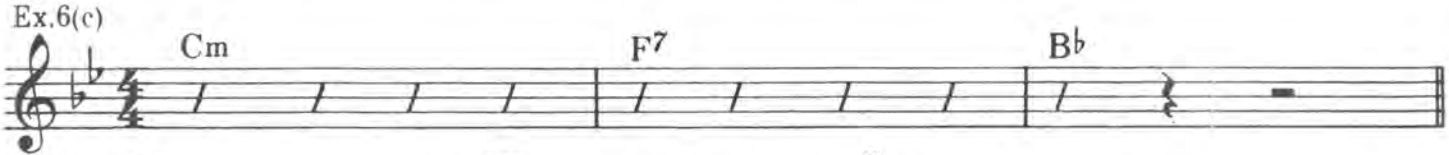
Ex.6(a) Following are three other ways of harmonizing Ex.6.



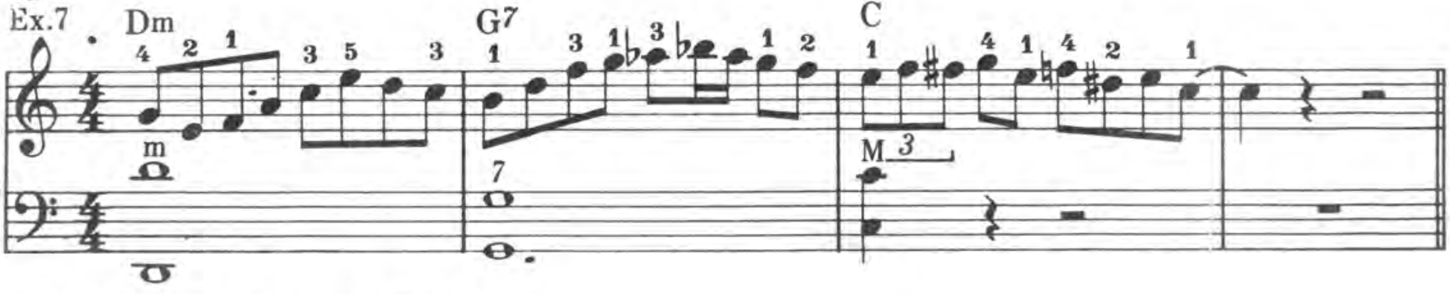
Ex.6(b)



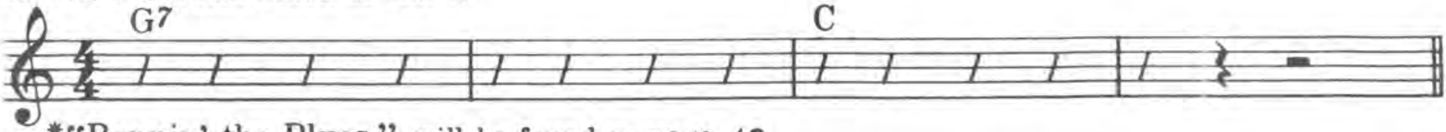
Ex.6(c)



Ex.7



Ex.7(a) Reharmonization of Ex. 7.



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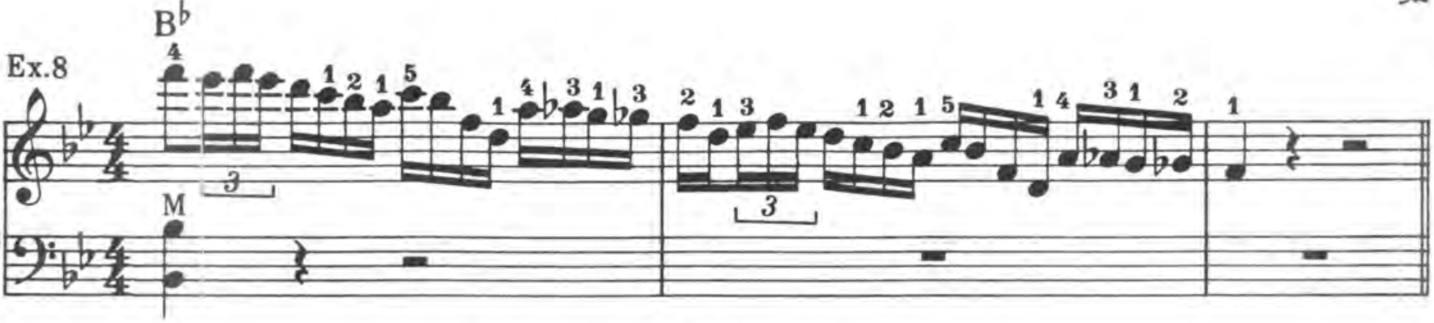
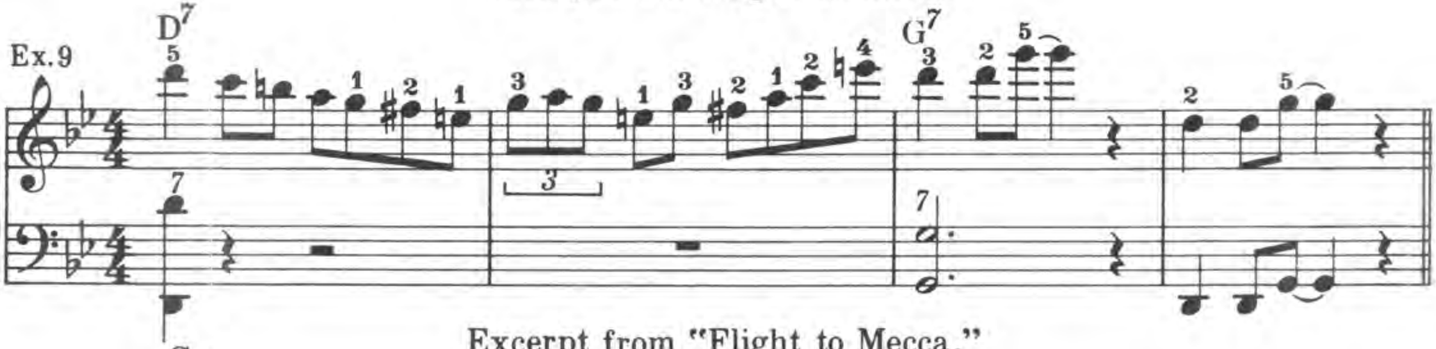
*"Boppin' the Blues" will be found on page 43

Ex.8



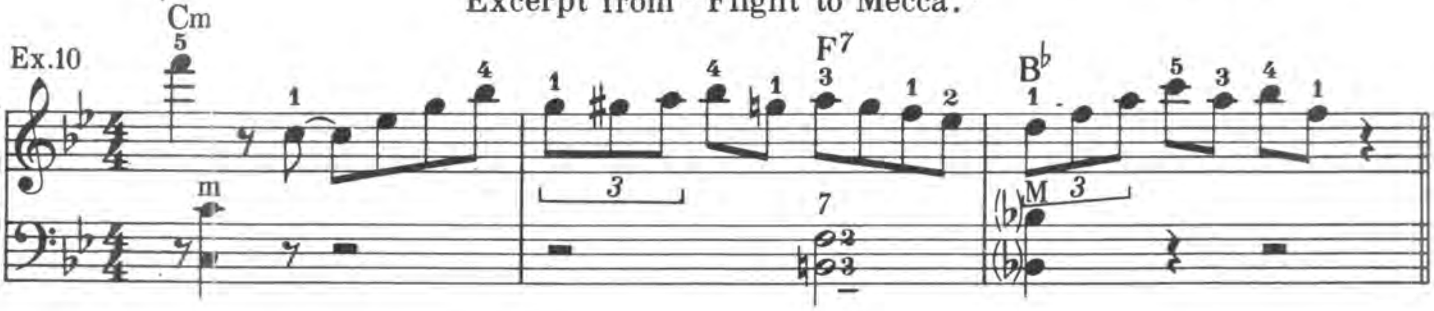
Excerpt from "Flight to Mecca."

Ex.9

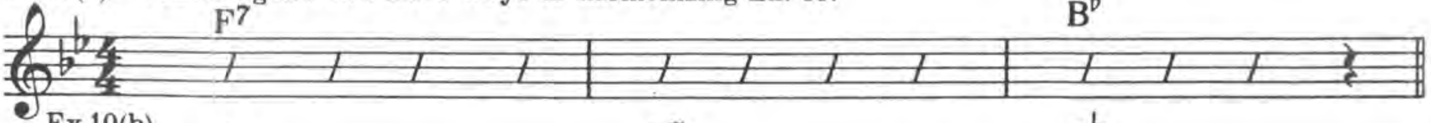


Excerpt from "Flight to Mecca."

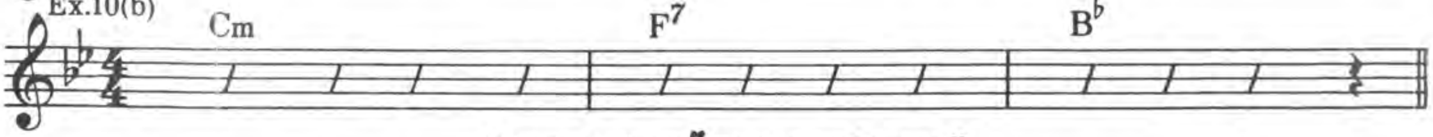
Ex.10



Ex.10(a) Following are two more ways of harmonizing Ex. 10.

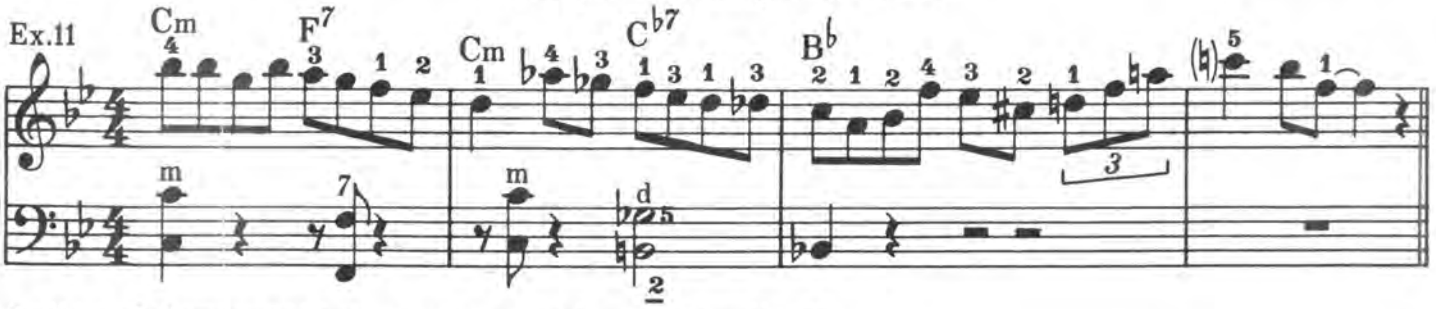


Ex.10(b)

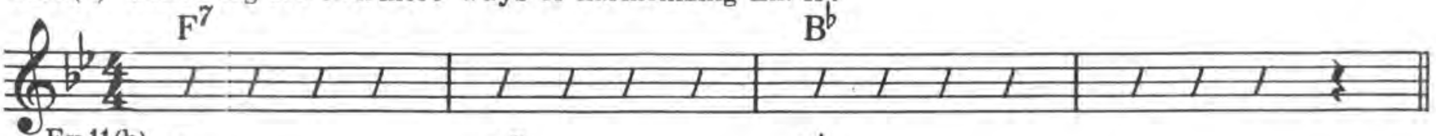


Excerpt from "Flight to Mecca."

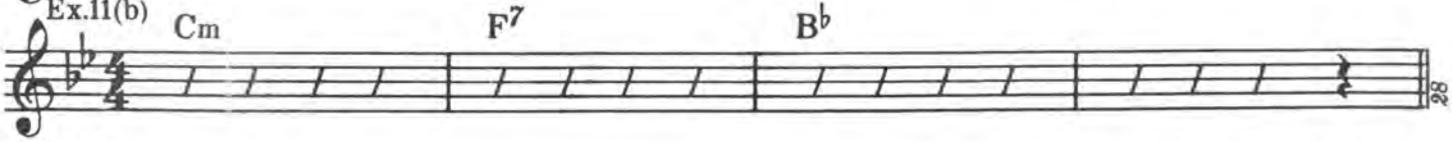
Ex.11


Cm
F7
Cm
C♭7
B♭
m
m
d

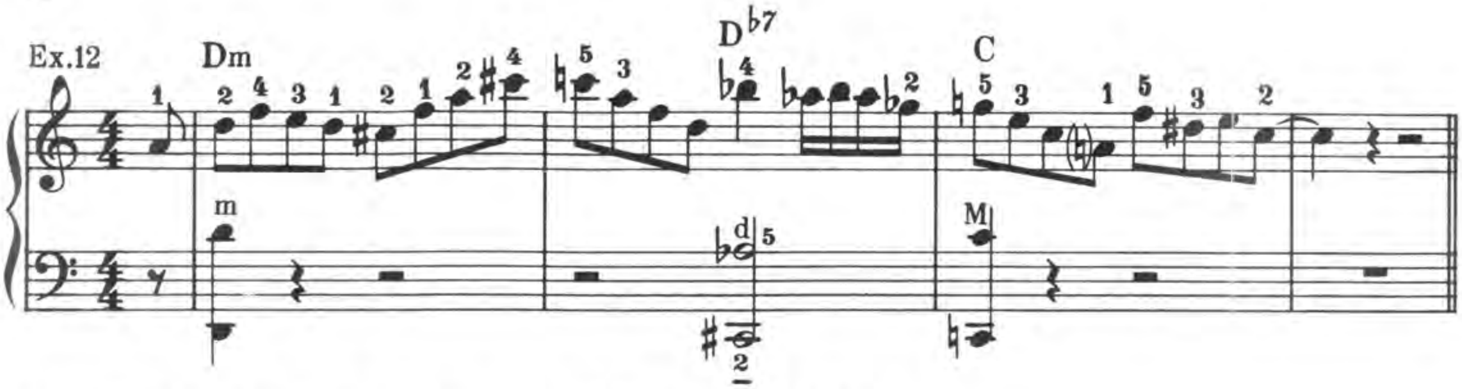
Ex.11(a) Following are two more ways of harmonizing Ex. 11.



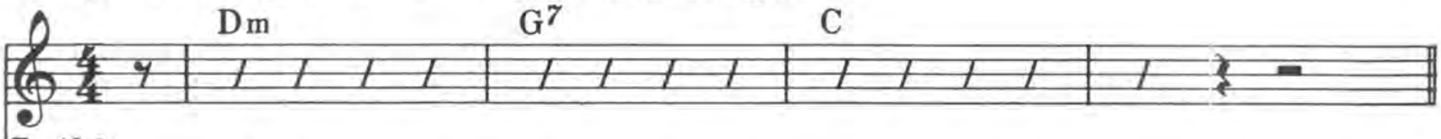
Ex.11(b)



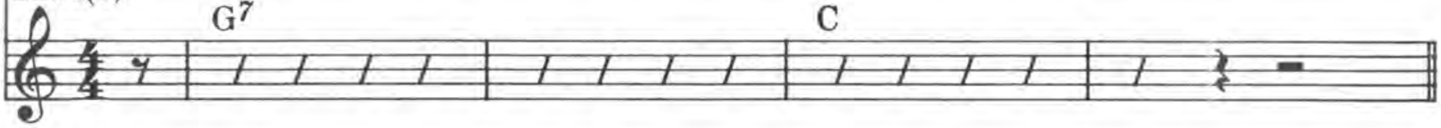
Ex.12



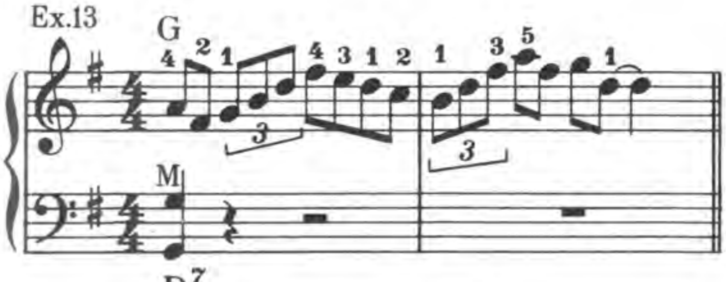
Ex.12(a) Following are two more ways of harmonizing Ex. 12.



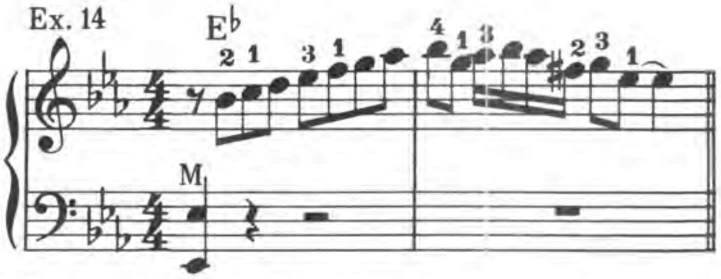
Ex.12(b)



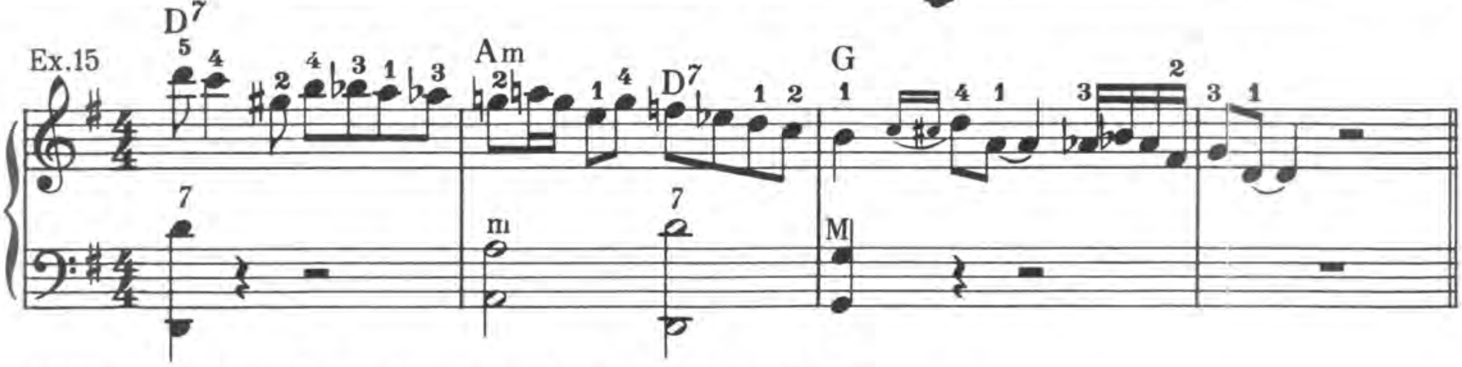
Ex.13



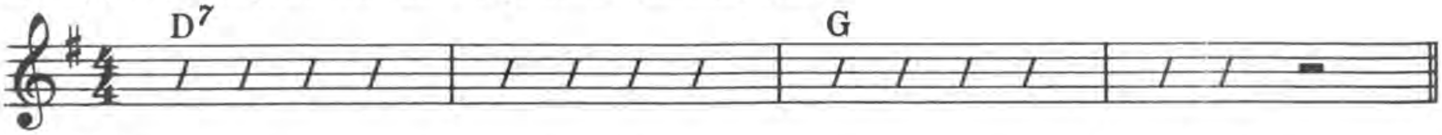
Ex. 14



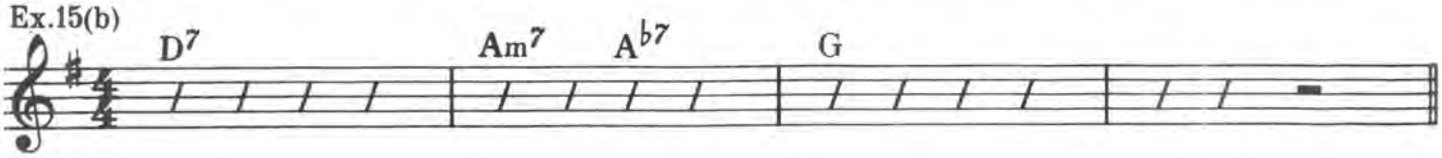
Ex.15



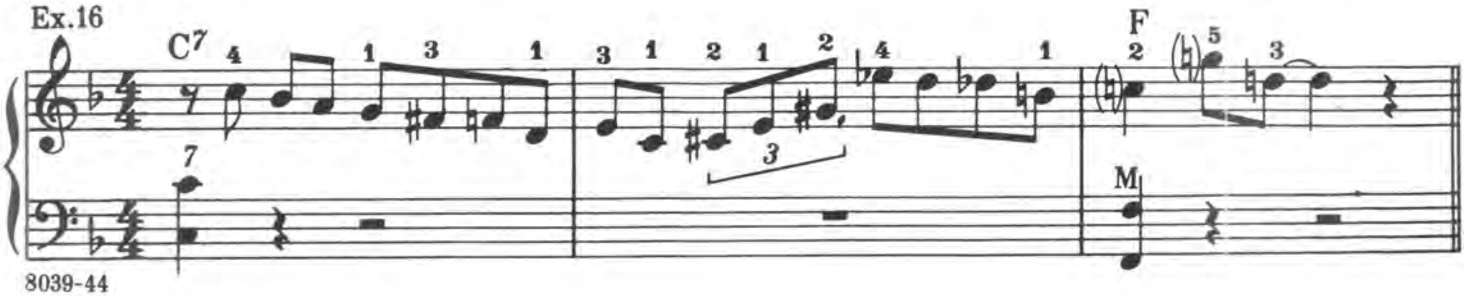
Ex.15(a) Following are two more ways of harmonizing Ex: 15.



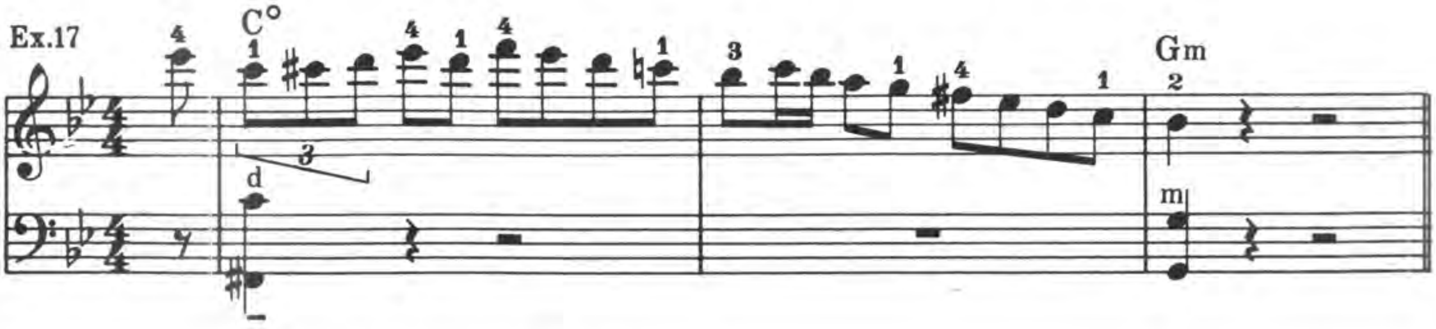
Ex.15(b)



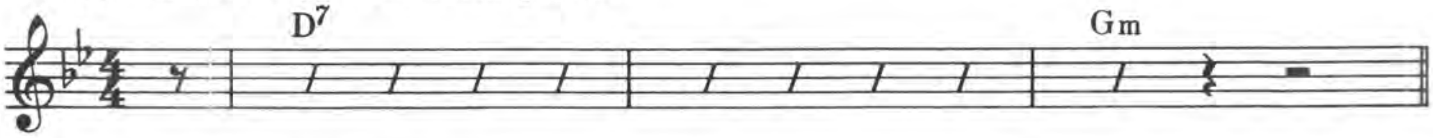
Ex.16



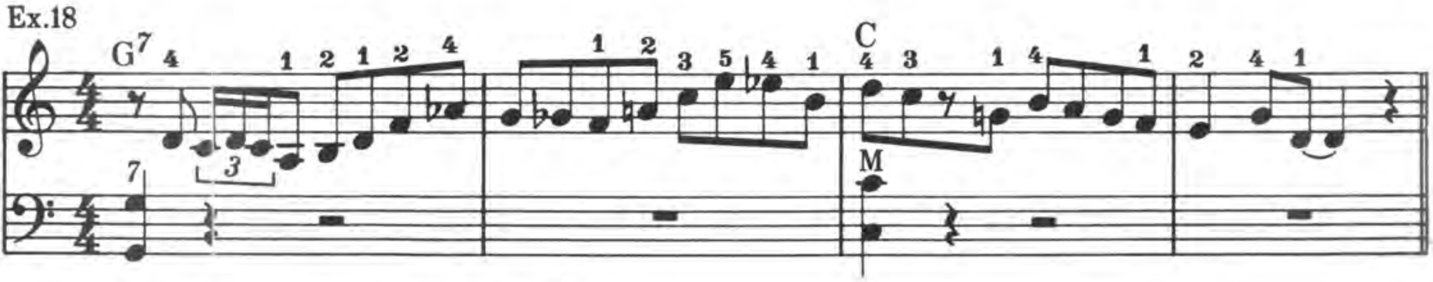
Ex.17



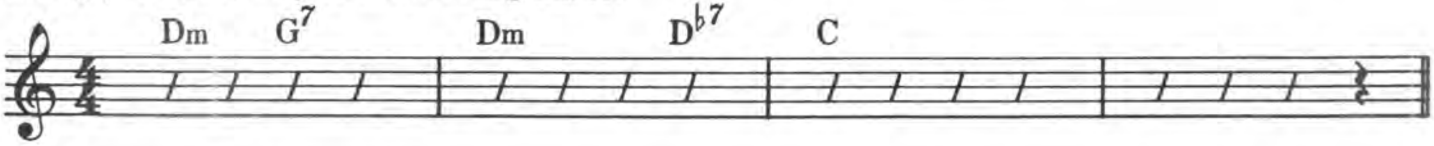
Ex.17(a) Another way of harmonizing Ex. 17.



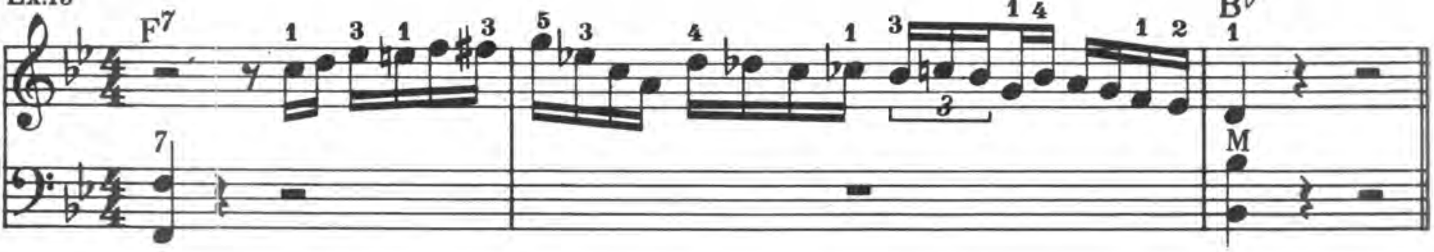
Ex.18



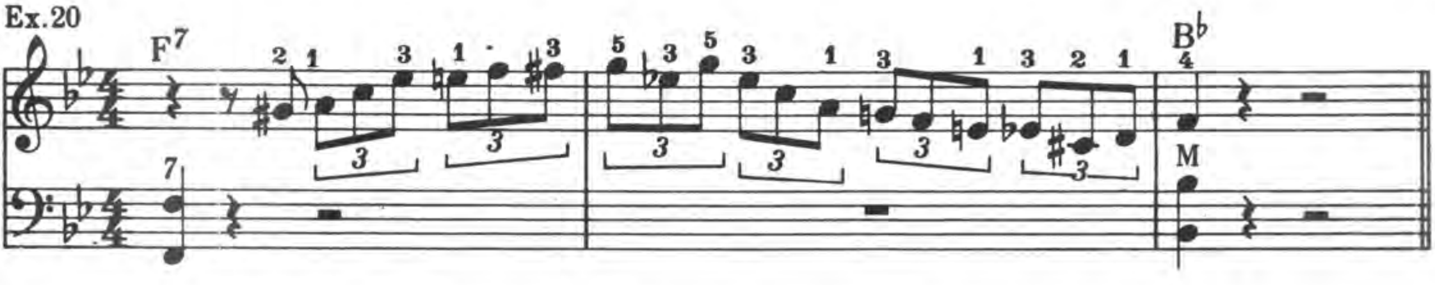
Ex.18(a) Another way of harmonizing Ex. 18.



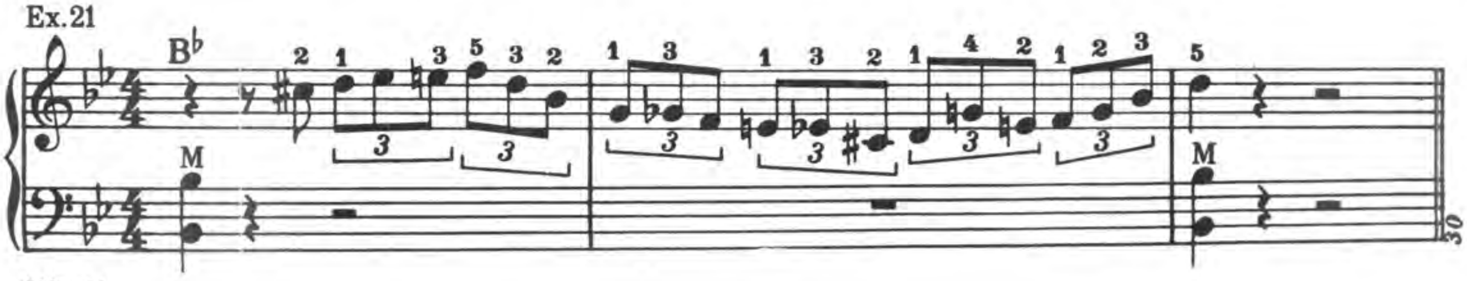
Ex.19



Ex.20



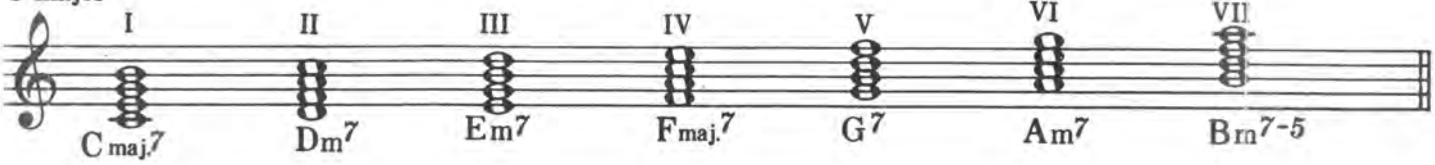
Ex.21



COMPLETE LIST OF 7th CHORDS BASED ON THE DEGREES OF THE MAJOR AND MINOR SCALES

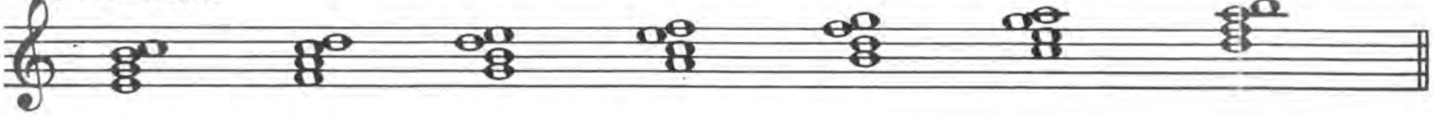
Major Scales

C major

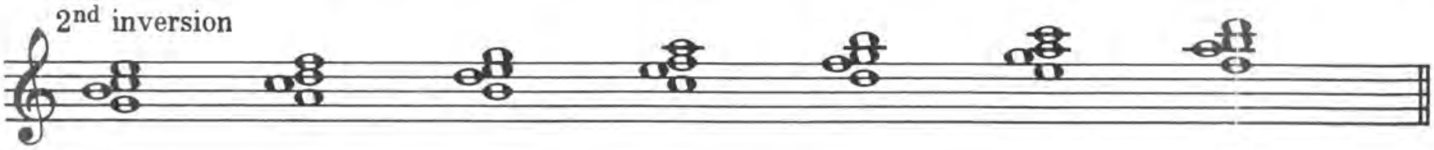

I
II
III
IV
V
VI
VII
Cmaj.7
Dm7
Em7
Fmaj.7
G7
Am7
Bm7-5

Inversions of the above Chords.

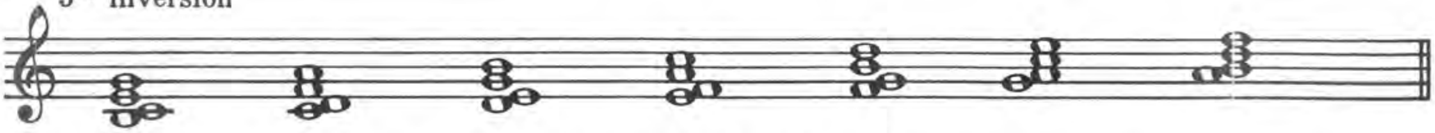
1st inversion



2nd inversion

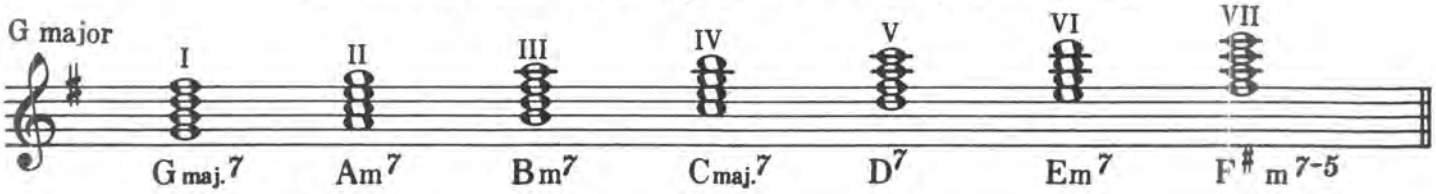


3rd inversion

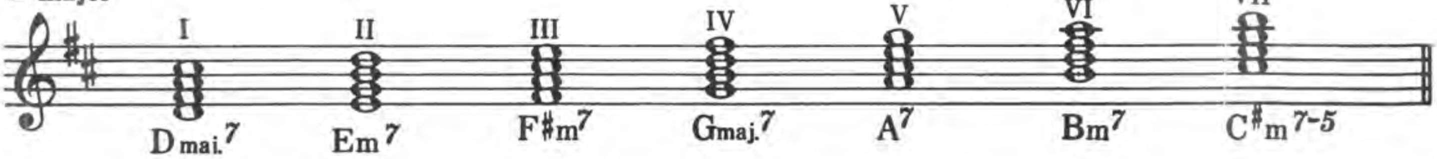


Practice all the following chords in their inversions.

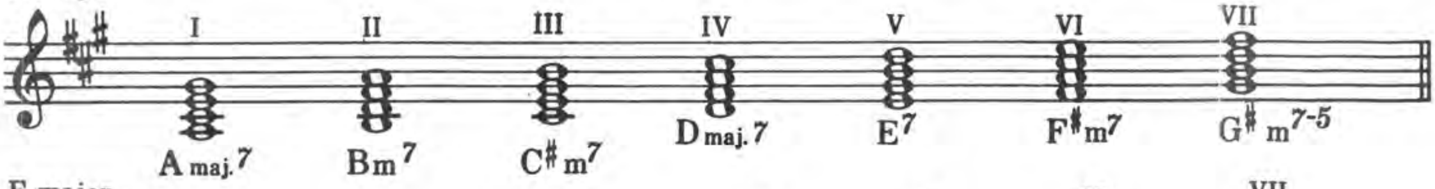
G major


I
II
III
IV
V
VI
VII
Gmaj.7
Am7
Bm7
Cmaj.7
D7
Em7
F# m7-5

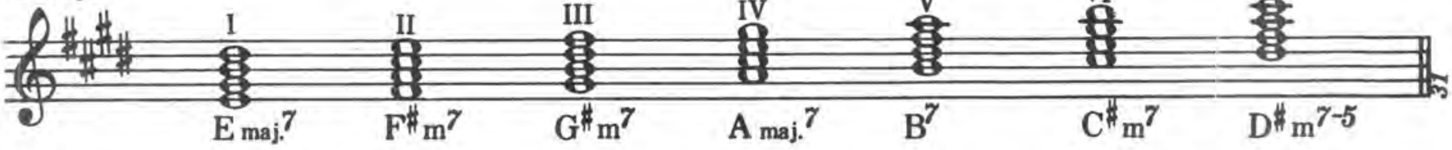
D major


I
II
III
IV
V
VI
VII
Dmai.7
Em7
F#m7
Gmaj.7
A7
Bm7
C#m7-5

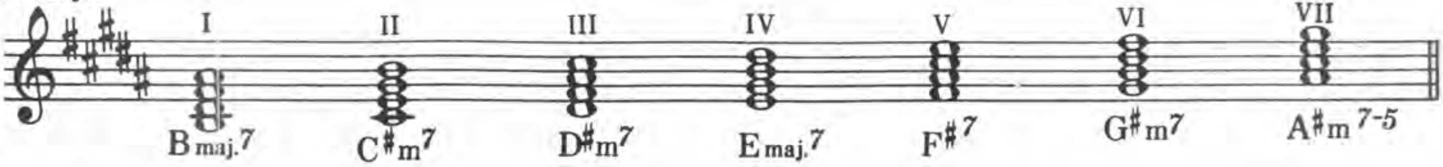
A major


I
II
III
IV
V
VI
VII
Amaj.7
Bm7
C#m7
Dmaj.7
E7
F#m7
G# m7-5

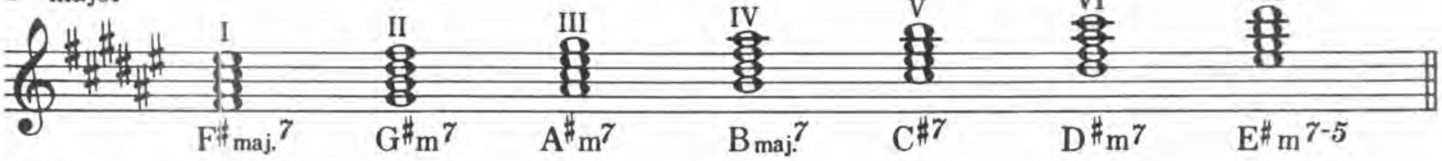
E major


I
II
III
IV
V
VI
VII
Emaj.7
F#m7
G#m7
Amaj.7
B7
C#m7
D#m7-5

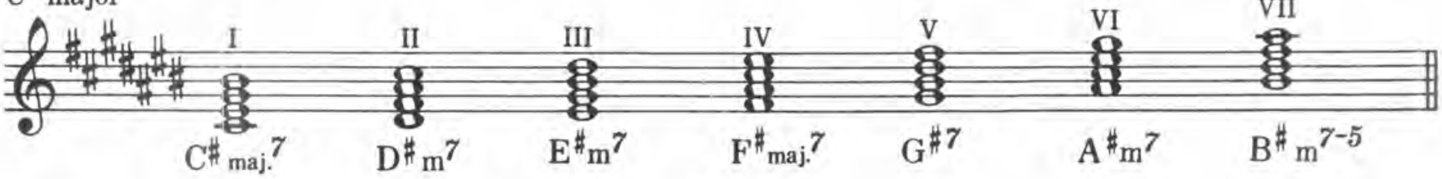
B major


I
Bmaj.7
II
C#m7
III
D#m7
IV
Emaj.7
V
F#7
VI
G#m7
VII
A#m7-5

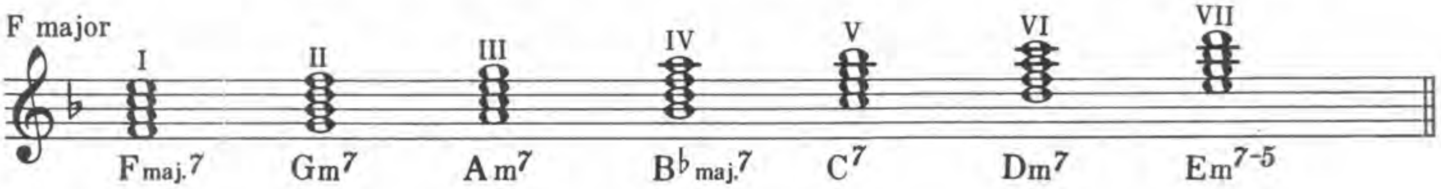
F# major


I
F#maj.7
II
G#m7
III
A#m7
IV
Bmaj.7
V
C#7
VI
D#m7
VII
E#m7-5

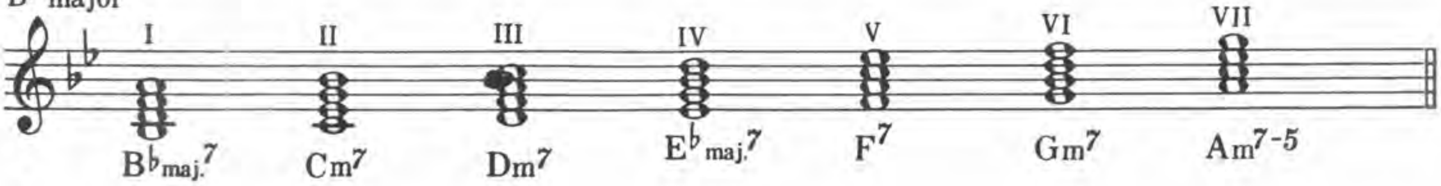
C# major


I
C#maj.7
II
D#m7
III
E#m7
IV
F#maj.7
V
G#7
VI
A#m7
VII
B#m7-5

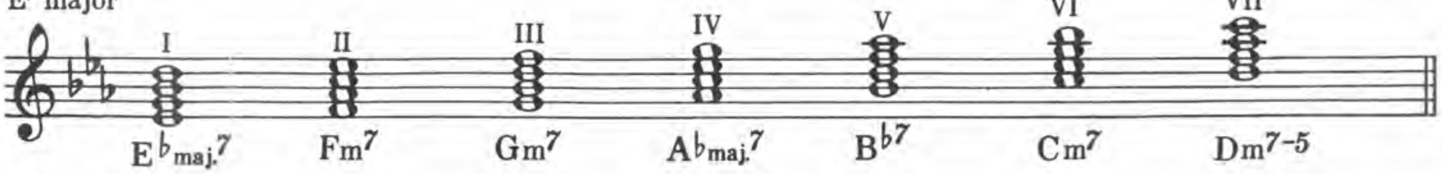
F major


I
Fmaj.7
II
Gm7
III
Am7
IV
Bbmaj.7
V
C7
VI
Dm7
VII
Em7-5

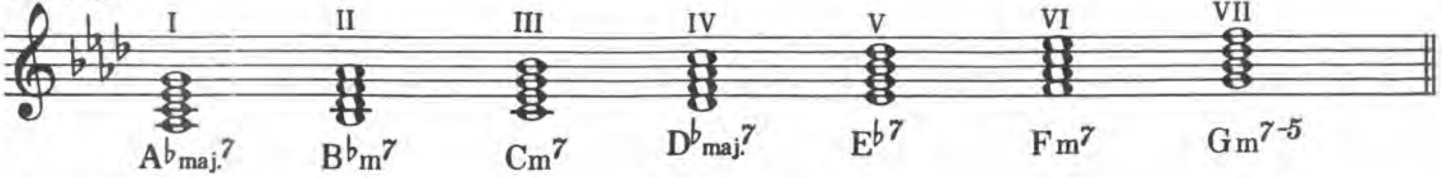
Bb major


I
Bbmaj.7
II
Cm7
III
Dm7
IV
Ebmaj.7
V
F7
VI
Gm7
VII
Am7-5

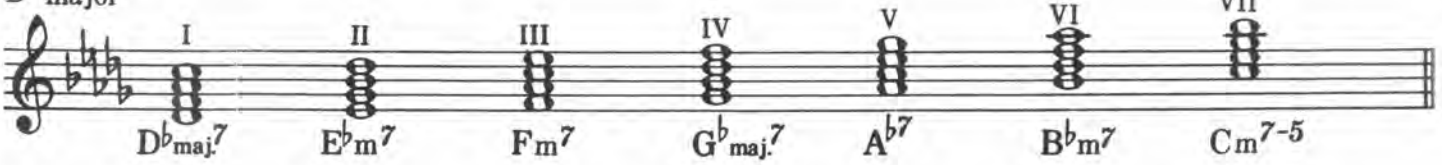
Eb major


I
Ebmaj.7
II
Fm7
III
Gm7
IV
Abmaj.7
V
Bb7
VI
Cm7
VII
Dm7-5

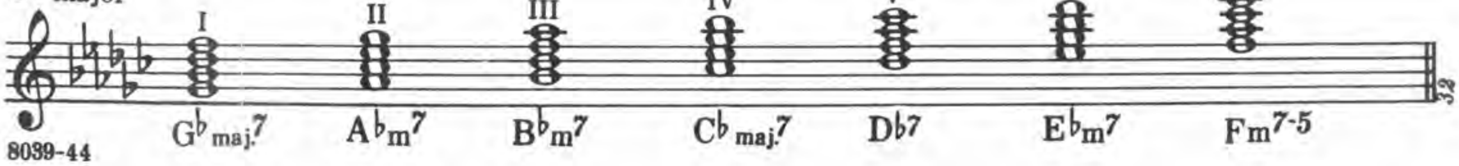
Ab major


I
Abmaj.7
II
Bbm7
III
Cm7
IV
Dbmaj.7
V
Eb7
VI
Fm7
VII
Gm7-5

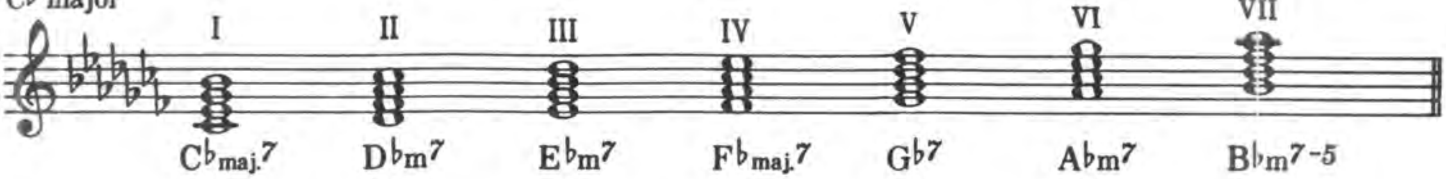
Db major


I
Dbmaj.7
II
Ebm7
III
Fm7
IV
Gbmaj.7
V
Ab7
VI
Bbm7
VII
Cm7-5

Gb major

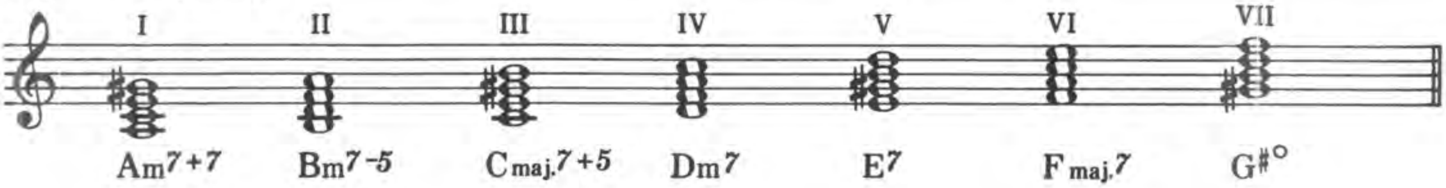

I
Gbmaj.7
II
Abm7
III
Bbm7
IV
Cbmaj.7
V
Db7
VI
Ebm7
VII
Fm7-5

C♭ major


I
II
III
IV
V
VI
VII
C♭maj.7
D♭m7
E♭m7
F♭maj.7
G♭7
A♭m7
B♭m7-5

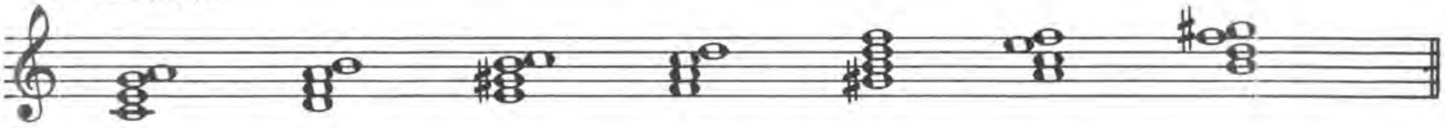
Minor (harmonic) Scales

A (harmonic) minor

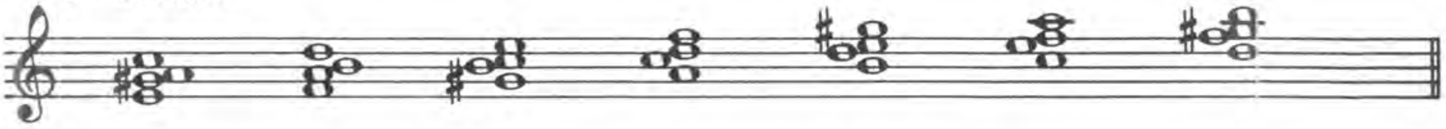

I
II
III
IV
V
VI
VII
Am7+7
Bm7-5
Cmaj.7+5
Dm7
E7
F maj.7
G♯°

Inversions of the above Chords.

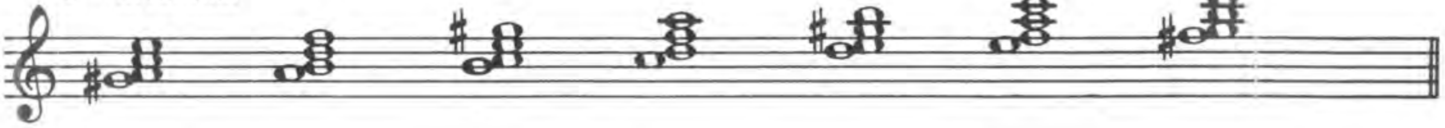
1st inversion



2nd inversion

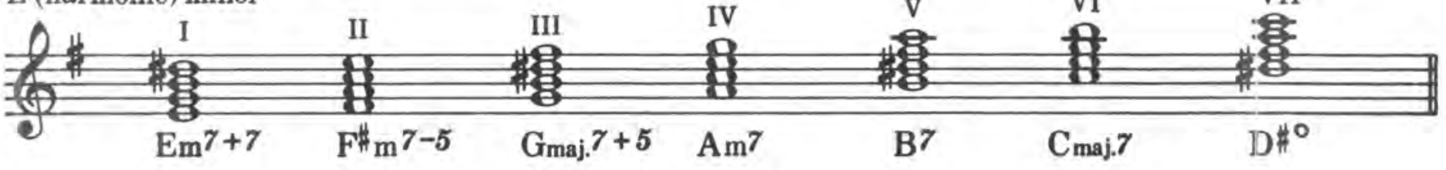


3rd inversion

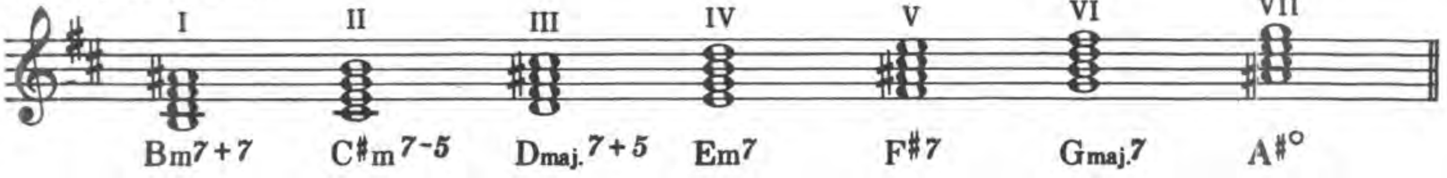


Practice all the following chords in their inversions.

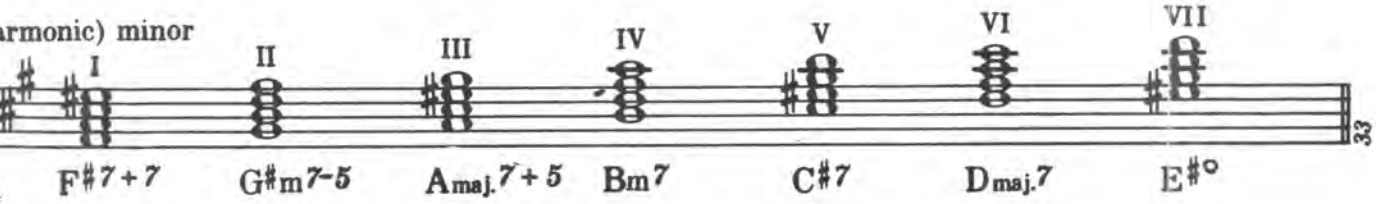
E (harmonic) minor


I
II
III
IV
V
VI
VII
Em7+7
F♯m7-5
Gmaj.7+5
Am7
B7
Cmaj.7
D♯°

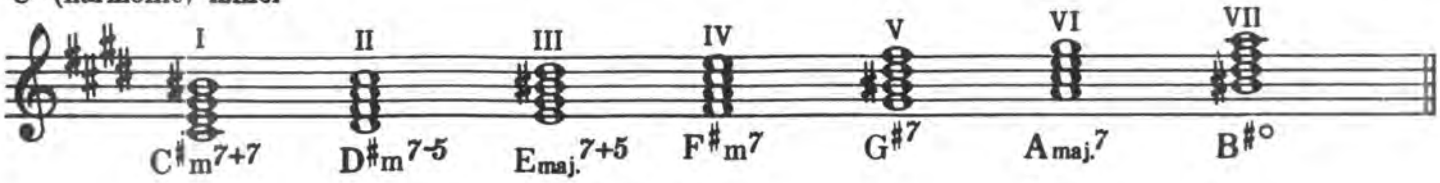
B (harmonic) minor


I
II
III
IV
V
VI
VII
Bm7+7
C♯m7-5
Dmaj.7+5
Em7
F♯7
Gmaj.7
A♯°

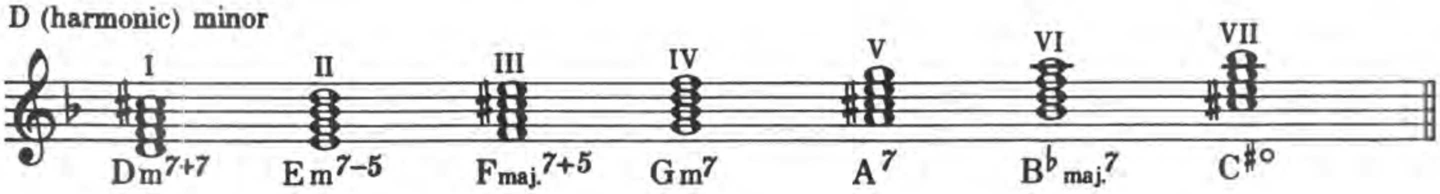
F♯ (harmonic) minor


I
II
III
IV
V
VI
VII
F♯7+7
G♯m7-5
Amaj.7+5
Bm7
C♯7
Dmaj.7
E♯°

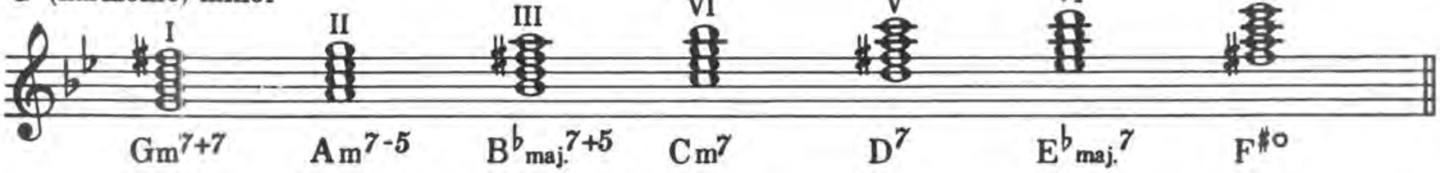
C♯ (harmonic) minor


I
II
III
IV
V
VI
VII
C♯m7+7
D♯m7-5
Emaj.7+5
F♯m7
G♯7
Amaj.7
B♯°

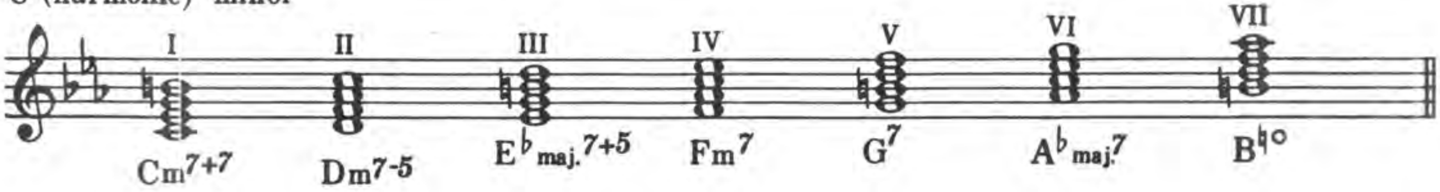
D (harmonic) minor


I
II
III
IV
V
VI
VII
Dm7+7
Em7-5
Fmaj.7+5
Gm7
A7
B♭maj.7
C♯°

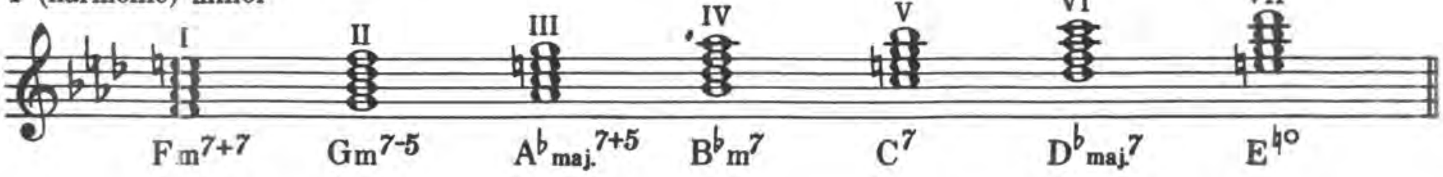
G (harmonic) minor


I
II
III
VI
V
VI
VII
Gm7+7
Am7-5
B♭maj.7+5
Cm7
D7
E♭maj.7
F♯°

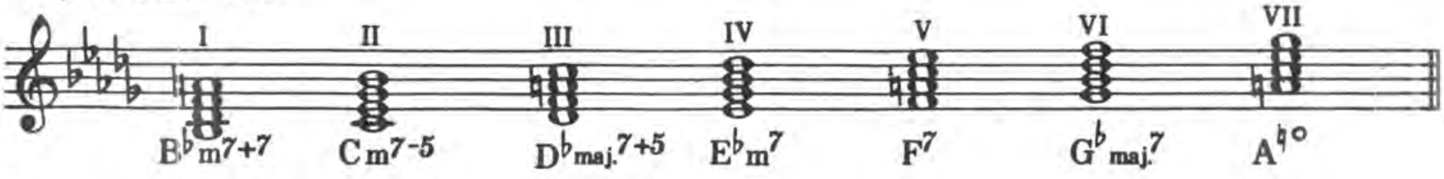
C (harmonic) minor


I
II
III
IV
V
VI
VII
Cm7+7
Dm7-5
E♭maj.7+5
Fm7
G7
A♭maj.7
B♮°

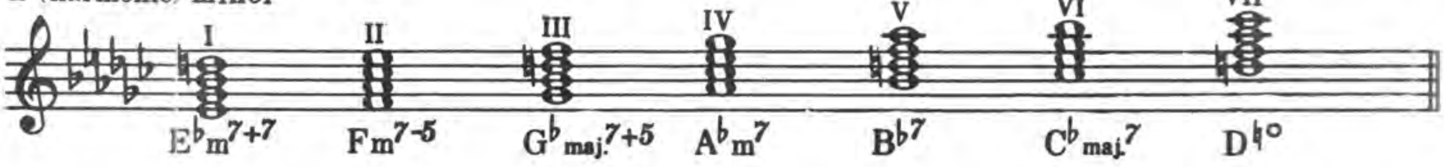
F (harmonic) minor


I
II
III
IV
V
VI
VII
Fm7+7
Gm7-5
A♭maj.7+5
B♭m7
C7
D♭maj.7
E♮°

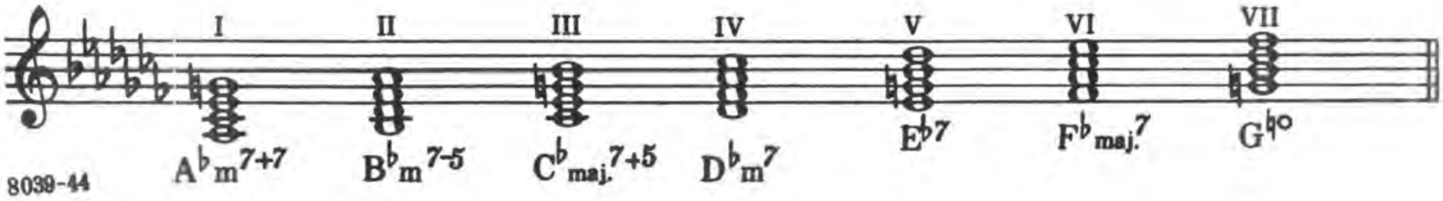
B♭ (harmonic) minor


I
II
III
IV
V
VI
VII
B♭m7+7
Cm7-5
D♭maj.7+5
E♭m7
F7
G♭maj.7
A♮°

E♭(harmonic) minor


I
II
III
IV
V
VI
VII
E♭m7+7
Fm7-5
G♭maj.7+5
A♭m7
B♭7
C♭maj.7
D♮°

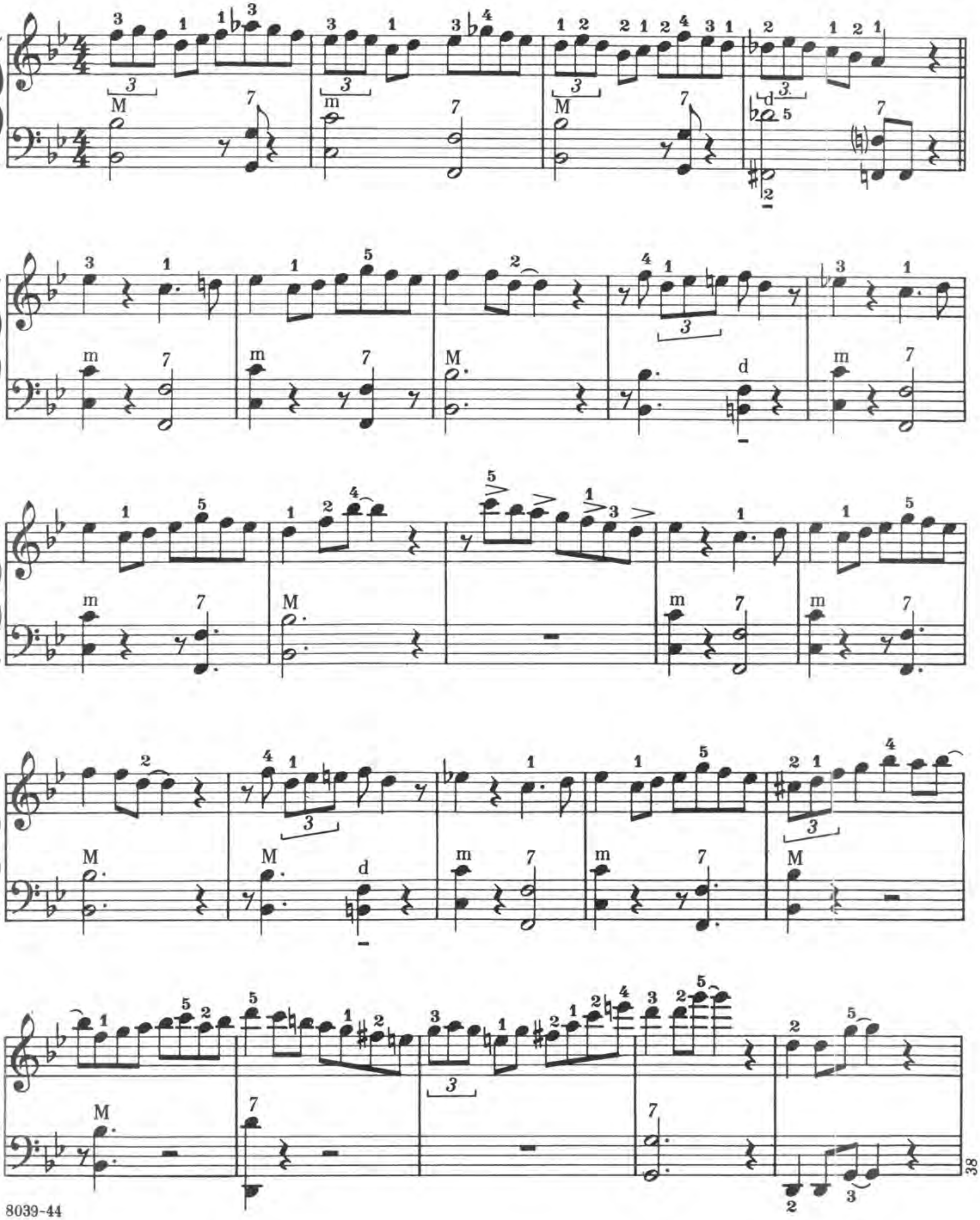
A♭(harmonic) minor


I
II
III
IV
V
VI
VII
A♭m7+7
B♭m7-5
C♭maj.7+5
D♭m7
E♭7
F♭maj.7
G♮°

FLIGHT TO MECCA

Bounce tempo

ANTHONY MECCA



3
1
1
3
3
1
3
4
1 2 2 1 2 4 3 1
2 1 2 1
M
7
m
7
M
7
d
5
7
2
m
7
m
7
M
d
m
7
m
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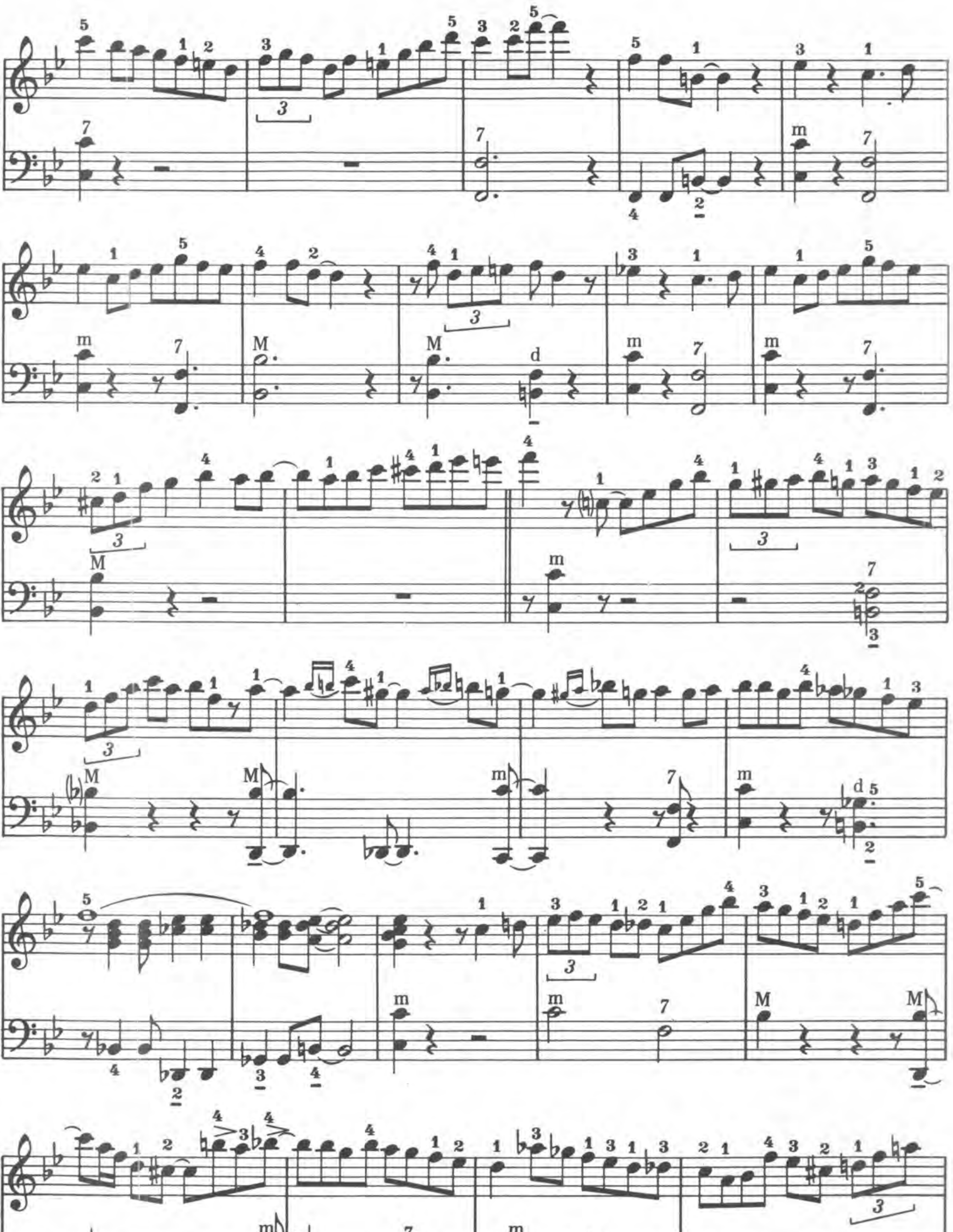
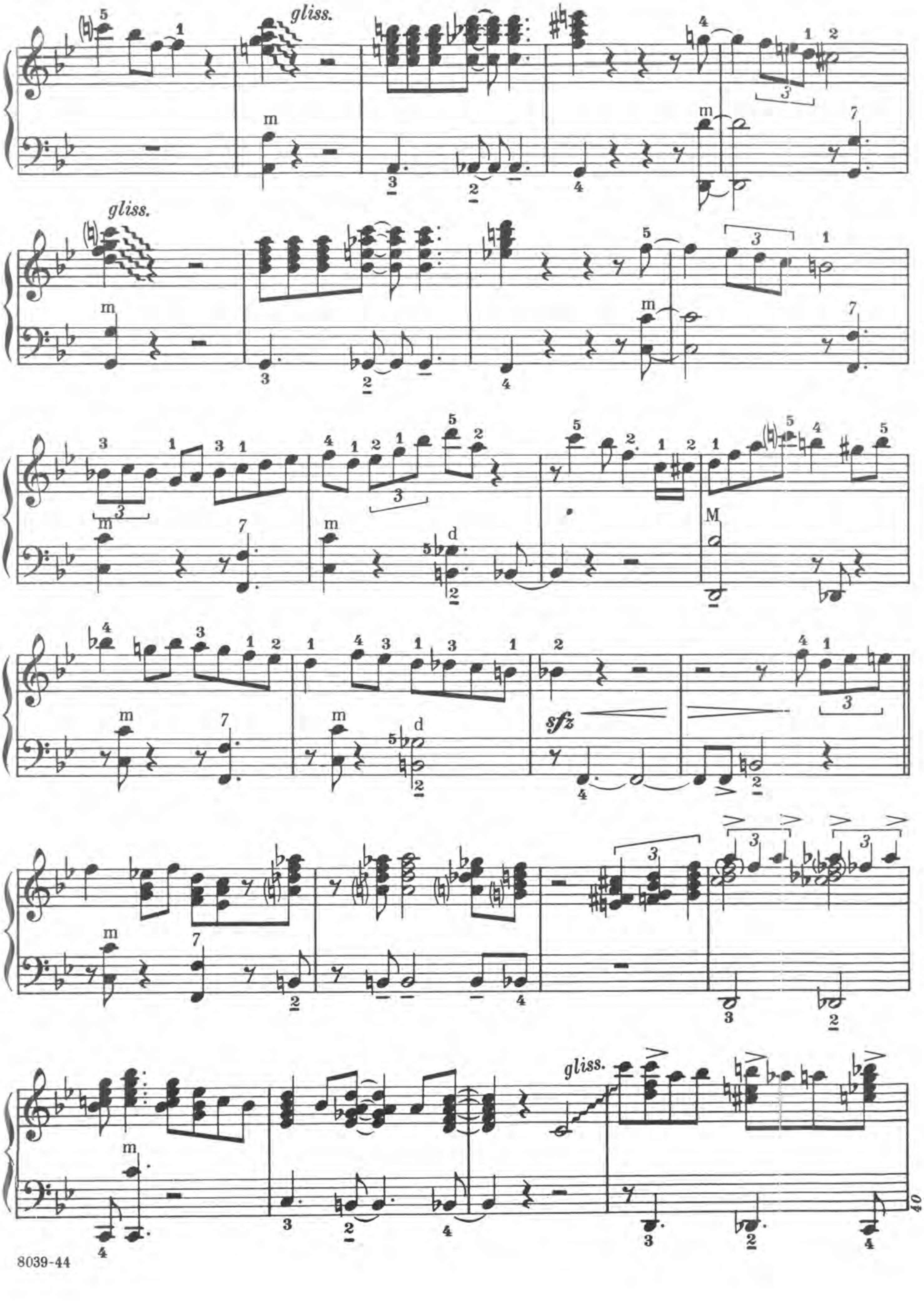
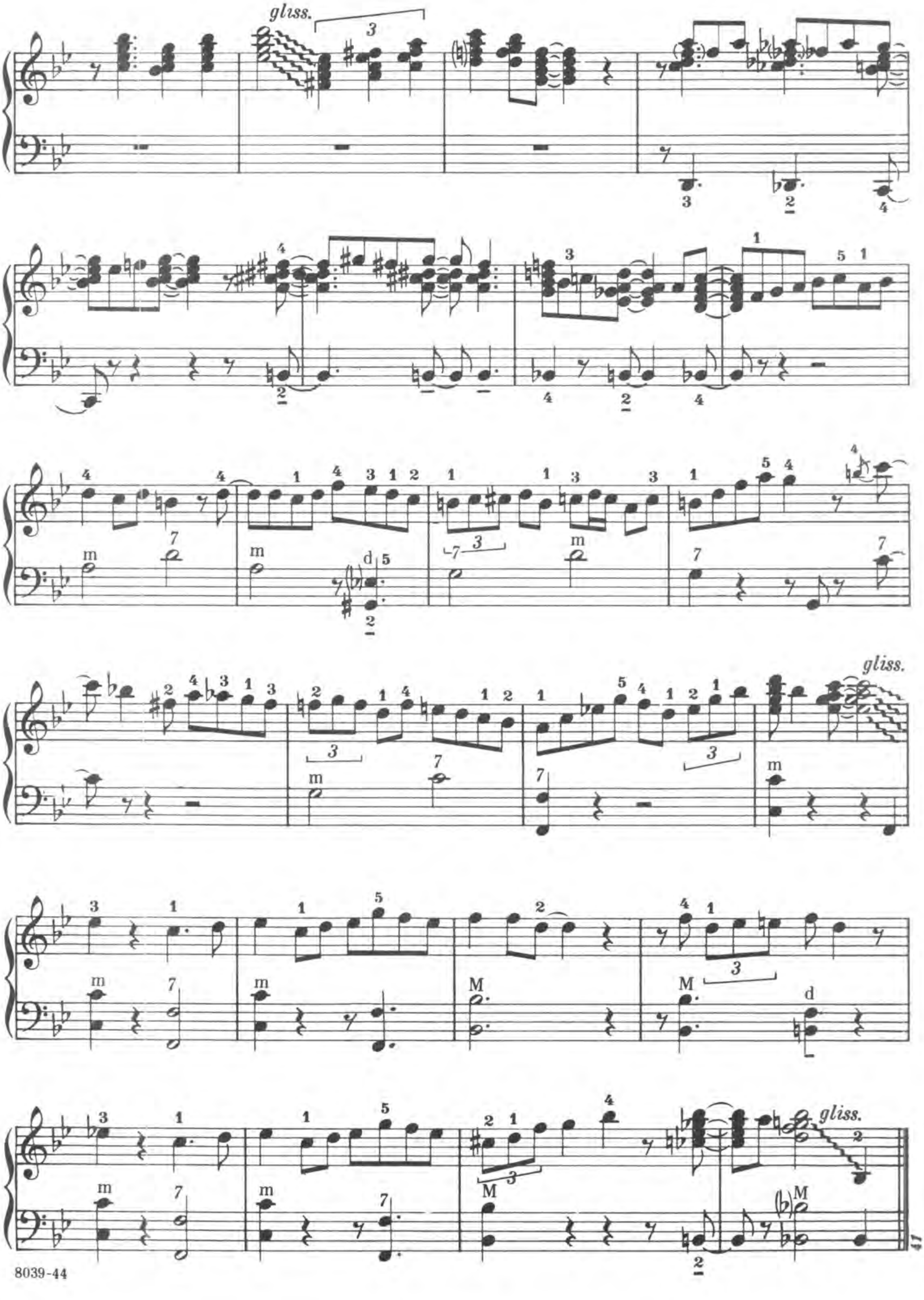
m
7
m
7
M
M
7
7
2
3
5


39

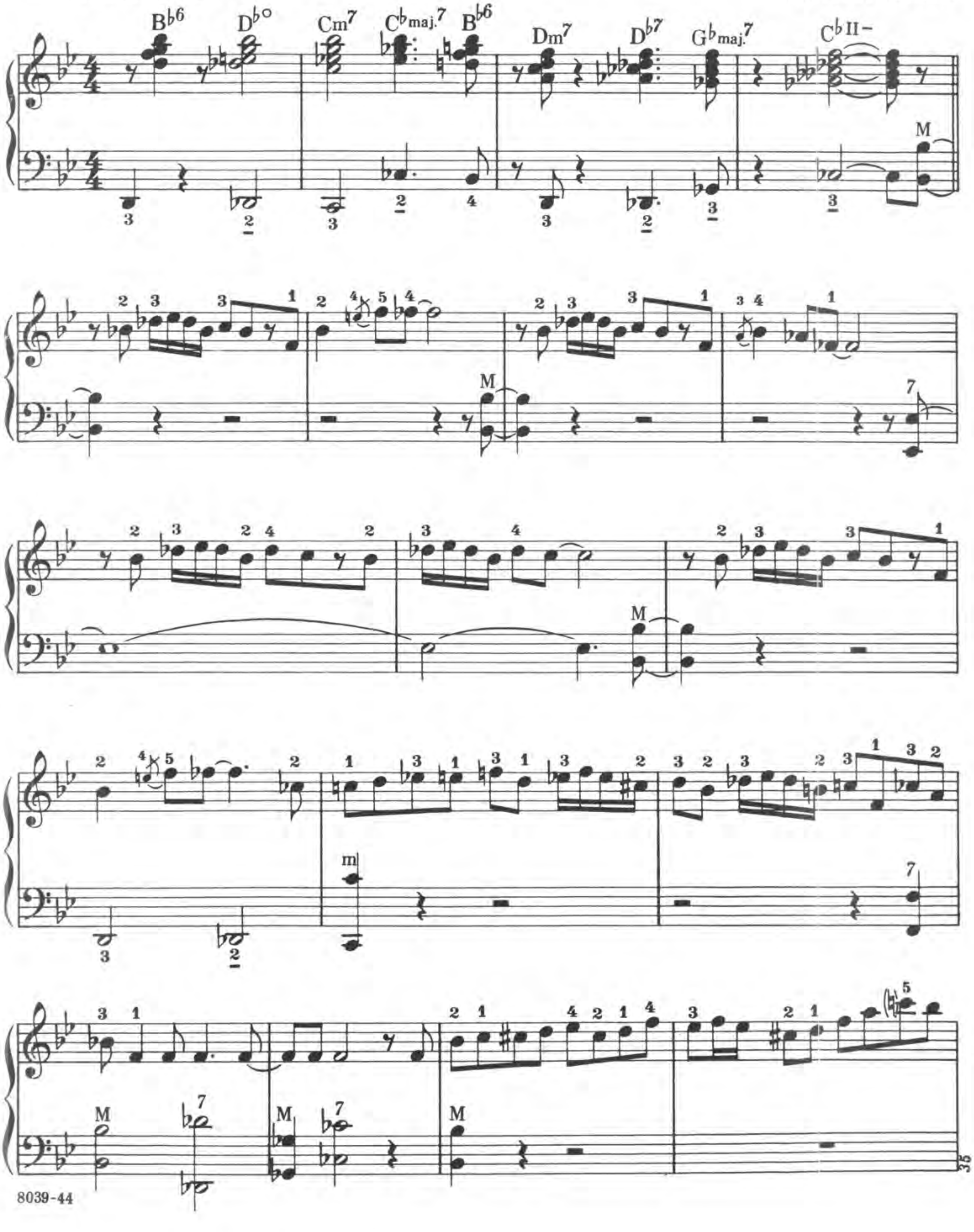

gliss.
m
7
gliss.
m
7
d
M
sfz
m
7
d
m
7
gliss.
m

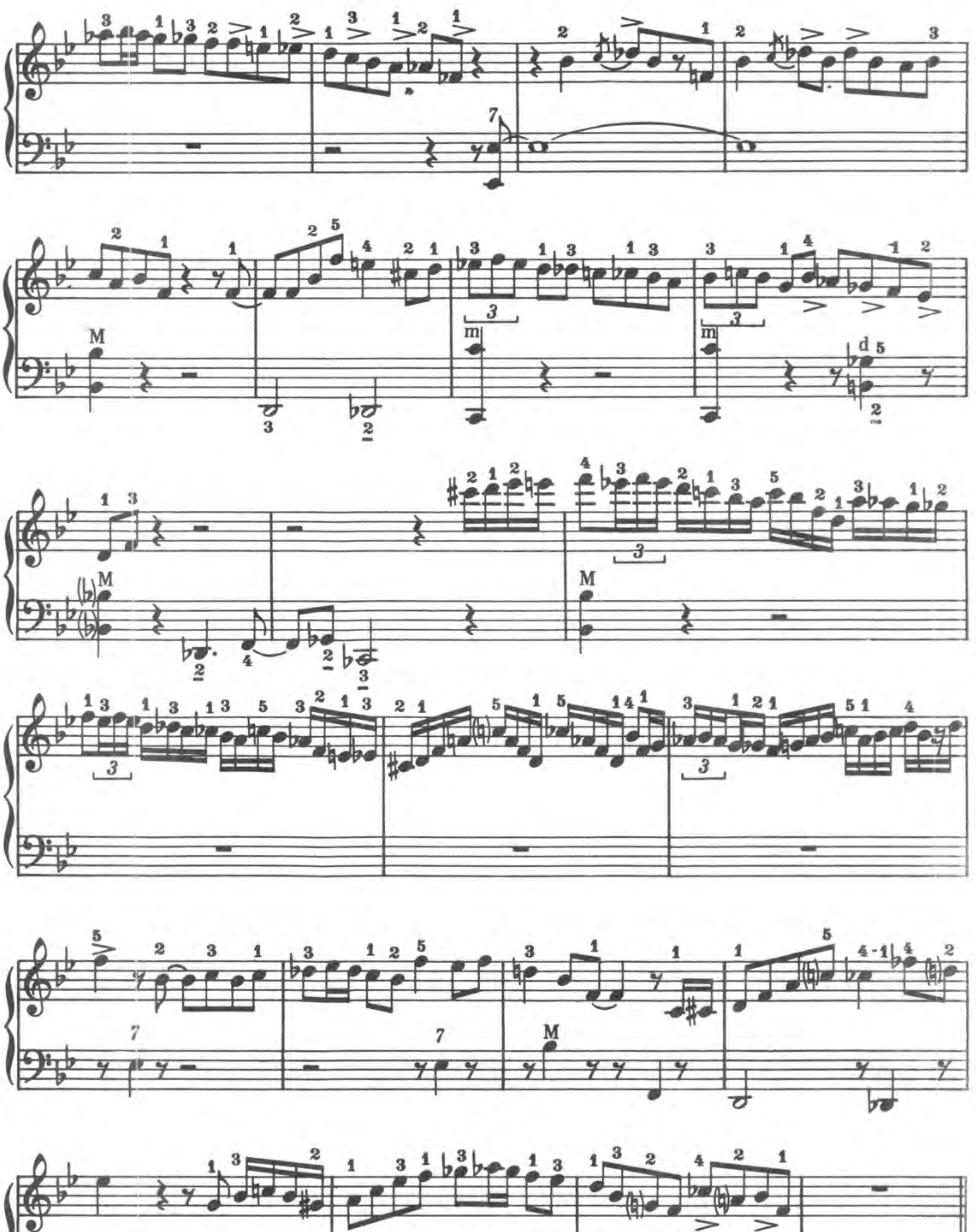

gliss.
3
m
7
d
M
gliss.

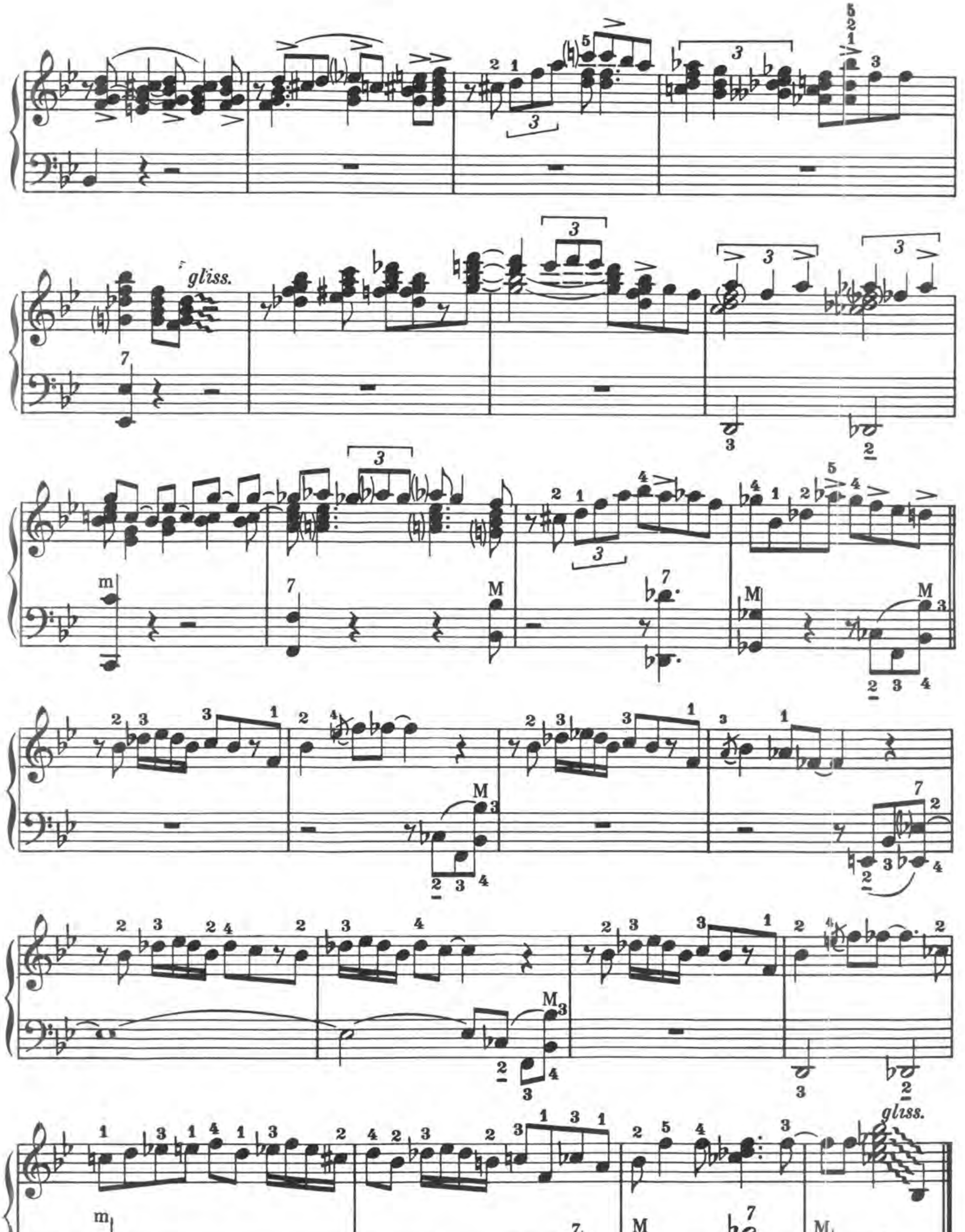
BOPPIN' THE BLUES

Bounce tempo

ANTHONY MECCA


B♭6
D♭o
Cm7
C♭maj.7
B♭6
Dm7
D♭7
G♭maj.7
C♭II –
M
m
7




gliss.
m
M
7
gliss.
37

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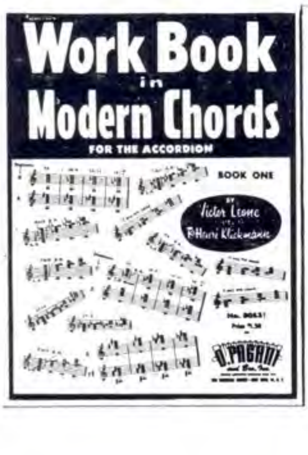
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ABOUT TONY MECCA . . . .

Anthony Mecca, native of Waterbury, Conn., came by his love for the accordion through his brother Dominick who was his first instructor when a mere youngster.

Decision to make the accordion his career, brought him to New York where he furthered and completed his studies with Joe Biviano, well known accordion virtuoso and instructor.

After his discharge from the army in 1946, Tony Mecca turned his attention to professional playing and soon was in great demand for radio and television work and recordings. He has worked under such famous conductors as Leonard Bernstein, Alfredo Antonini and Raymond Scott and has recorded for practically all well known record companies.

It is this background of study and experience that enables him to write this important and authoritative accordion work, which will soon be followed by other works in the popular field.

THE PUBLISHERS

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Single-note style in a bright tempo. At letter I, block-chord style.

2. HONEY DO! 14

Slow tempo. Illustrating left hand bass and chord combinations which should be practiced until they can be played with ease. These combinations, as well as being interesting, add color and richness to the composition.

* 3. JUMPIN' JOE 20

Single-note style in a bright tempo. At letter I, block-chord style - "take off" chorus.

4. SOFT AND SMOOTH 16

Five-note block-chords in a slow tempo. At letter E, single-note style - "take off" chorus.

* 5. WHISTLE STOP 4

Single-note style in a bounce tempo. At letter J, four-note block-chords in the right hand, doubling the melody with the left hand.

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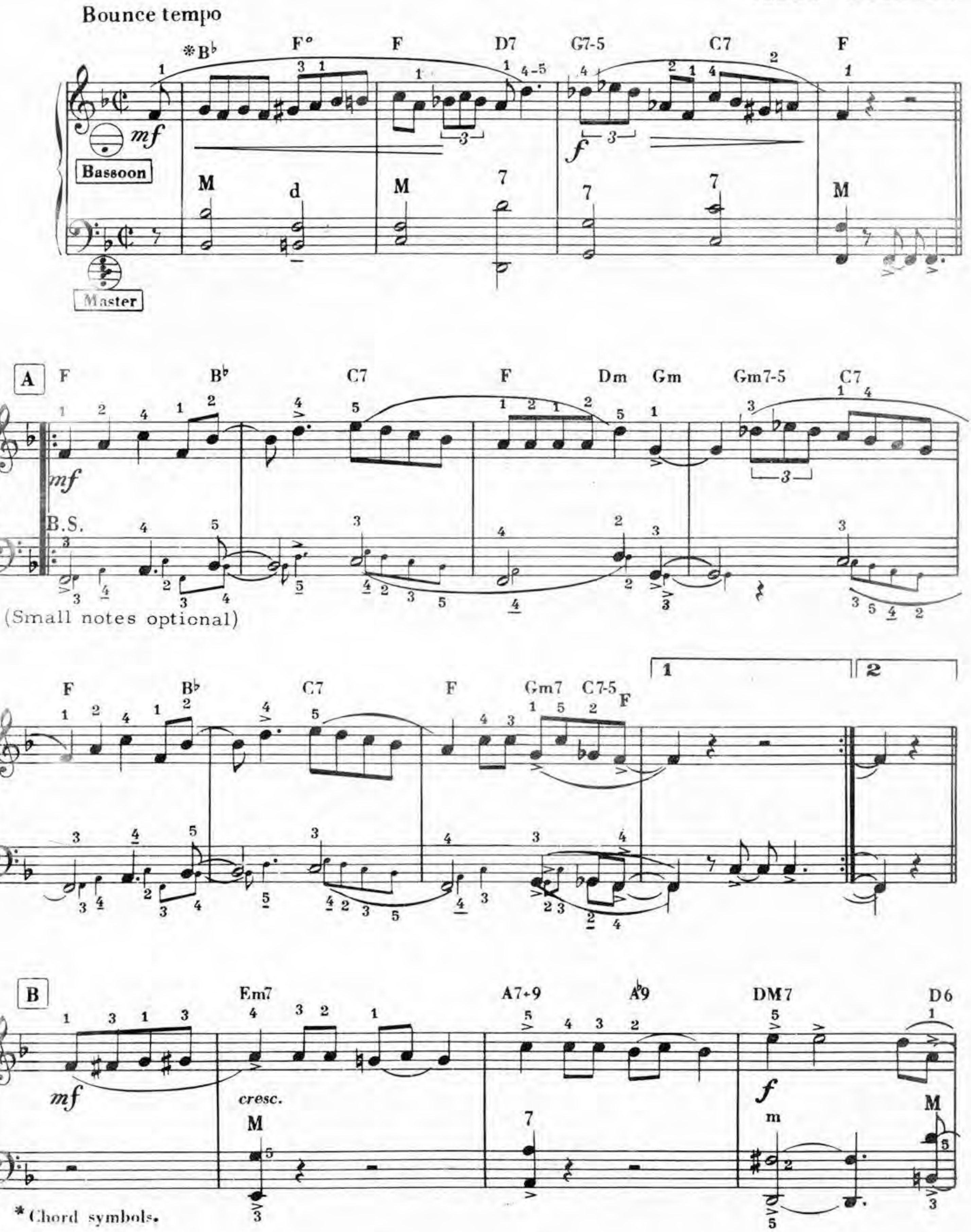
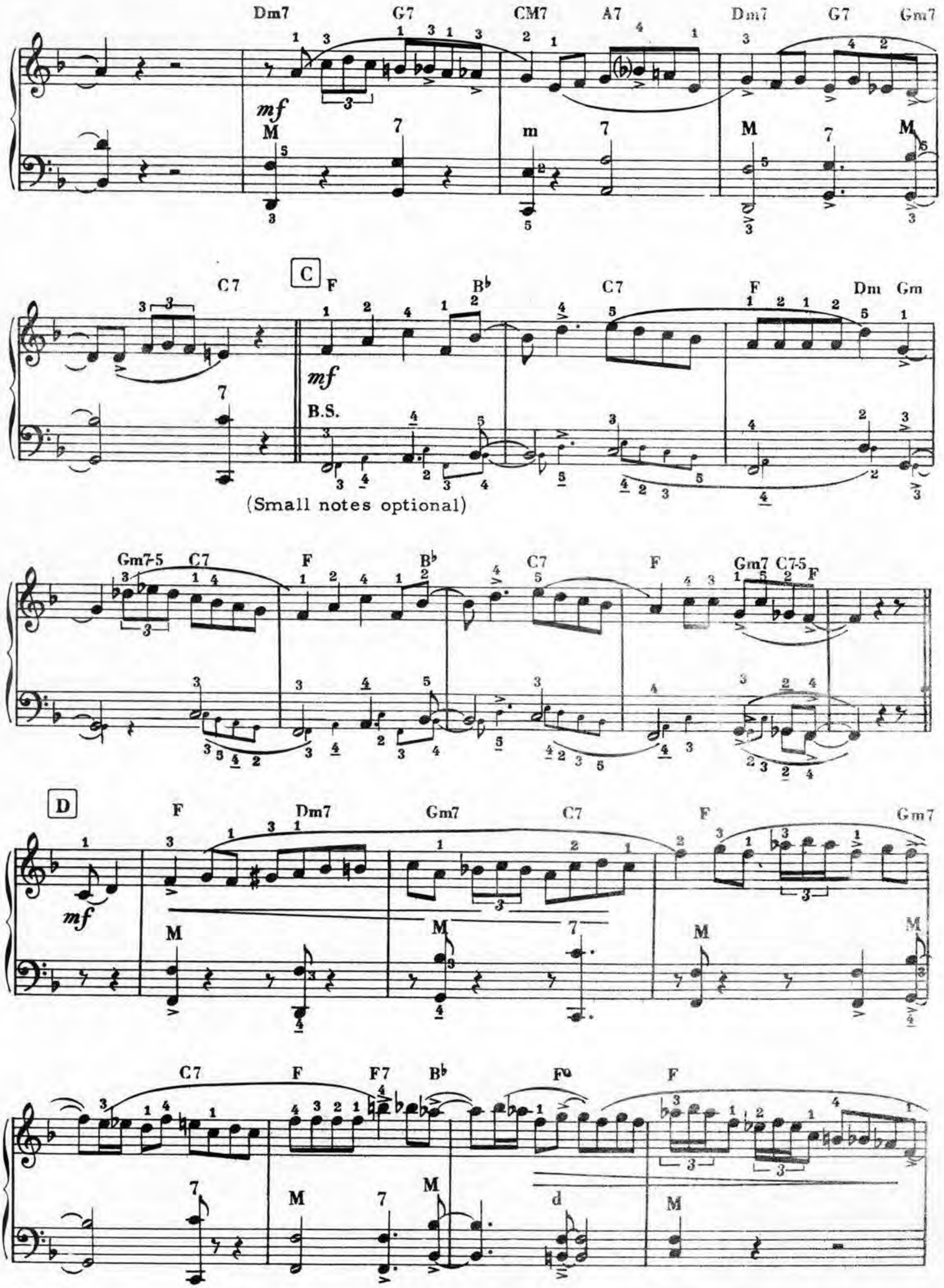
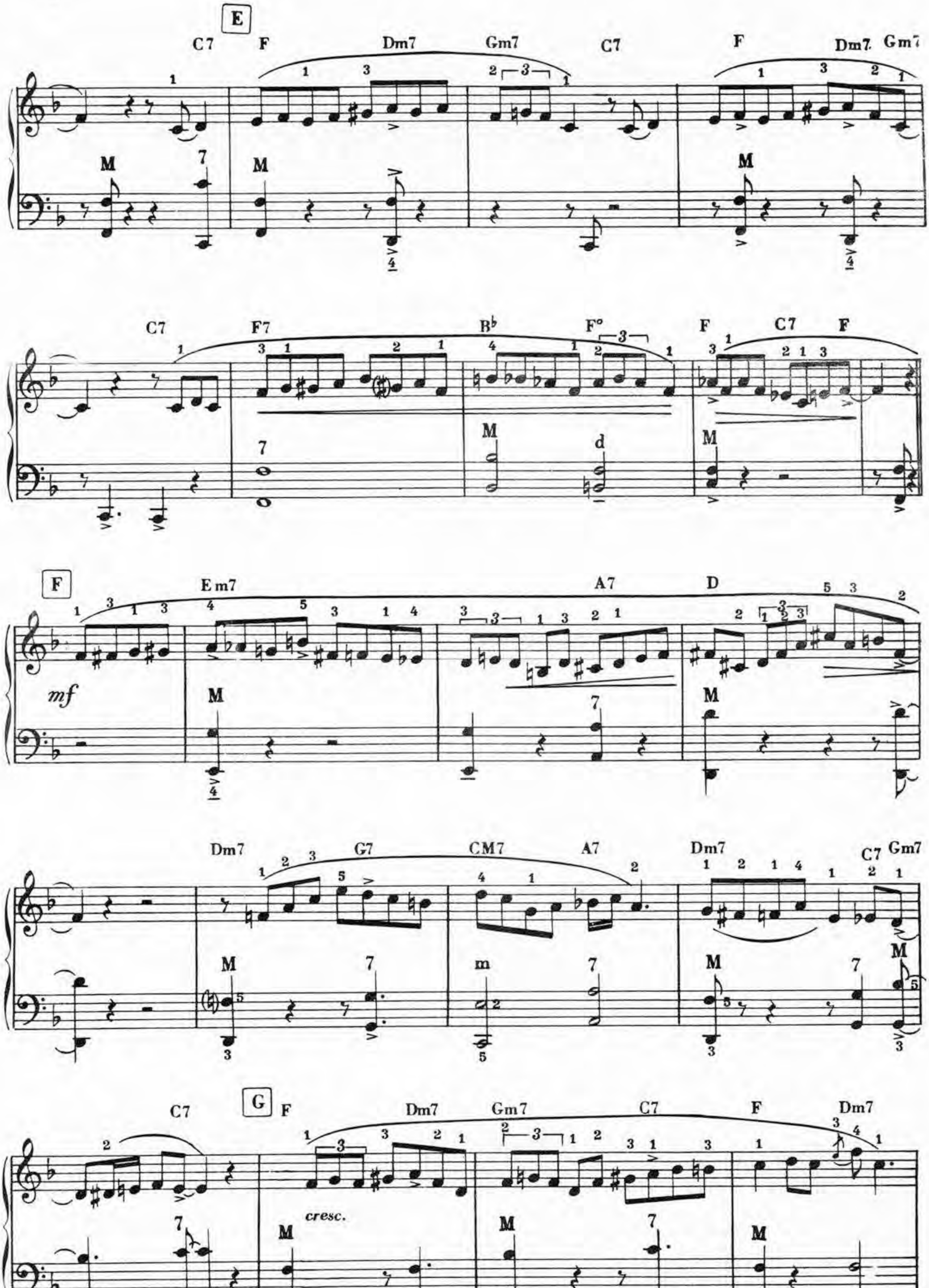
WHISTLE STOP

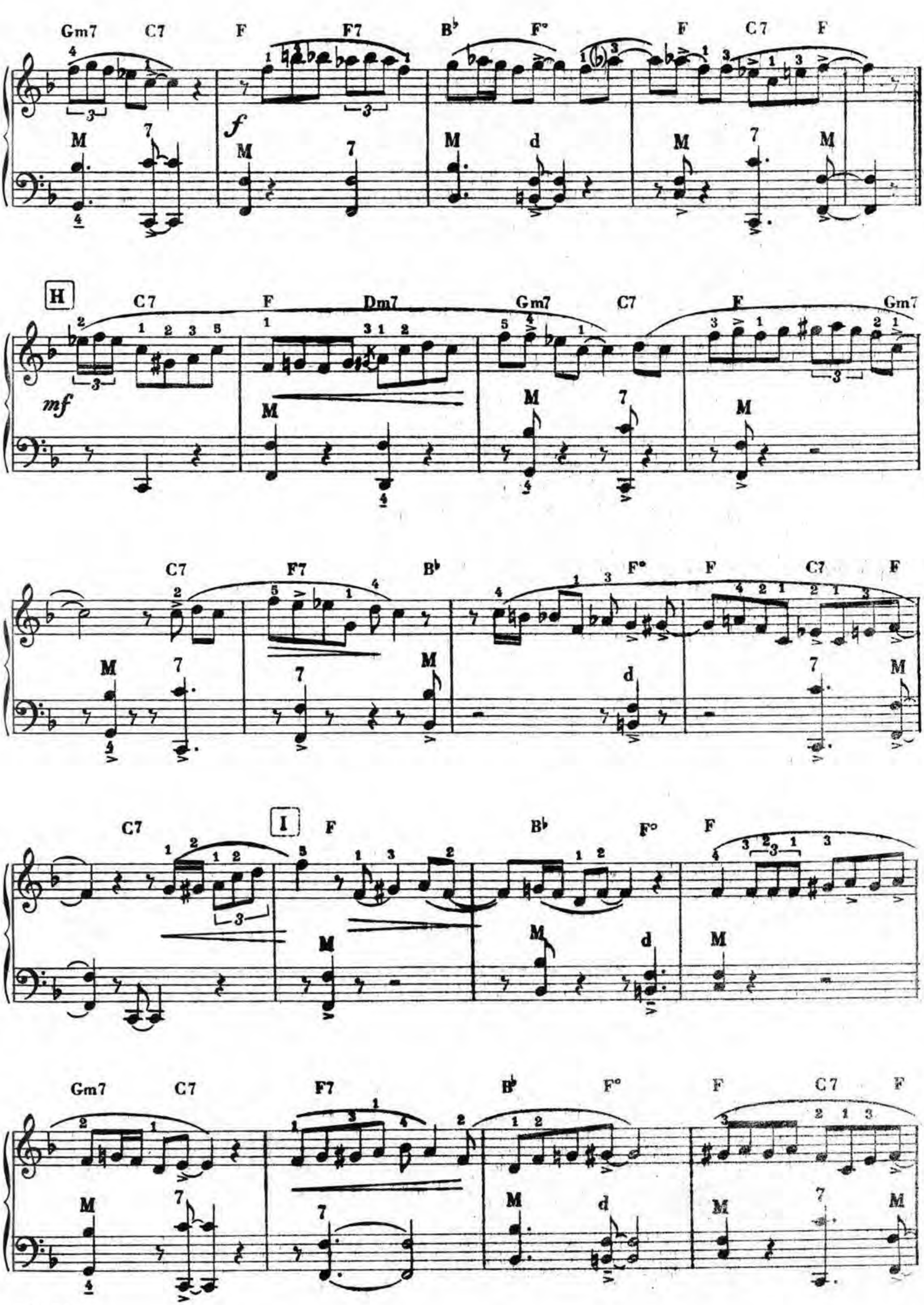
ANTHONY MECCA
and
TEDDY AULETTA

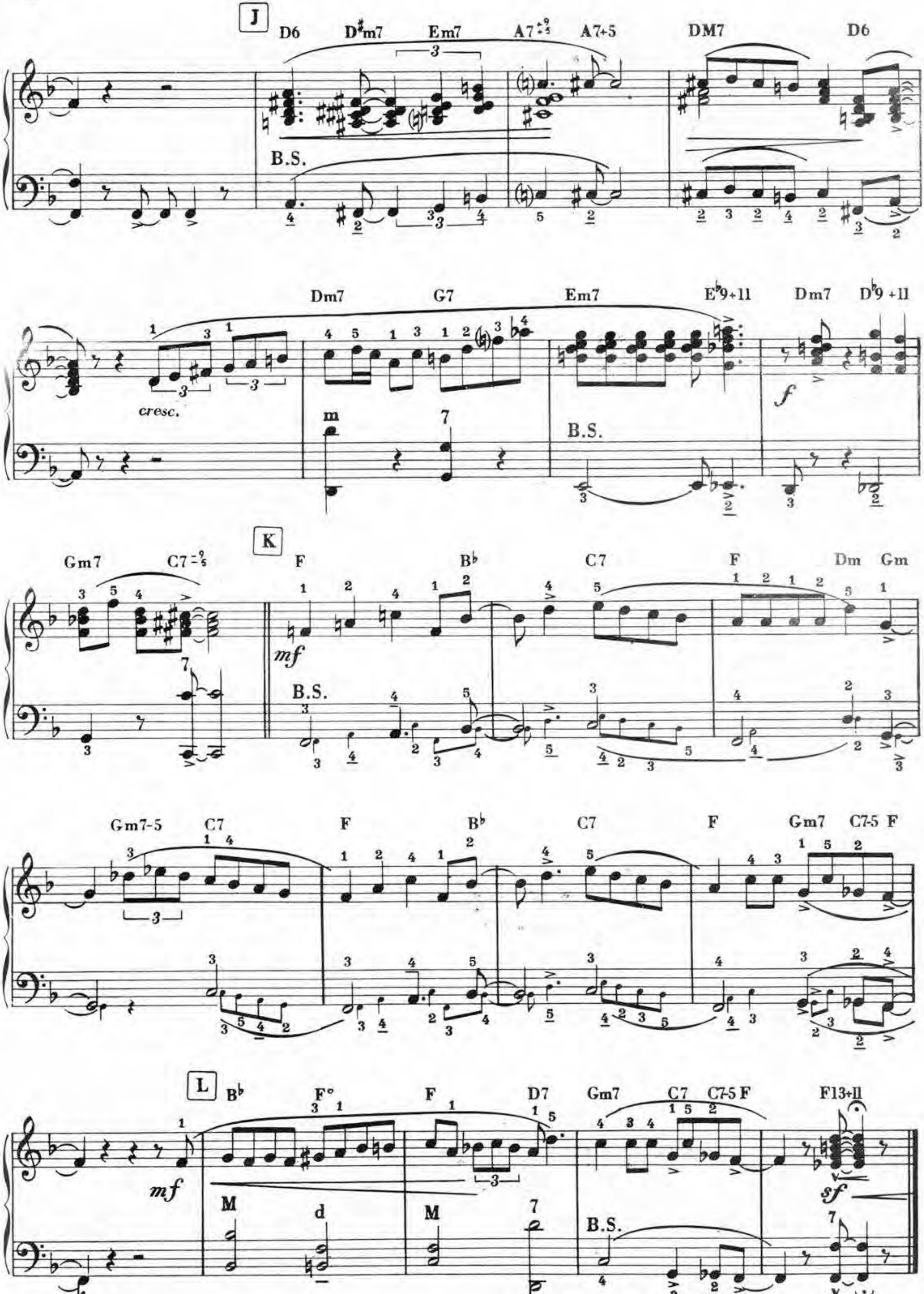

Bounce tempo
*B♭
F°
F
D7
G7-5
C7
F
mf
Bassoon
Master
M
d
7
f
A
B♭
C7
Dm
Gm
Gm7-5
B.S.
(Small notes optional)
Gm7
C7-5
1
2
B
Em7
A7+9
A♭9
DM7
D6
cresc.
m

* Chord symbols.


Dm7
G7
CM7
A7
Dm7
G7
Gm7
mf
M
7
m
7
M
7
M
C7
C
F
B♭
C7
F
Dm
Gm
mf
B.S.
7
(Small notes optional)
Gm7-5
C7
F
B♭
C7
F
Gm7
C7-5
F
D
F
Dm7
Gm7
C7
F
Gm7
mf
M
M
7
M
M
C7
F
F7
B♭
F°
F
7
M
7
M
d
M


E
C7
F
Dm7
Gm7
C7
F
Dm7
Gm7
M
7
M
M
C7
F7
B♭
F°
F
C7
F
7
M
d
M
F
Em7
A7
D
mf
M
7
M
Dm7
G7
CM7
A7
Dm7
C7
Gm7
M
7
m
7
M
7
M
C7
G
F
Dm7
Gm7
C7
F
Dm7
cresc.
7
M
M
7
M

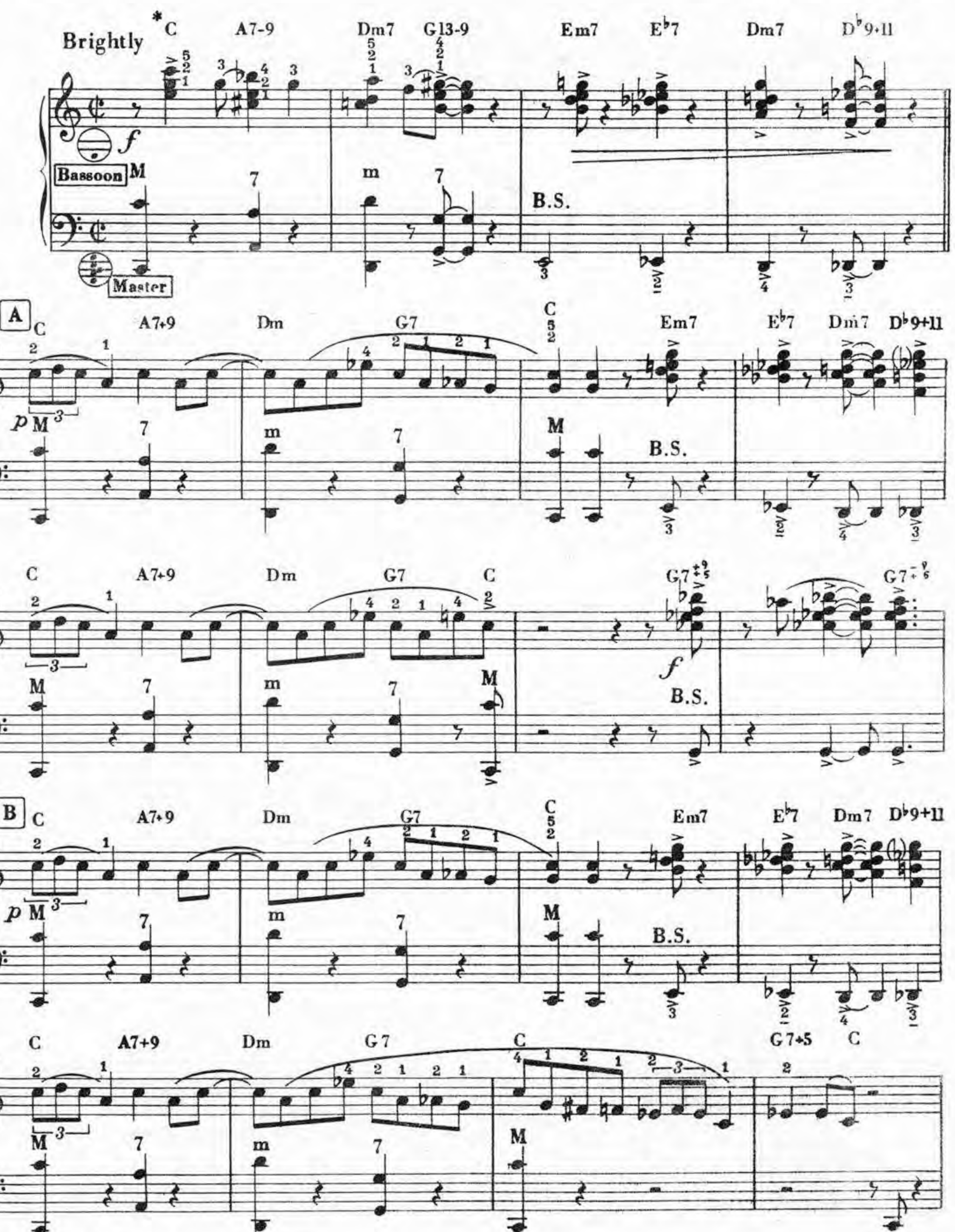

Gm7 C7 F F7 B♭ F° F C7 F
f
M 7 M 7 M d M 7 M
H
C7 F Dm7 Gm7 C7 F Gm7
mf
M M 7 M
C7 F7 B♭ F° F C7 F
M 7 7 M d 7 M
C7
I
F B♭ F° F
M M d M
Gm7 C7 F7 B♭ F° F C7 F
M 7 7 M d M 7 M


J
D6
D♯m7
Em7
A7+9/+5
A7+5
DM7
D6
B.S.
Dm7
G7
Em7
E♭9+11
Dm7
D♭9+11
cresc.
f
m
7
B.S.
K
Gm7
C7-9/-5
7
F
B♭
C7
F
Dm
Gm
mf
B.S.
Gm7-5
C7
F
B♭
C7
F
Gm7
C7-5
F
L
B♭
F°
F
D7
Gm7
C7
C7-5 F
F13+11
mf
M
d
M
7
B.S.
sf
7

CHILI BILLY

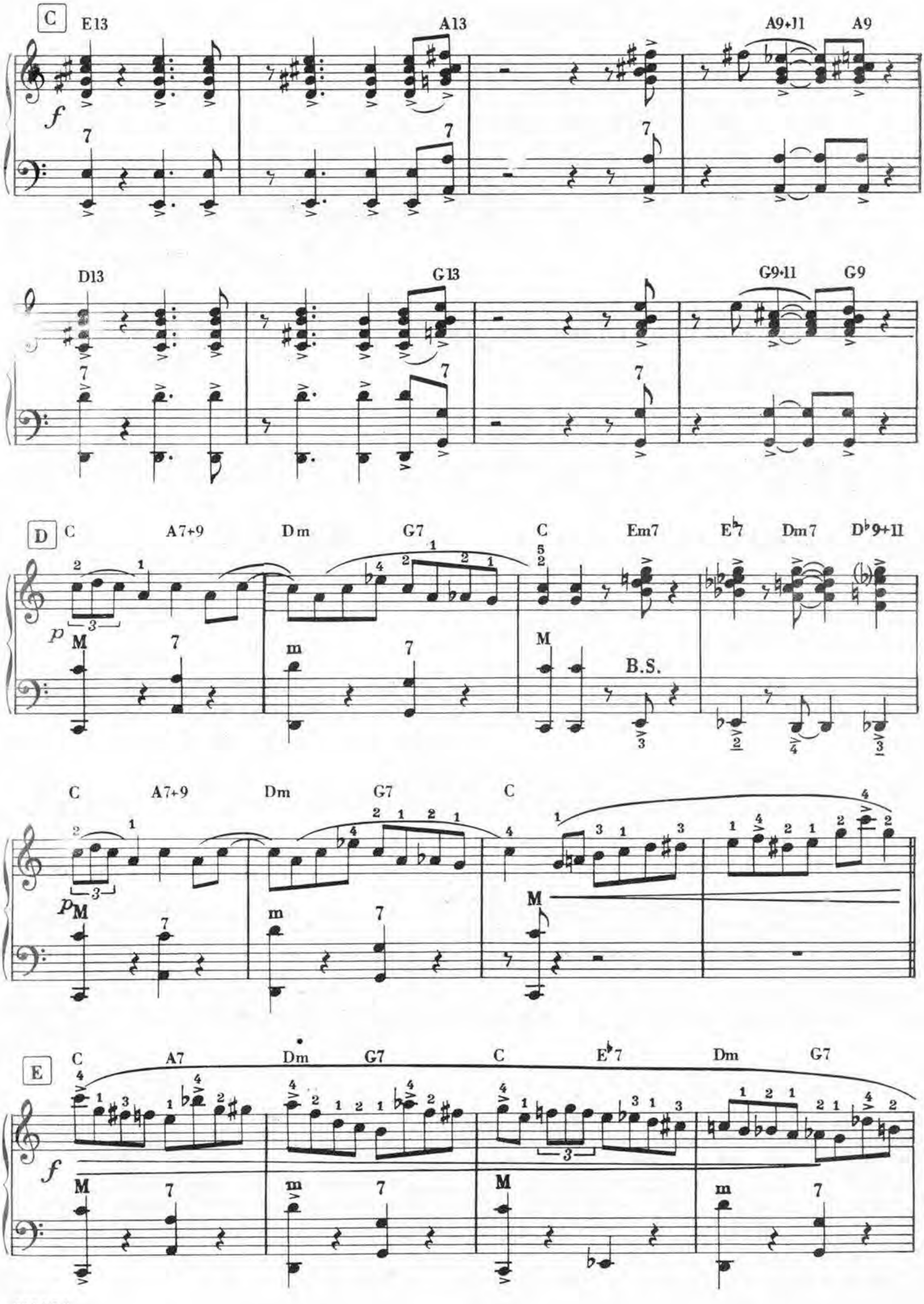
ACCORDION
(A.A.A. NOTATION)

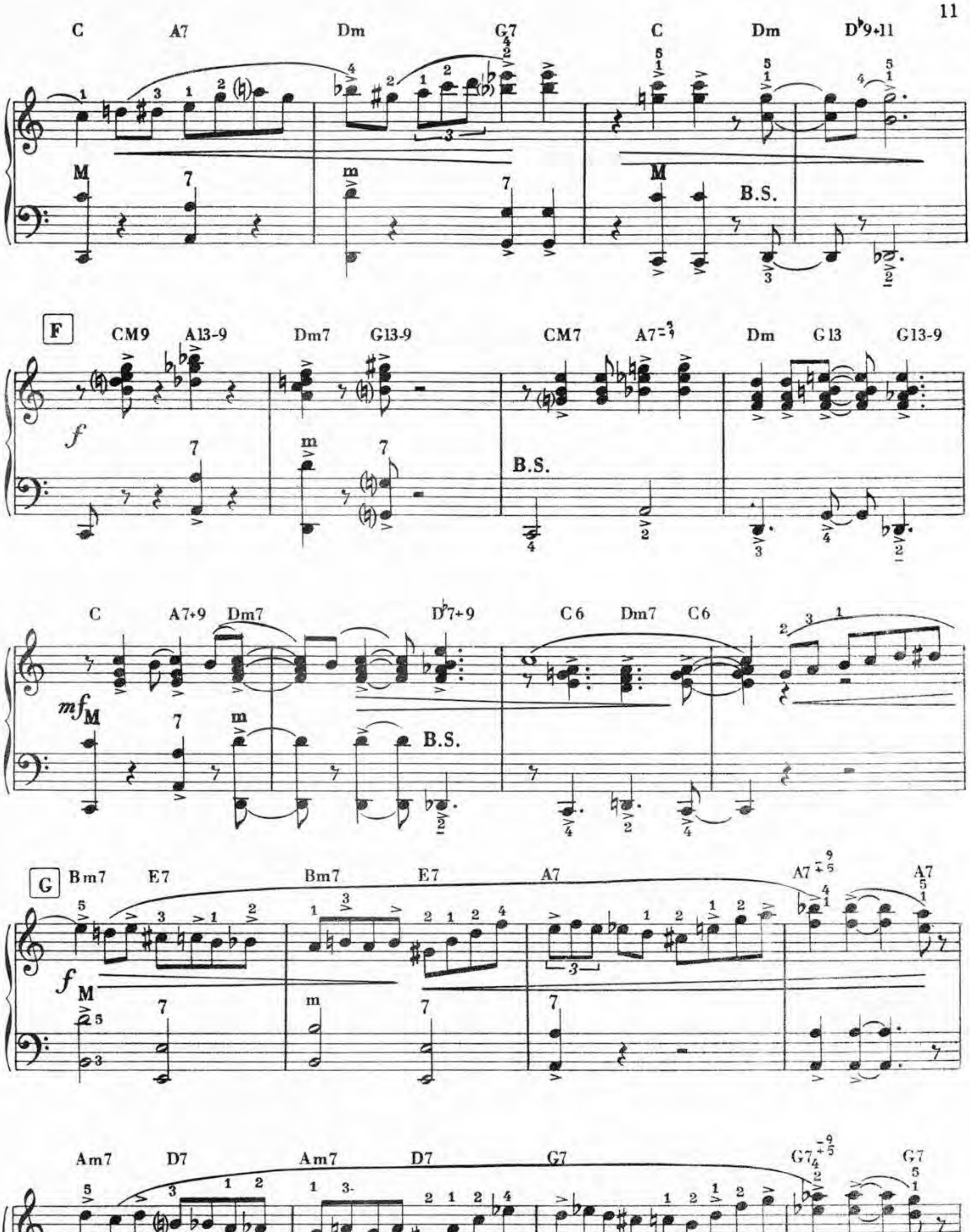
ANTHONY MECCA

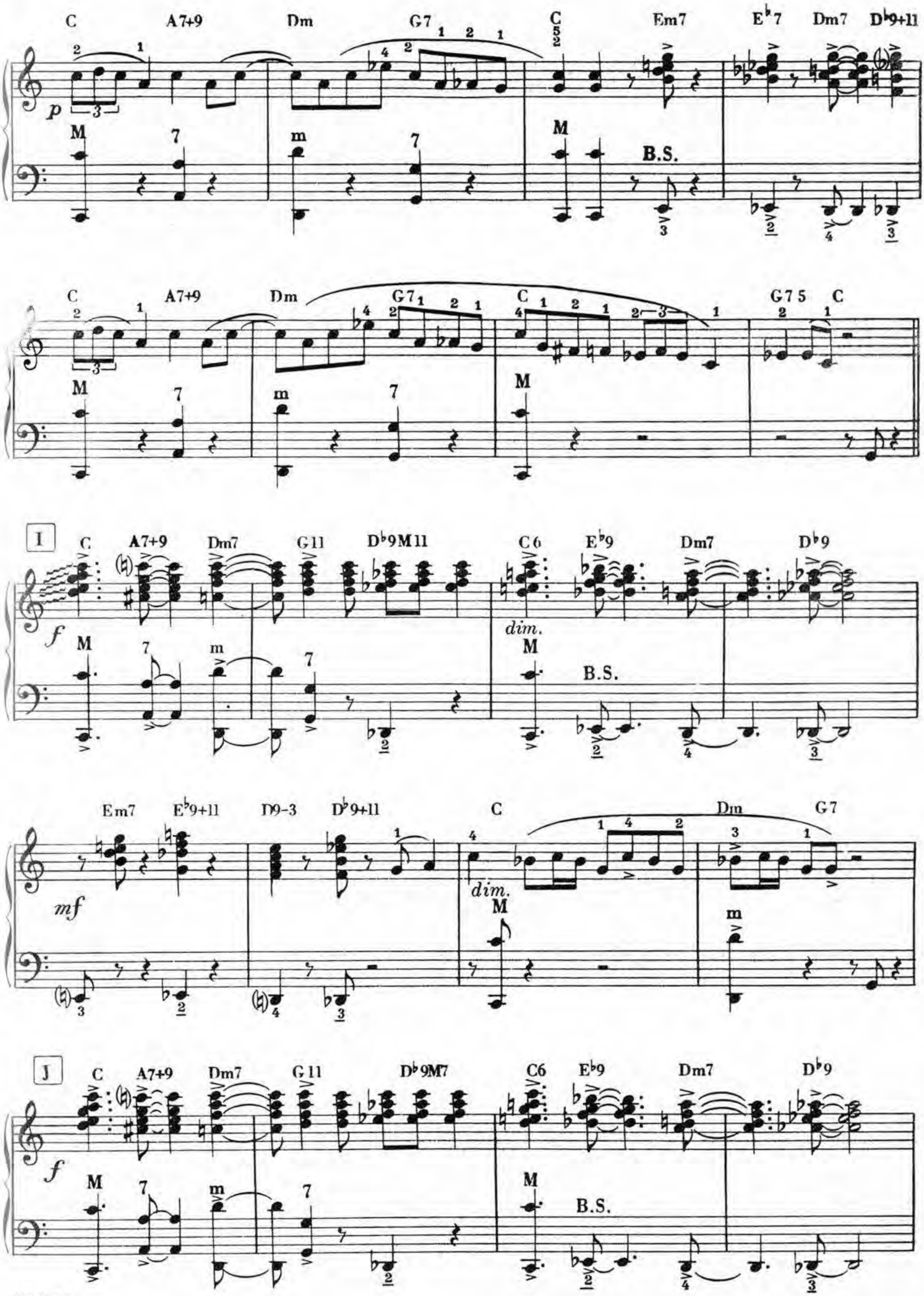

Brightly
*C
A7-9
Dm7
G13-9
Em7
E♭7
Dm7
D♭9+11
Bassoon
Master
M
m
7
B.S.
A
C
A7+9
Dm
G7
Em7
E♭7
Dm7
D♭9+11
G7+9+5
B
G7+5
p
f

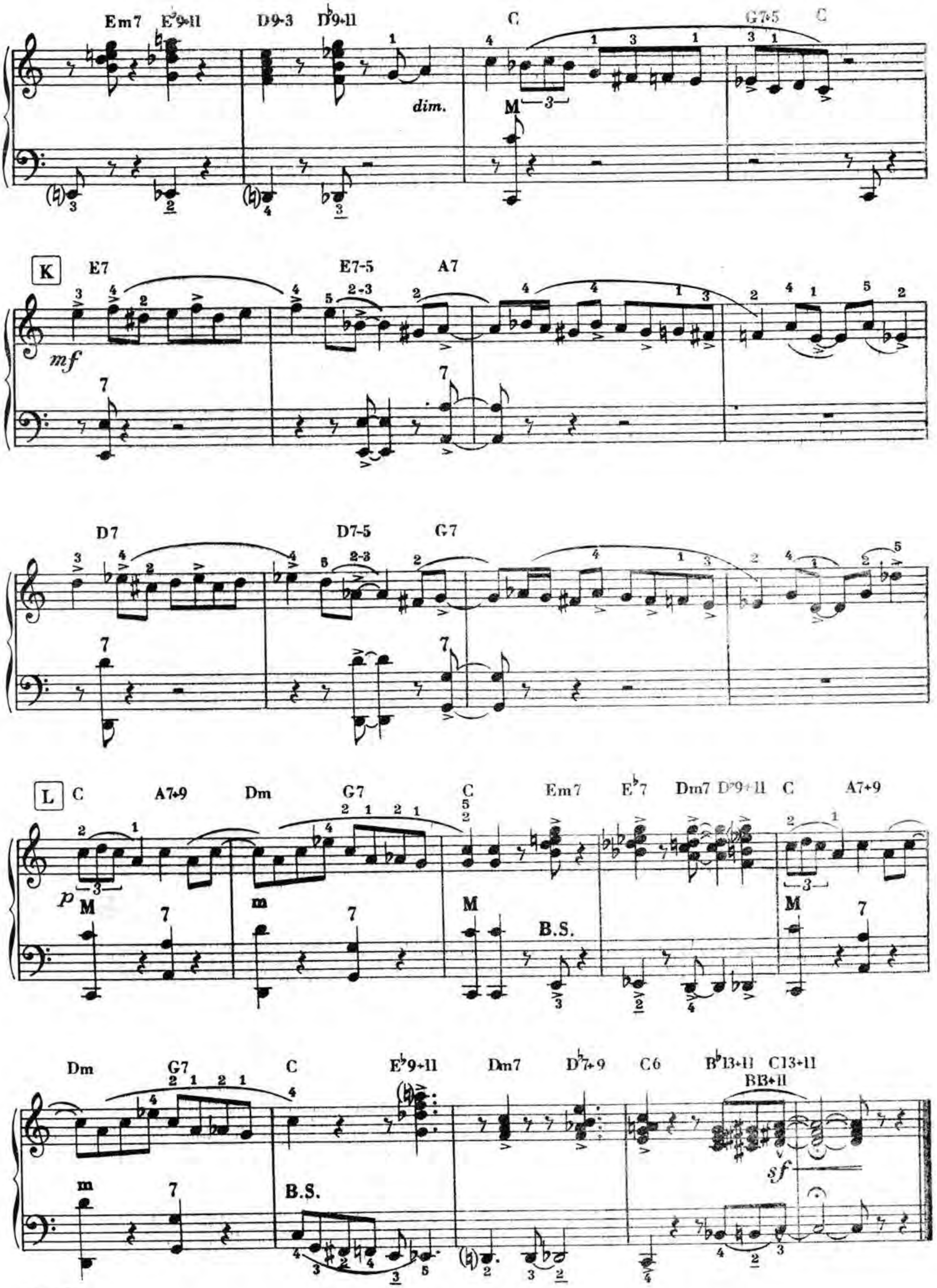
---

* Chord symbols


C
E13
A13
A9+11
A9
f
D13
G13
G9+11
G9
D
C
A7+9
Dm
G7
C
Em7
E♭7
Dm7
D♭9+11
p
M
m
7
B.S.
C
A7+9
Dm
G7
C
p
M
m
7
E
C
A7
Dm
G7
C
E♭7
Dm
G7
f
M
m
7


C
A7
Dm
G7
C
Dm
D♭9+11
M
7
m
7
M
B.S.
F
CM9
A13-9
Dm7
G13-9
CM7
A7-9/+5
Dm
G13
G13-9
f
7
m
7
B.S.
C
A7+9
Dm7
D♭7+9
C6
Dm7
C6
mf
M
7
m
B.S.
G
Bm7
E7
Bm7
E7
A7
A7+5/-9
A7
f
M
7
m
7
7
Am7
D7
Am7
D7
G7
G7+5/-9
G7
f
M
7
m
7
7

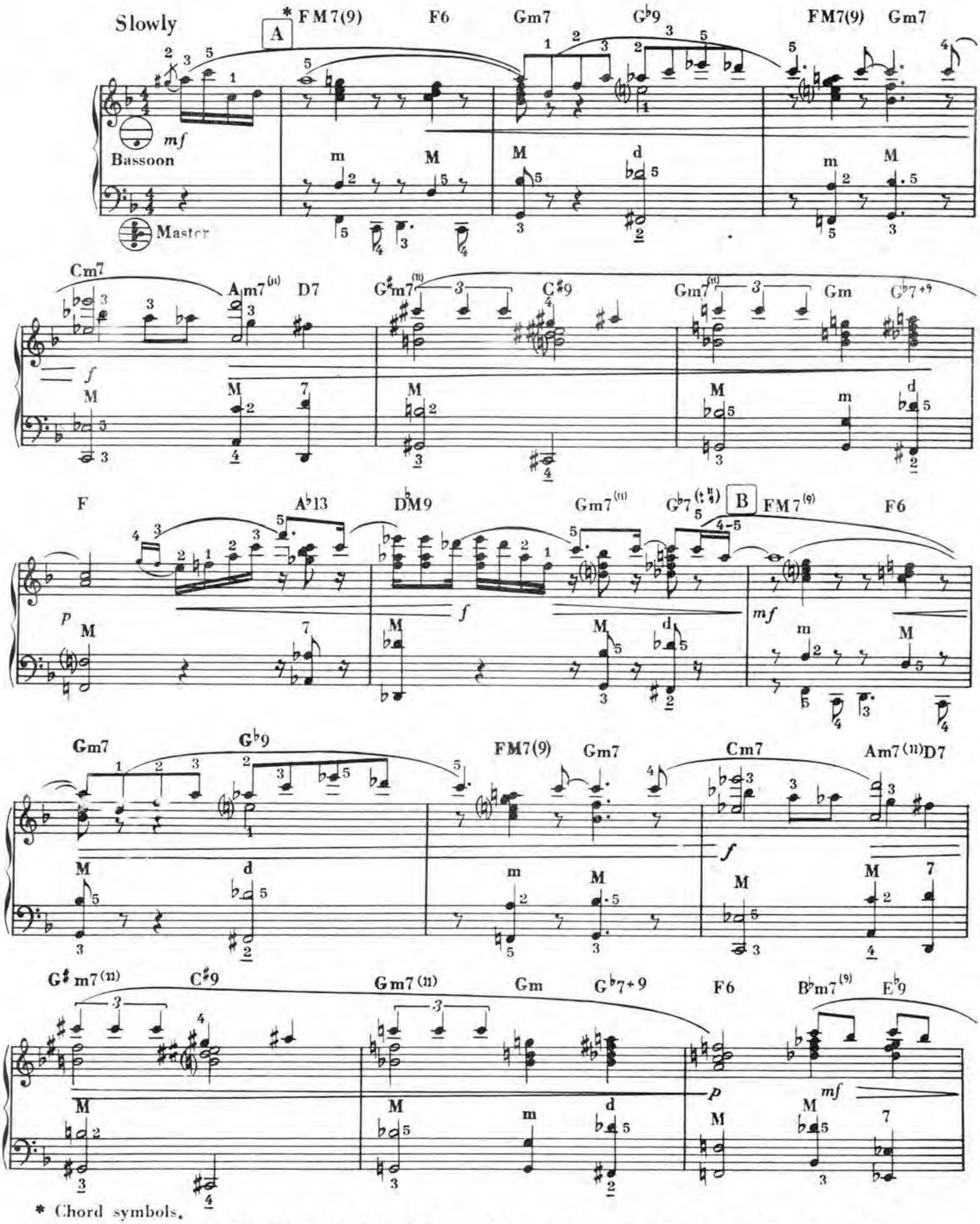

C
A7+9
Dm
G7
C
Em7
E♭7
Dm7
D♭9+11
p
M
7
m
7
M
B.S.
C
A7+9
Dm
G7
C
G7 5
C
M
7
m
7
M
I
C
A7+9
Dm7
G11
D♭9M11
C6
E♭9
Dm7
D♭9
f
dim.
M
7
m
7
M
B.S.
Em7
E♭9+11
D9-3
D♭9+11
C
Dm
G7
mf
dim.
M
m
J
C
A7+9
Dm7
G11
D♭9M7
C6
E♭9
Dm7
D♭9
f
M
7
m
7
M
B.S.


Em7
E♭9+11
D9-3
D♭9+11
dim.
C
M
G7+5
C
K
E7
mf
E7-5
A7
D7
D7-5
G7
L
C
A7+9
Dm
G7
p
M
m
C
Em7
E♭7
Dm7
D♭9+11
C
A7+9
B.S.
Dm
G7
C
E♭9+11
Dm7
D♭7+9
C6
B♭13+11
C13+11
B13+11
sf

HONEY, DO

ACCORDION
(A.A.A. Notation)

ANTHONY MECCA


Slowly
A
B
FM7(9)
F6
Gm7
G♭9
Cm7
Am7(11)
D7
G♯m7(11)
C♯9
Gm7(11)
Gm
G♭7+9
F
A♭13
D♭M9
Gm7(11)
G♭7(♭5♯9)
F6
B♭m7(9)
E♭9
mf
f
p
Bassoon
Master
M
m
d
7

* Chord symbols.

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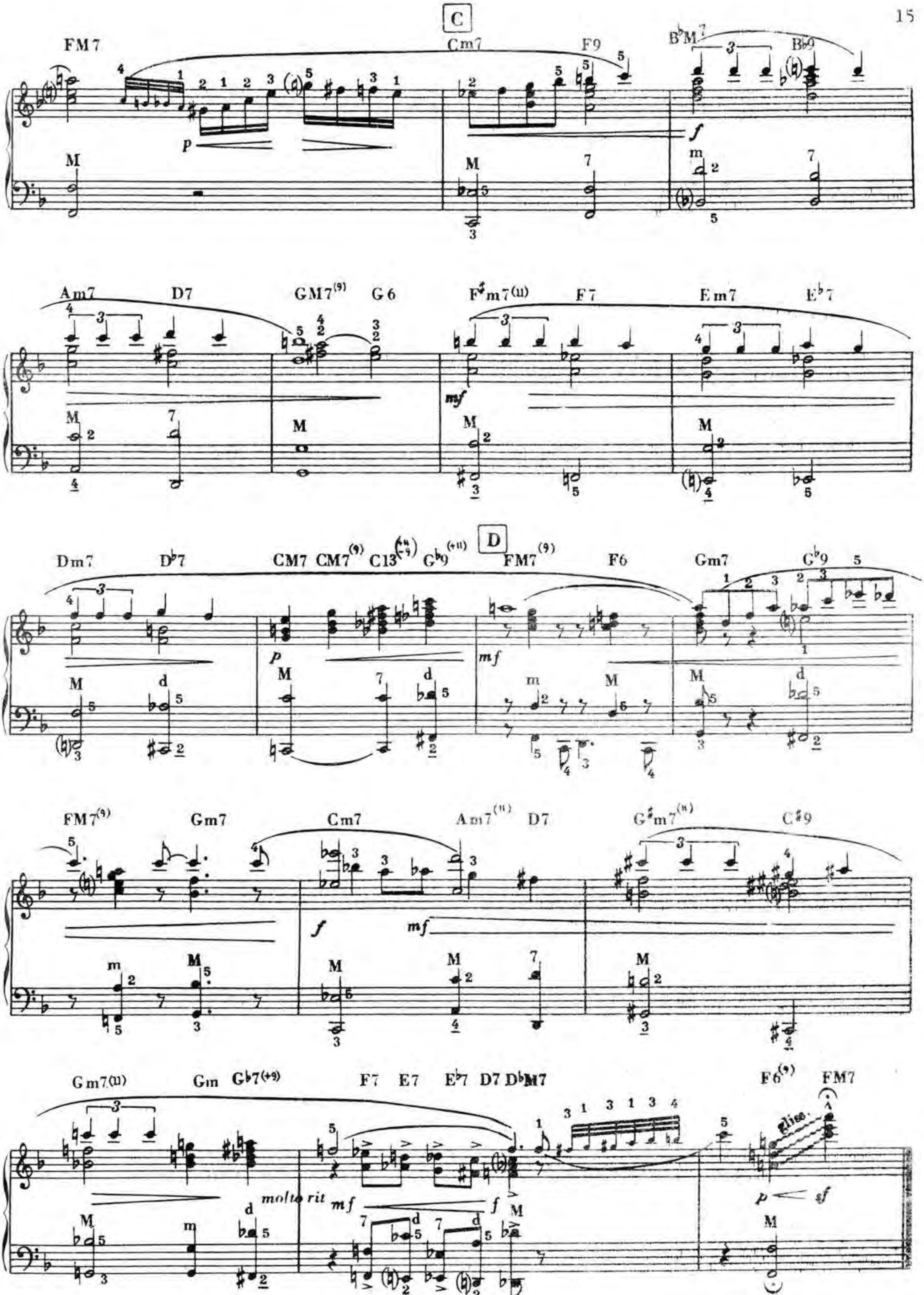
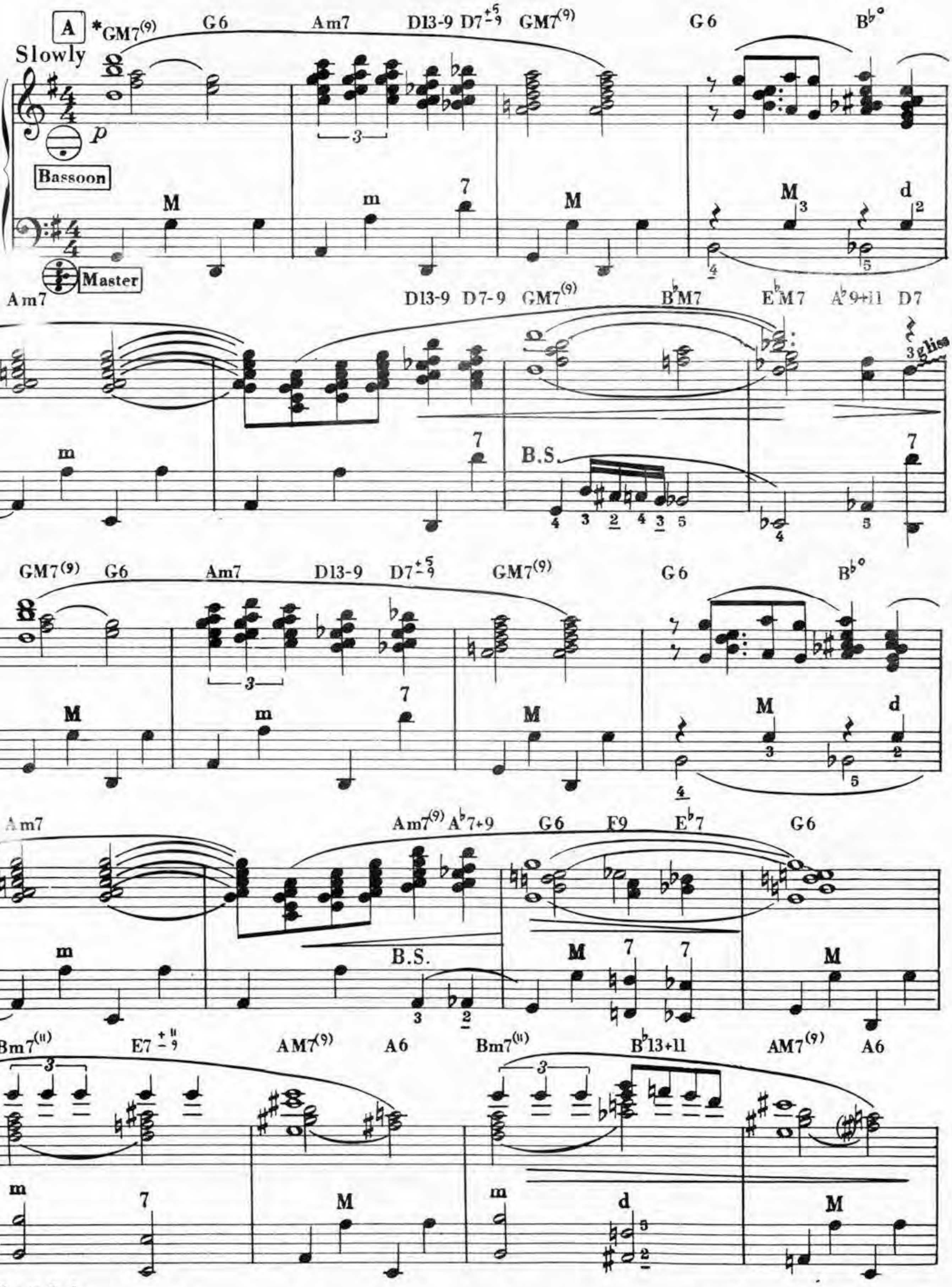

C
FM7
Cm7
F9
B♭M7
B♭9
p
f
Am7
D7
GM7(9)
G6
F♯m7(11)
F7
Em7
E♭7
mf
Dm7
D♭7
CM7
CM7(9)
C13(+4 -9)
G♭9(+11)
D
FM7(9)
F6
Gm7
G♭9
p
mf
FM7(9)
Gm7
Cm7
Am7(11)
D7
G♯m7(11)
C♯9
f
mf
Gm7(11)
Gm
G♭7(+9)
F7
E7
E♭7
D7
D♭M7
F6(9)
FM7
molto rit
mf
f
gliss.
p
sf
M
m
d
7

SOFT AND SMOOTH

ACCORDION
(A.A.A. Notation)

ANTHONY MECCA


A
*GM7(9)
G6
Am7
D13-9
D7+5-9
GM7(9)
G6
B♭°
Slowly
p
Bassoon
Master
M
m
7
M
M
d
Am7
D13-9
D7-9
GM7(9)
B♭M7
E♭M7
A♭9+11
D7
3 gliss
m
7
B.S.
7
B
GM7(9)
G6
Am7
D13-9
D7+5-9
GM7(9)
G6
B♭°
M
m
7
M
M
d
Am7
Am7(9)
A♭7+9
G6
F9
E♭7
G6
m
B.S.
M
7
7
M
C
Bm7(11)
E7+11-9
AM7(9)
A6
Bm7(11)
B♭13+11
AM7(9)
A6
f
m
7
M
m
d
M

* Chord symbols.

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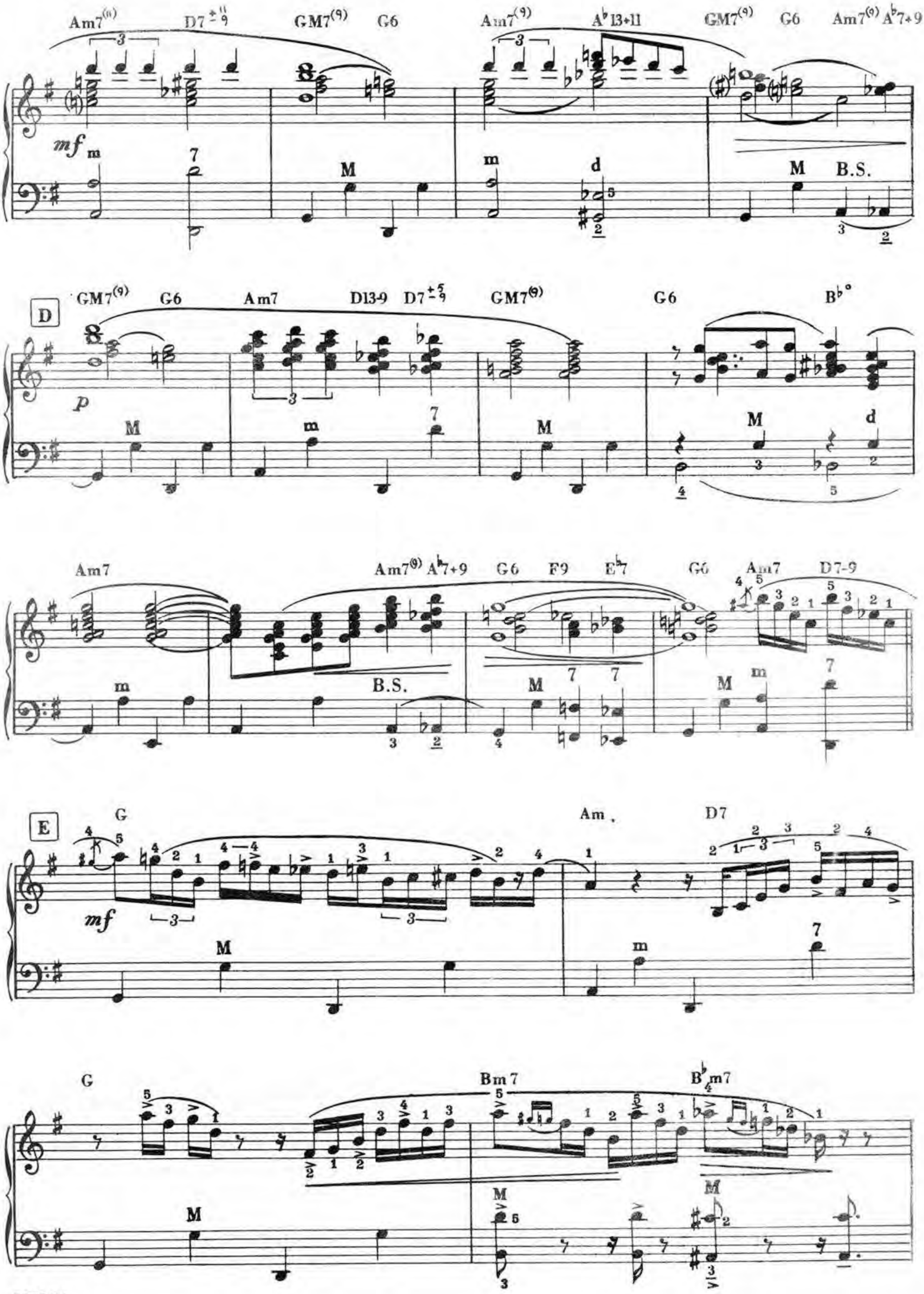
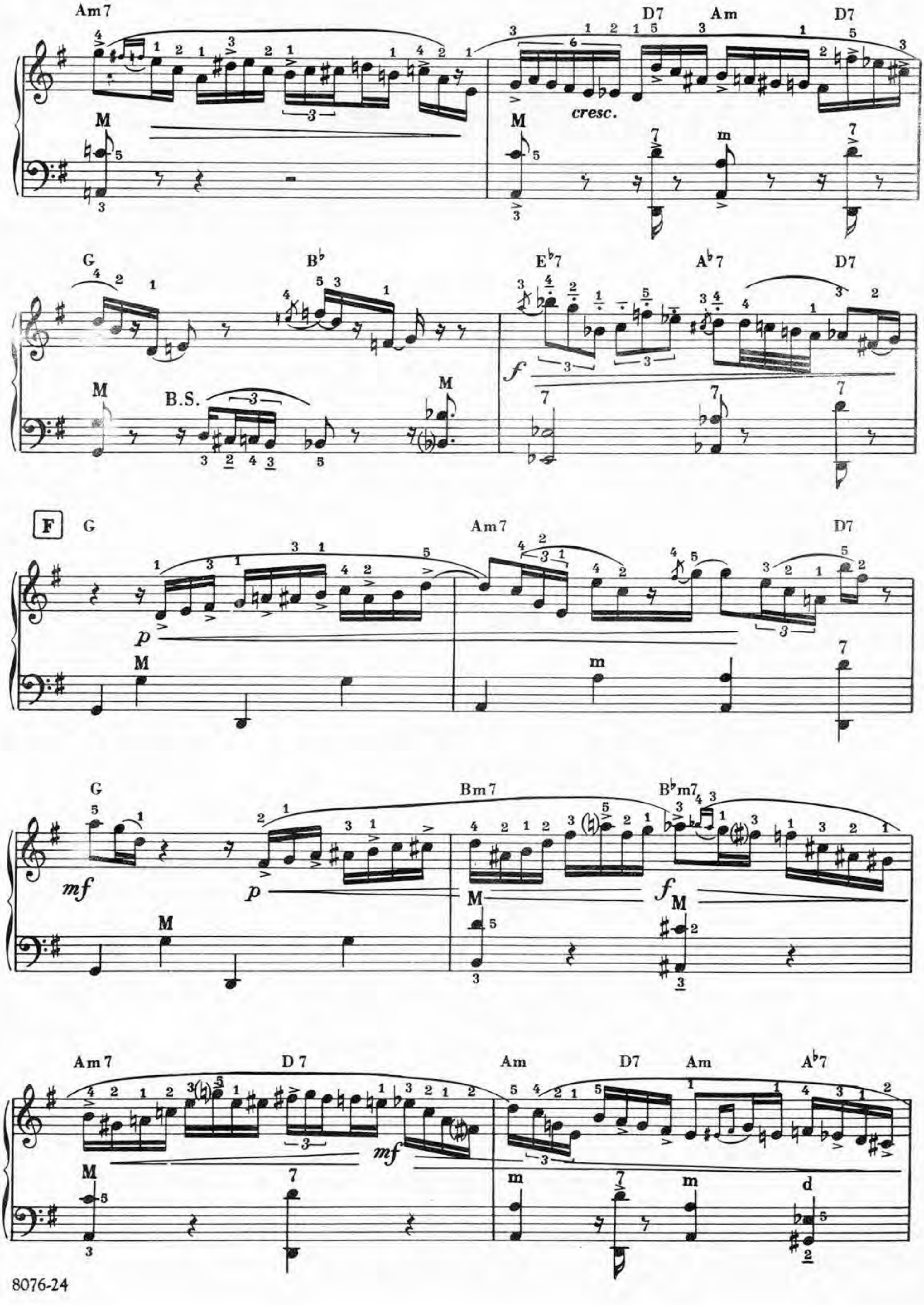
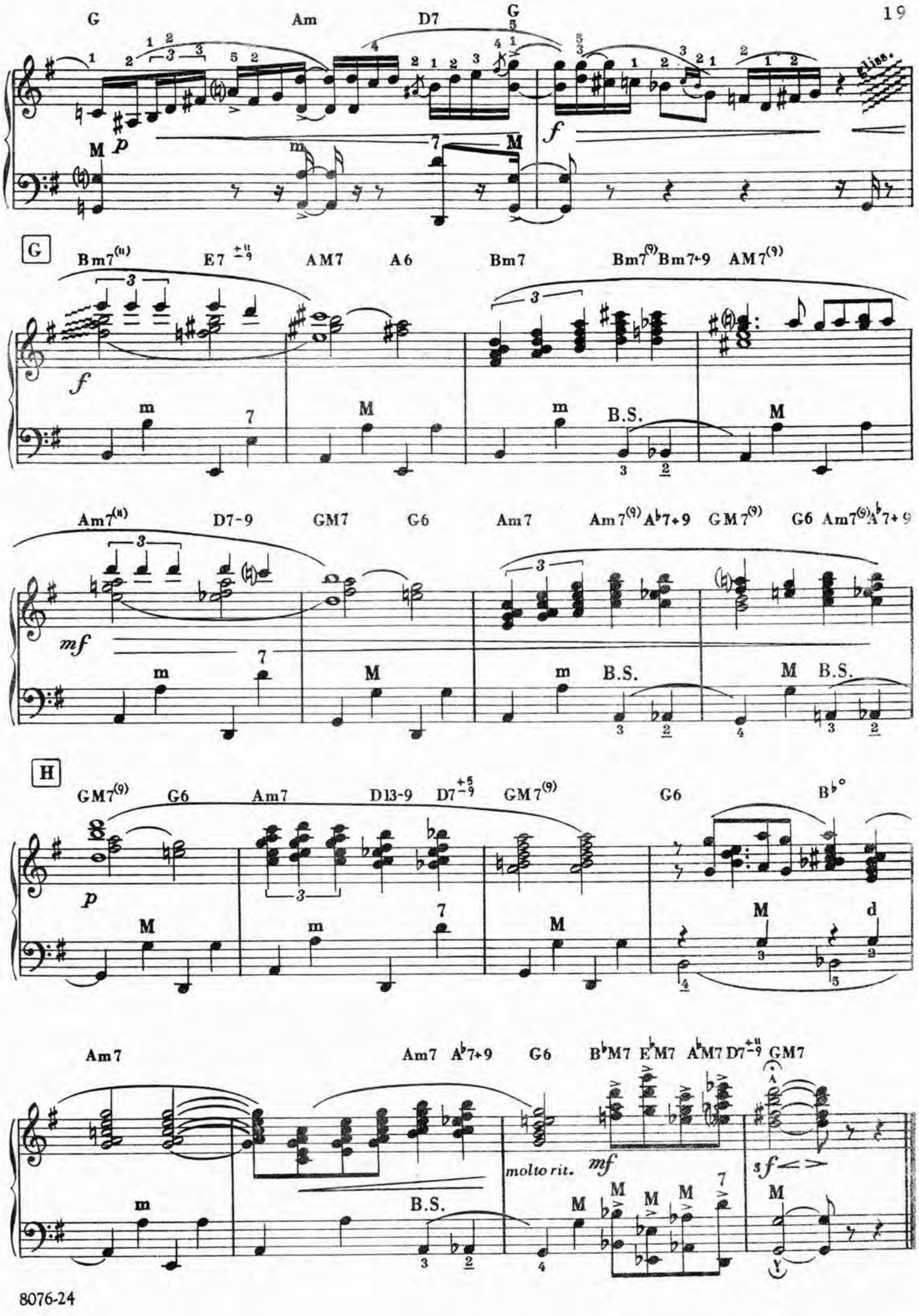

Am7(11)
D7 +11 9
GM7(9)
G6
Am7(9)
A♭13+11
GM7(9)
G6
Am7(9)
A♭7+9
mf
m
7
M
m
d
M
B.S.
D
GM7(9)
G6
Am7
D13-9
D7 +5 -9
GM7(9)
G6
B♭°
p
M
m
7
M
M
d
Am7
Am7(9)
A♭7+9
G6
F9
E♭7
G6
Am7
D7-9
m
B.S.
M
7
7
M
m
7
E
G
Am
D7
mf
M
m
7
G
Bm7
B♭m7
M
M
M

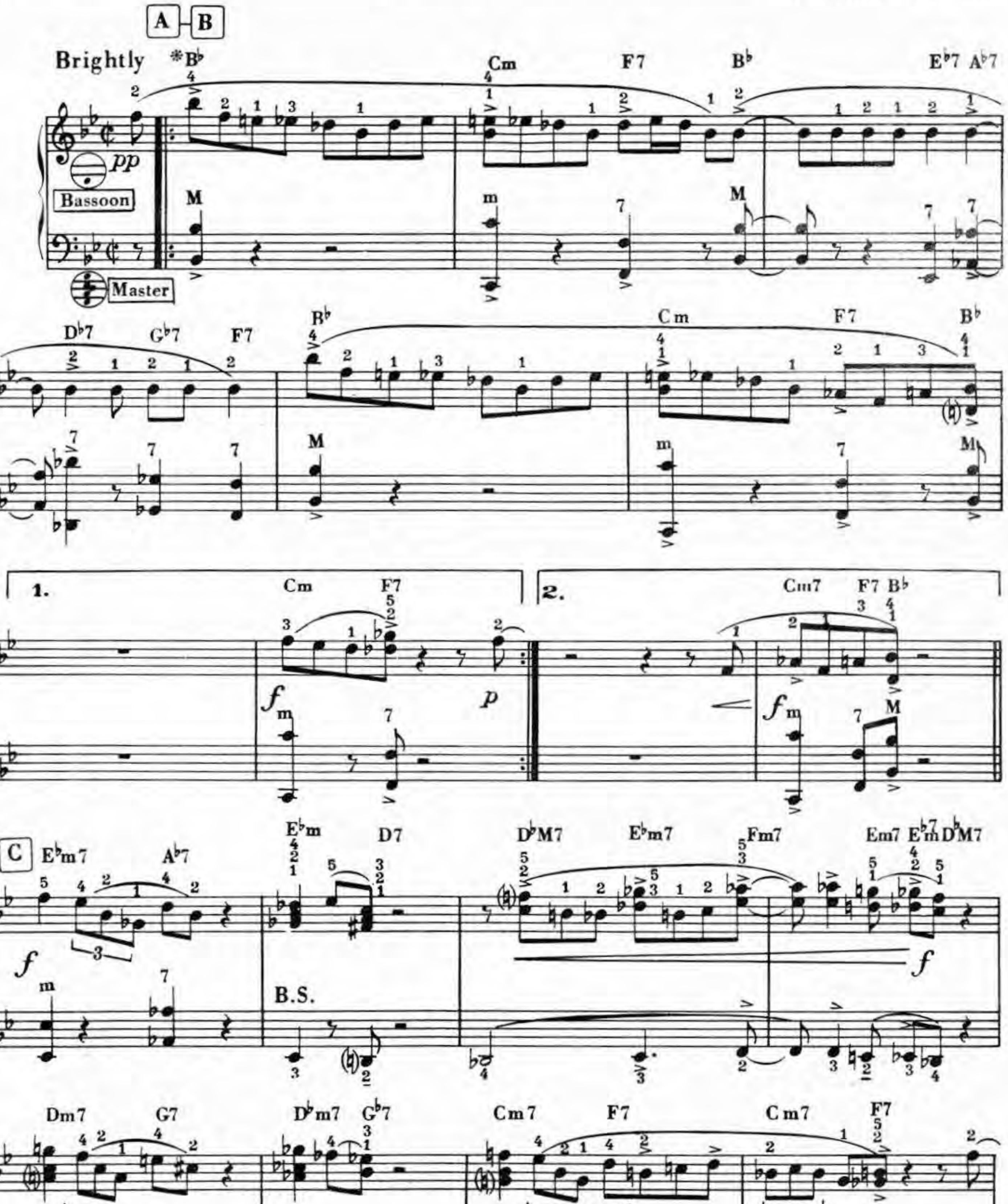

Am7
D7
Am
D7
cresc.
M
7
m
G
B♭
B.S.
E♭7
A♭7
D7
f
F
G
Am7
D7
p
G
Bm7
B♭m7
mf
p
f
Am7
D7
mf
Am
D7
Am
A♭7
d


G Am D7 G
p
f
gliss.
M m 7 M
G
Bm7(11) E7 +11 -9 AM7 A6 Bm7 Bm7(9) Bm7+9 AM7(9)
f
m 7 M m B.S. M
Am7(11) D7-9 GM7 G6 Am7 Am7(9) A♭7+9 GM7(9) G6 Am7(9) A♭7+9
mf
m 7 M m B.S. M B.S.
H
GM7(9) G6 Am7 D13-9 D7 +5 -9 GM7(9) G6 B♭°
p
M m 7 M M d
Am7 Am7 A♭7+9 G6 B♭M7 E♭M7 A♭M7 D7 +11 -9 GM7
molto rit. mf
sf
m B.S. M M M M 7 M

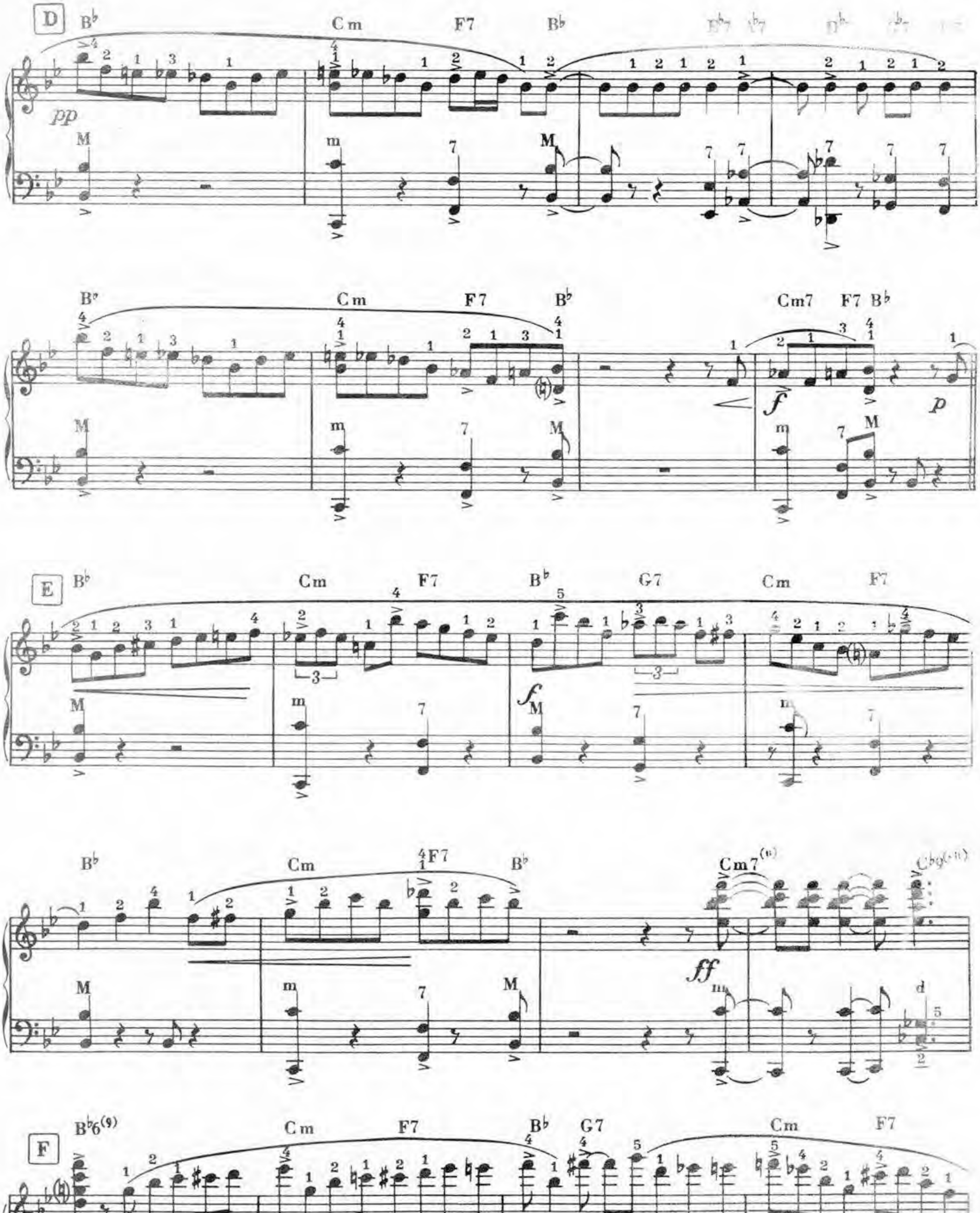
JUMPIN' JOE

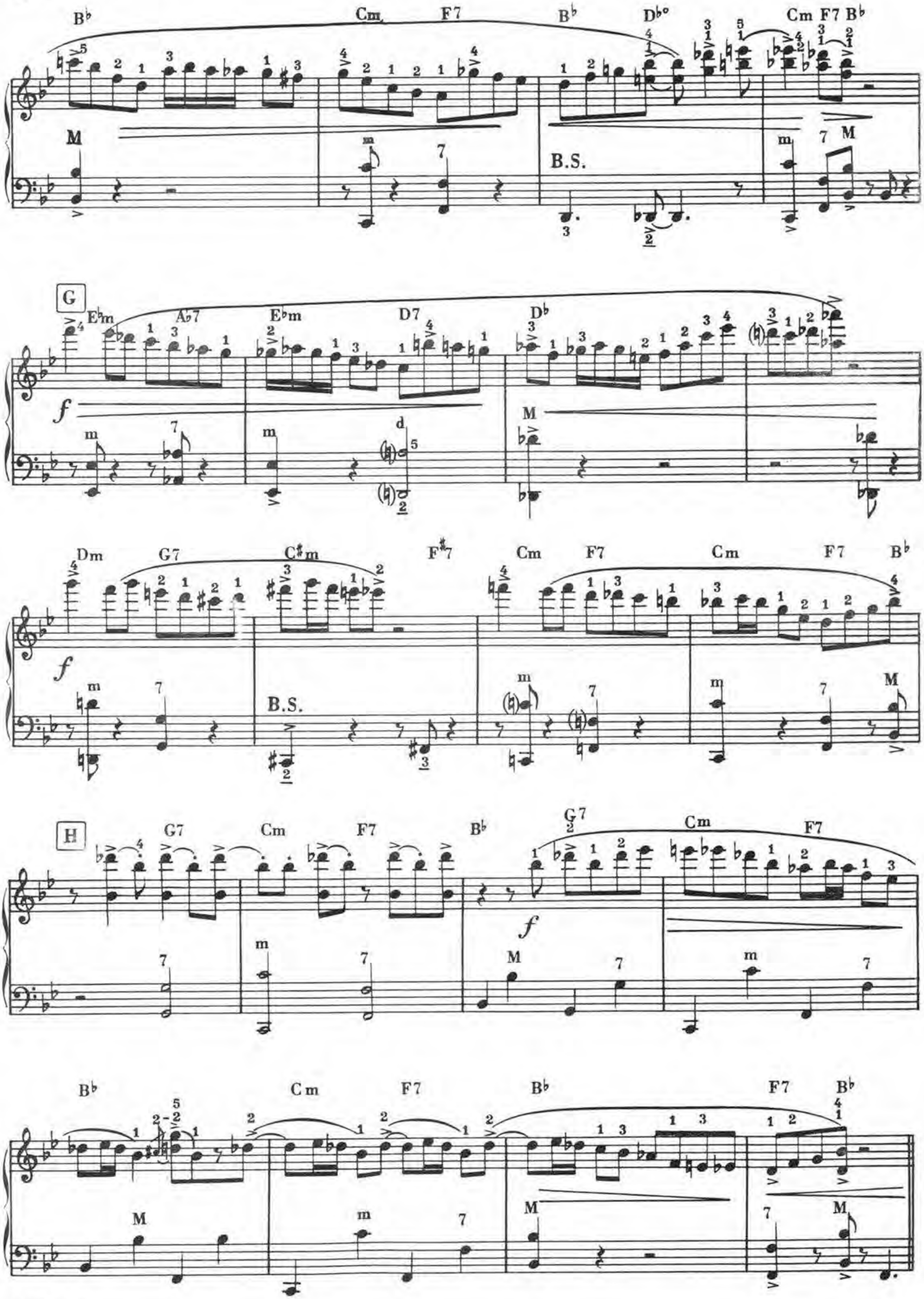
ACCORDION
(A.A.A. NOTATION)

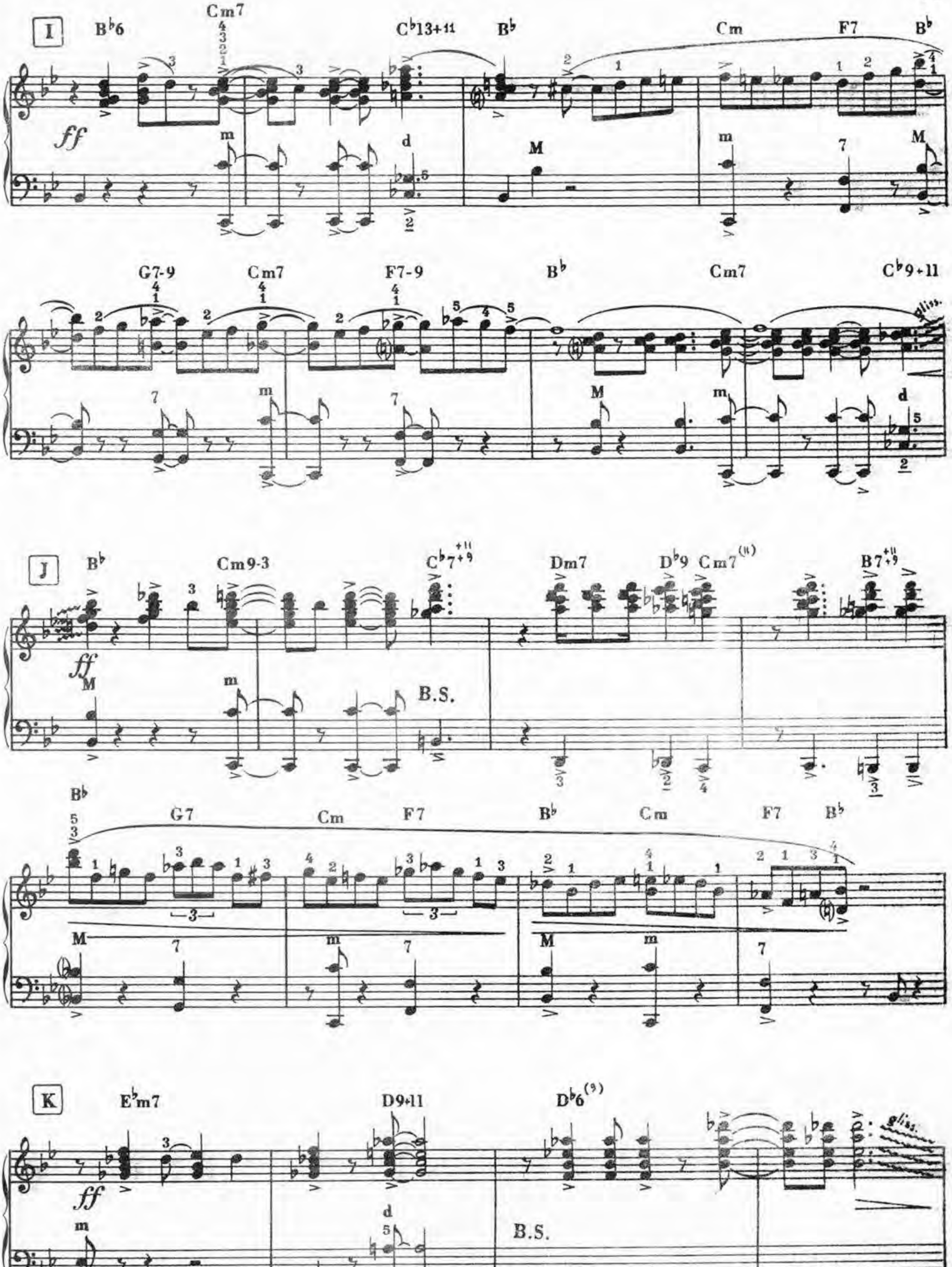
ANTHONY MECCA

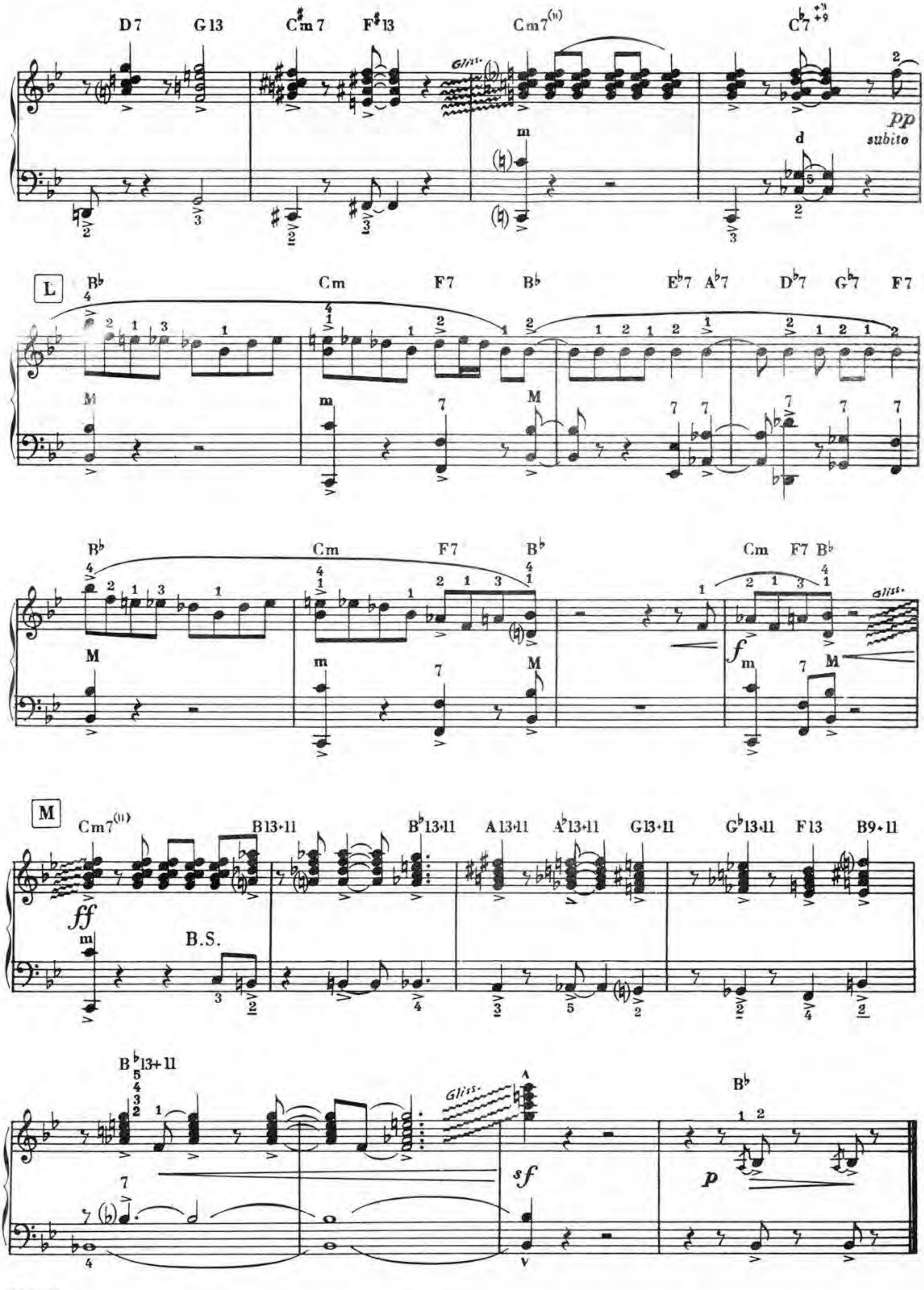

A
B
Brightly
*B♭
Cm
F7
B♭
E♭7 A♭7
pp
Bassoon
Master
M
m
7
D♭7
G♭7
F7
B♭
Cm
F7
B♭
1.
Cm
F7
f
p
2.
Cm7
F7 B♭
f
C
E♭m7
A♭7
E♭m
D7
D♭M7
E♭m7
Fm7
Em7 E♭m7 D♭M7
f
B.S.
Dm7
G7
D♭m7
G♭7
Cm7
F7
Cm7
F7
dim.
mf

* Chord symbols.


D
B♭
Cm
F7
B♭
pp
M
m
7
B♭
Cm
F7
B♭
Cm7
F7
B♭
f
p
E
B♭
Cm
F7
B♭
G7
Cm
F7
f
3
B♭
Cm
F7
B♭
Cm7
ff
d
F
B♭6(9)
Cm
F7
B♭
G7
Cm
F7
f


B♭
Cm
F7
B♭
D♭°
Cm F7 B♭
M
m
7
B.S.
G
E♭m
A♭7
E♭m
D7
D♭
f
d
Dm
G7
C♯m
F♯7
Cm
F7
Cm
F7
B♭
H
G7
Cm
F7
B♭
G7
Cm
F7
B♭
Cm
F7
B♭
F7
B♭


I
B♭6
Cm7
C♭13+11
B♭
Cm
F7
B♭
ff
m
d
M
m
7
M
G7-9
Cm7
F7-9
B♭
Cm7
C♭9+11
gliss.
7
m
7
M
m
d
J
B♭
Cm9-3
C♭7+11/+9
Dm7
D♭9
Cm7(11)
B7+11/+9
ff
M
m
B.S.
B♭
G7
Cm
F7
B♭
Cm
F7
B♭
M
7
m
7
M
m
7
K
E♭m7
D9+11
D♭6(9)
gliss.
ff
m
d
B.S.


D7
G13
C♯m7
F♯13
Cm7(11)
C7♭+11+9
Gliss.
m
d
pp
subito
L
B♭
Cm
F7
E♭7
A♭7
D♭7
G♭7
M
m
7
f
Gliss.
M
Cm7(11)
B13+11
B♭13+11
A13+11
A♭13+11
G13+11
G♭13+11
F13
B9+11
ff
B.S.
B♭13+11
Gliss.
sf
p

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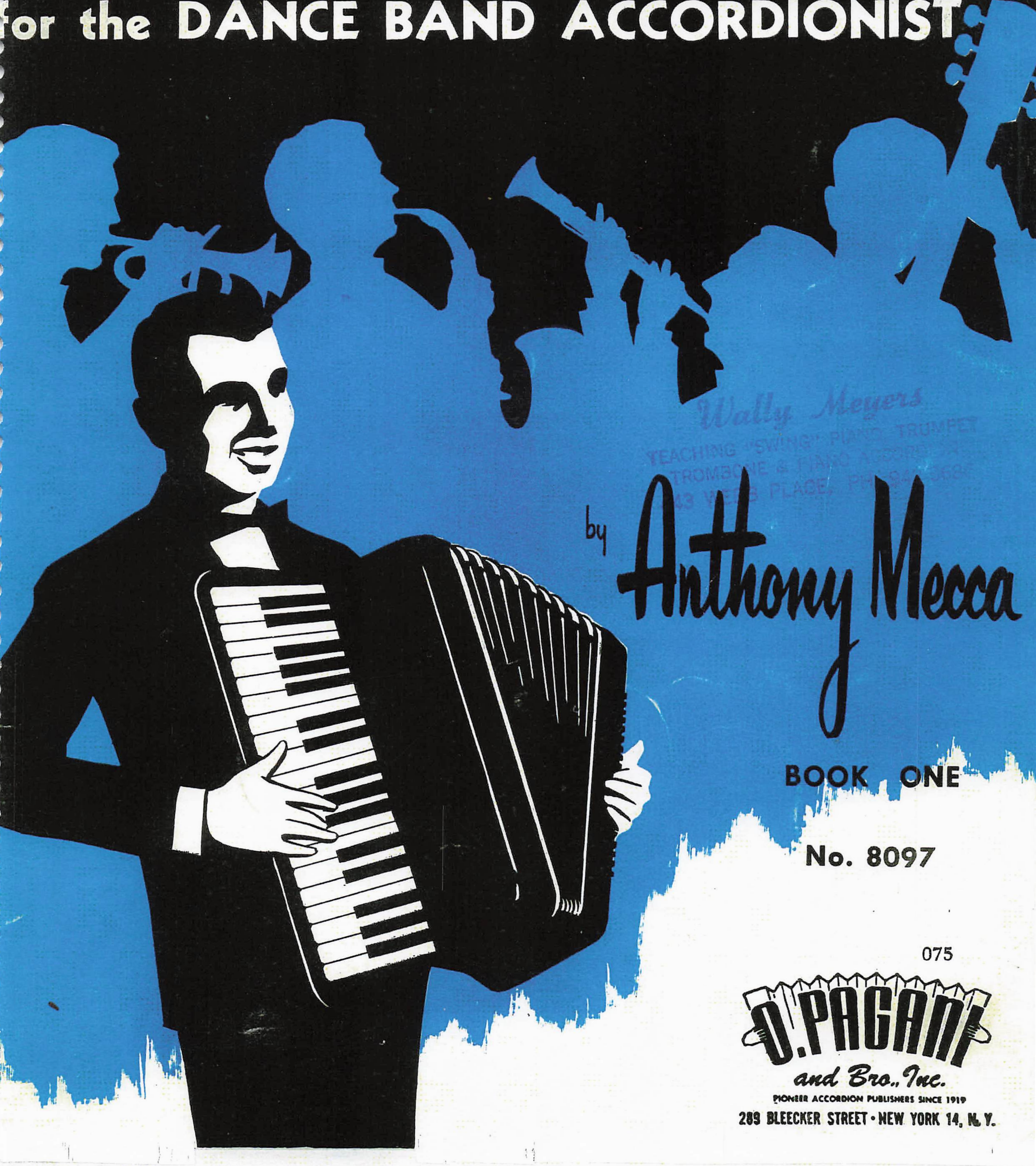
JAZZ IDEAS

for the DANCE BAND ACCORDIONIST



by **Anthony Mecca**

BOOK ONE

No. 8097

Wally Meyers
TEACHING "SWING" PIANO, TRUMPET
TROMBONE & PIANO ACCORDION
443 WEBB PLACE, PH. 942-5686

075

O. PAGANI
and Bro., Inc.
PIONEER ACCORDION PUBLISHERS SINCE 1919
289 BLEECKER STREET · NEW YORK 14, N. Y.

JAZZ IDEAS

FOR THE DANCE BAND ACCORDIONIST

By ANTHONY MECCA

BOOK ONE

No. 8097

O. PAGANI & BRO., INC.
289 BLEECKER STREET
NEW YORK 14, N. Y.

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No. 8097

PUBLISHED BY
O. PAGANI & BRO., Inc.
289 BLEECKER ST., NEW YORK, N. Y.

FOREWORD

Many accordionists desiring to become proficient in the modern idiom have been faced with difficulties because of the shortage of available studies necessary to develop this technique. Long realizing this, Anthony Mecca, outstanding jazz artist and instructor has designed his "Jazz Ideas For The Dance Band Accordionist" to meet this very problem.

The accordionist about to enter the professional field, will find that the task of supplying introductions, turn-arounds, modulations and endings usually falls upon a keyboard instrument which is the most flexible in presenting melody, harmony and rhythm at one and the same time, in this instance the accordion.

For this work he must be able and ready to improvise and develop chord progressions. In these two books the accordionist will find examples of a wide range of situations developed from only a few basic chord progressions, plus a direct demonstration of how to develop them.

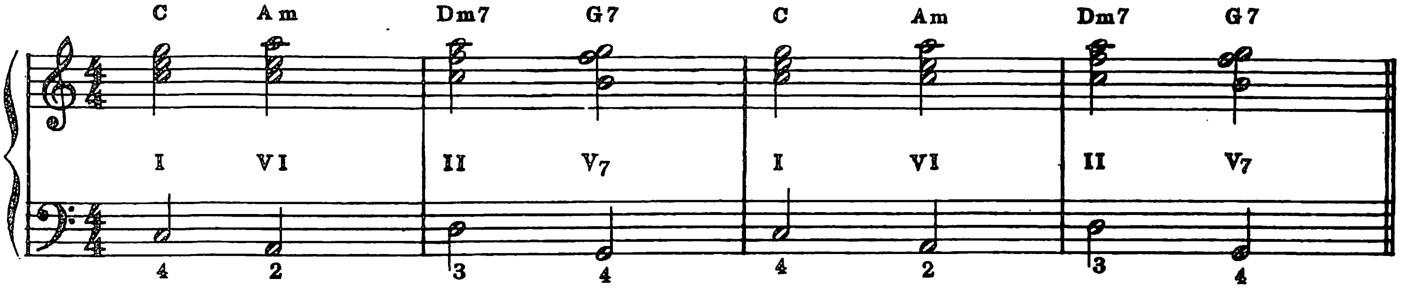
After completion of Book One and Two of "Jazz Ideas For The Dance Band Accordionist", for more advanced studies we suggest "Progressive Ideas In Pop Playing" also by Anthony Mecca.

THE PUBLISHERS

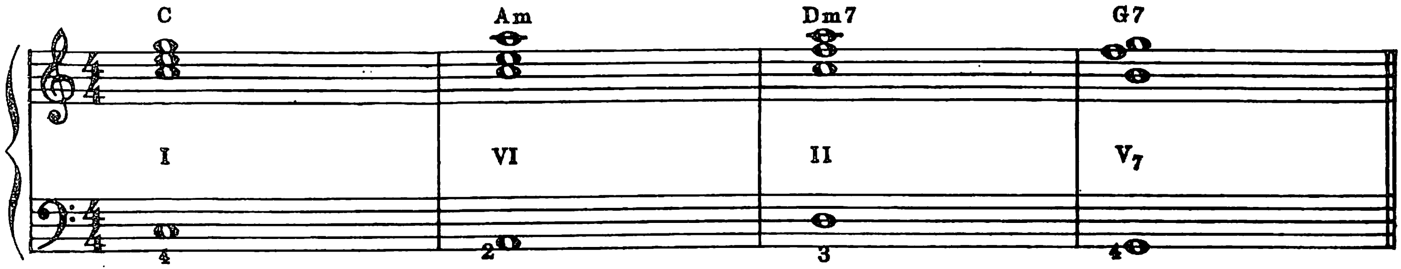
INTRODUCTIONS

An introduction is generally used to set the key, tempo and style for the piece to follow. One of the simplest harmonic progressions serving such a purpose is a two-measure figure known as I - VI-II - V$_7$. For an introduction, these two measures may be repeated or extended to four measures, as follows:

Basic Progression (two measures repeated).


C
Am
Dm7
G7
C
Am
Dm7
G7
I
VI
II
V7
I
VI
II
V7
4
2
3
4
4
2
3
4

Basic Progression (extended)


C
Am
Dm7
G7
I
VI
II
V7
4
2
3
4

The introductions given on pages 2 and 8 inclusive, may be used as written. Students, who are not quite prepared rhythmically, may use the examples given in the "growth" section on page 9 to 15 inclusive.

INTRODUCTIONS

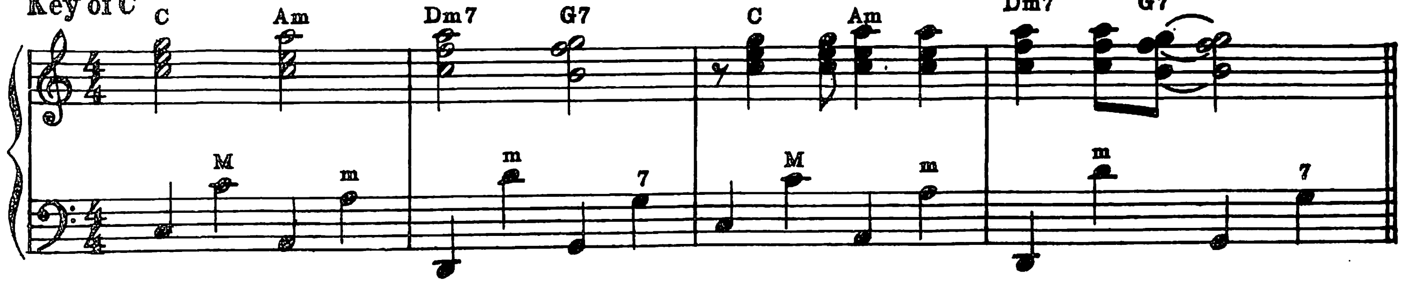
Basic I

(In commonly used keys)

Basic I

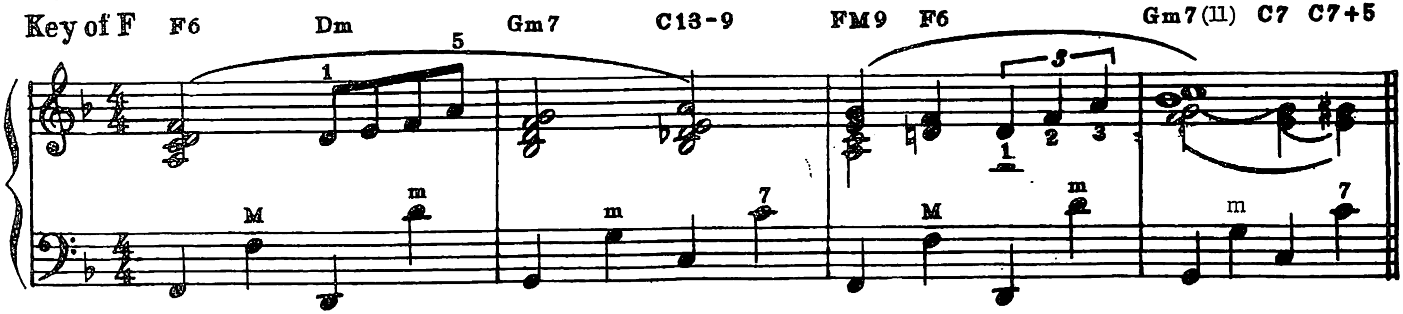
Key of C

Bounce


C
Am
Dm7
G7
C
Am
Dm7
G7
M
m
m
7
M
m
m
7

1. Slow

Key of F


F6
Dm
Gm7
C13-9
FM9
F6
Gm7(11)
C7
C7+5
1
5
3
1
2
3
M
m
m
7
M
m
m
7

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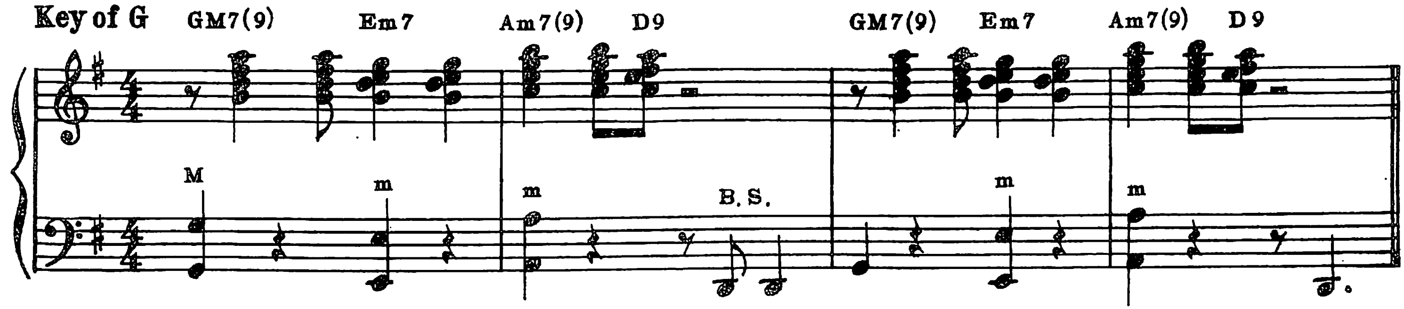
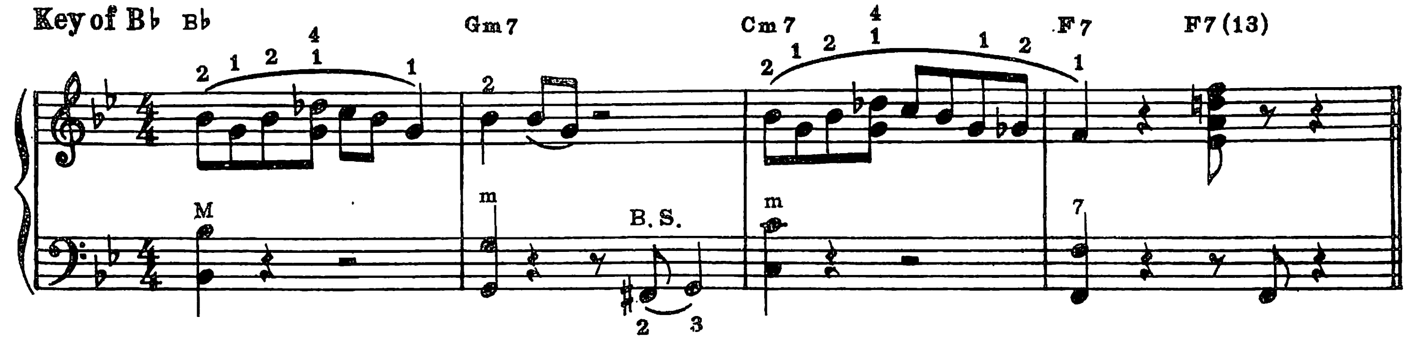
2.—Bounce (Two measures repeated).

Key of G


GM7(9)
Em7
Am7(9)
D9
GM7(9)
Em7
Am7(9)
D9
M
m
m
B.S.
m
m

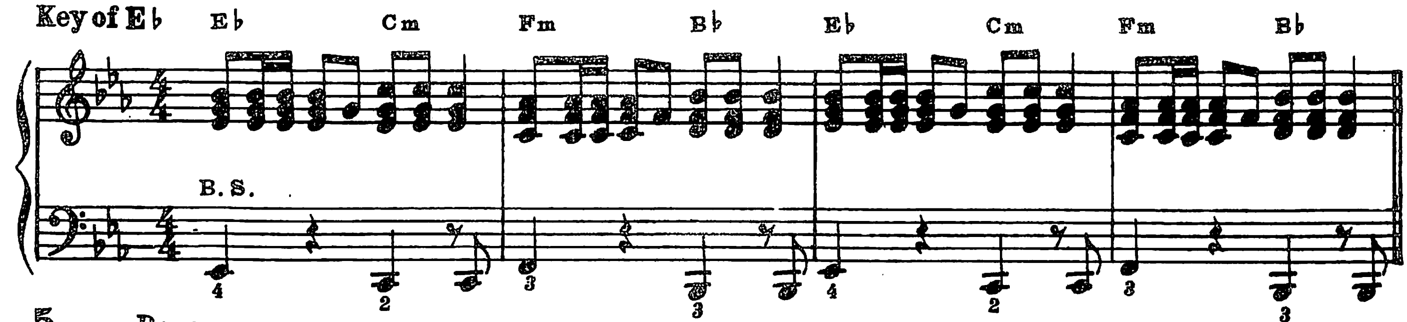
3.—Jump (single note)

Key of B♭


B♭
Gm7
Cm7
F7
F7(13)
2 1 2 1 4 1
2
2 1 2 4 1 1 2
1
M
m
B.S.
2 3
m
7

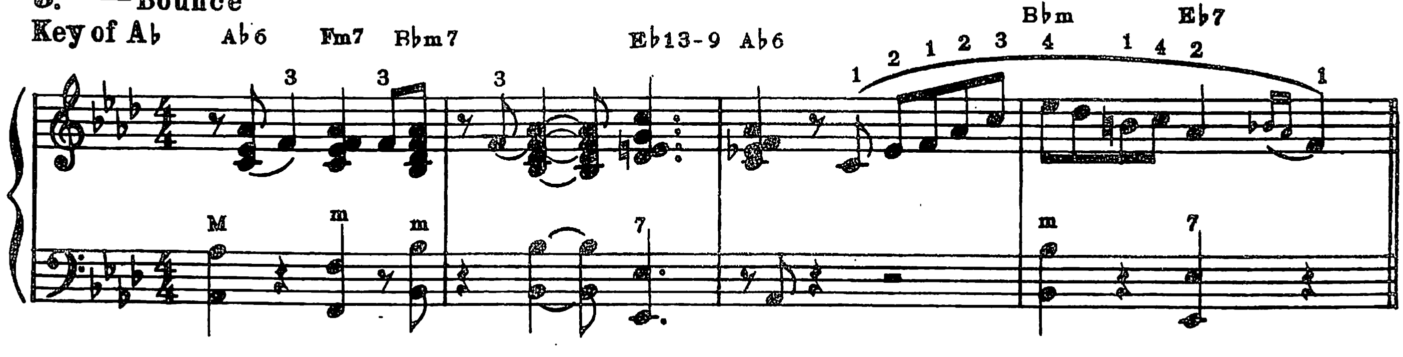
4.—Slow (rock'n' roll)

Key of E♭


E♭
Cm
Fm
B♭
E♭
Cm
Fm
B♭
B.S.
4 2 3 3 4 2 3 3

5.—Bounce

Key of A♭


A♭6
Fm7
B♭m7
E♭13-9
A♭6
B♭m
E♭7
3
3
3
1 2 1 2 3 4 1 4 2
1
M
m
m
7
m
7

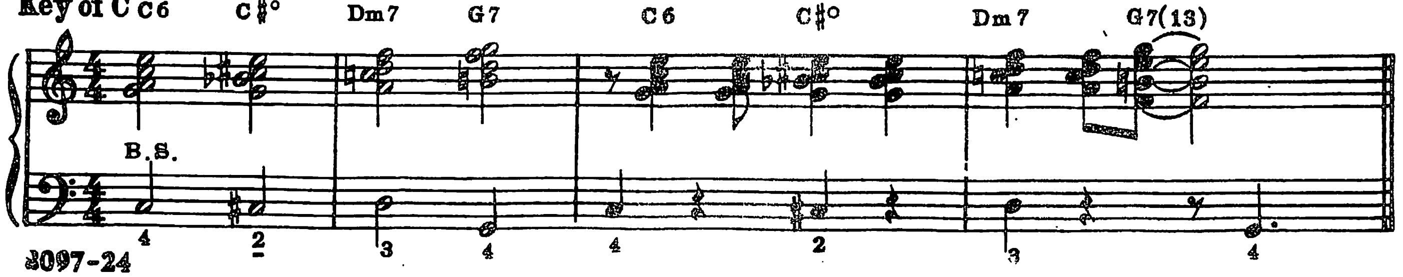
INTRODUCTIONS

Basic II

Basic II

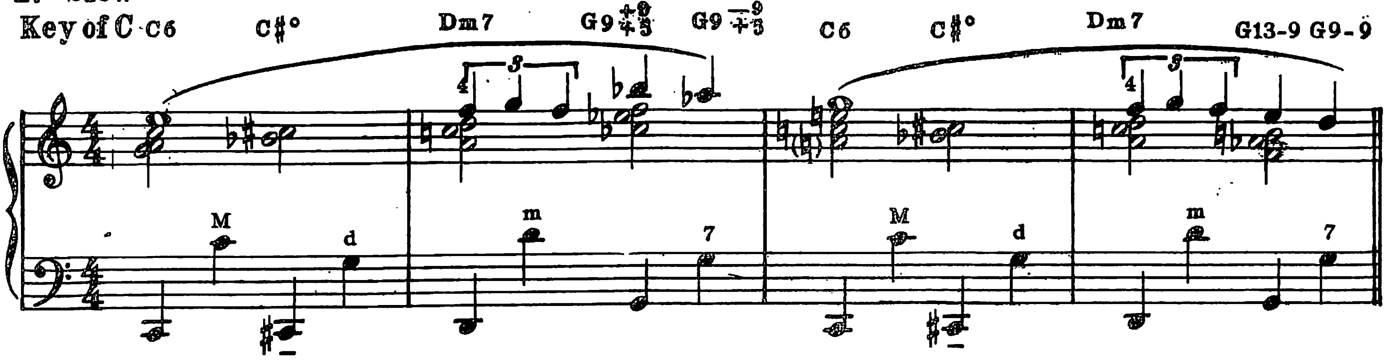
Key of C

Bounce


C6
C♯°
Dm7
G7
C6
C♯°
Dm7
G7(13)
B.S.
4 2 3 4 4 2 3 4

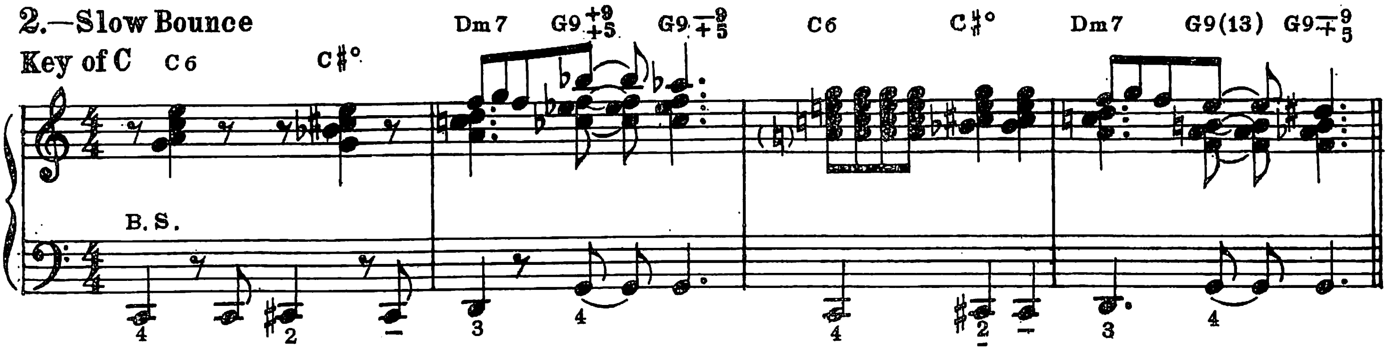
1.—Slow

Key of C


C6
C♯°
Dm7
G9 +9 +5
G9 +9 +5
C6
C♯°
Dm7
G13-9 G9-9
M
d
m
7
M
d
m
7

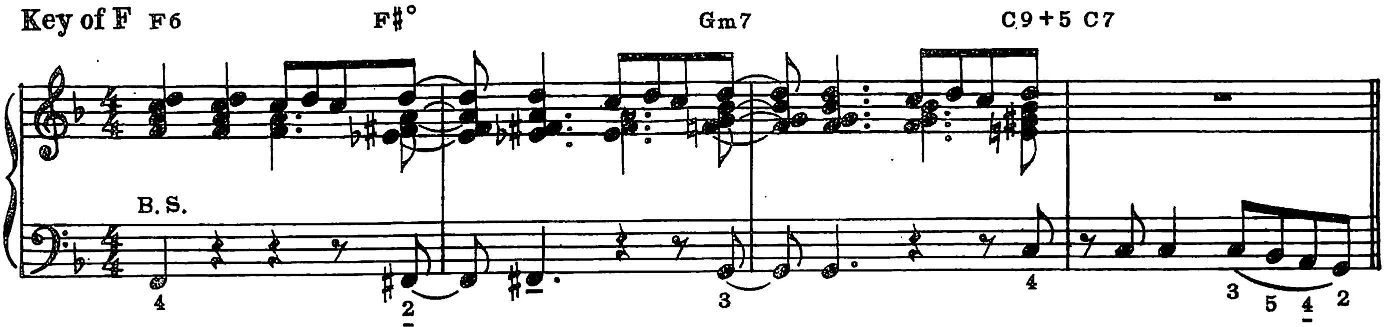
2.—Slow Bounce

Key of C


C6
C♯°
Dm7
G9 +9 +5
G9 +9 +5
C6
C♯°
Dm7
G9(13)
G9 +9 +5
B.S.

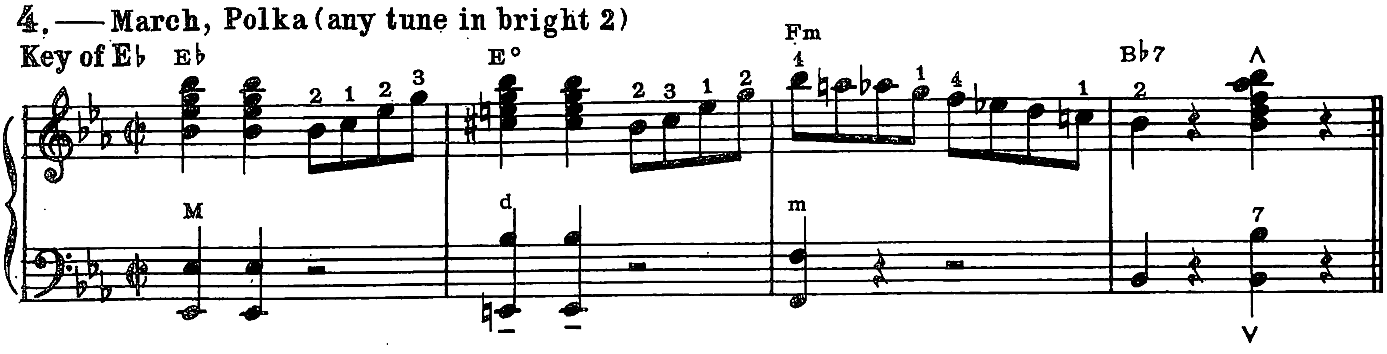
3.— Bounce

Key of F


F6
F♯°
Gm7
C9+5 C7
B.S.

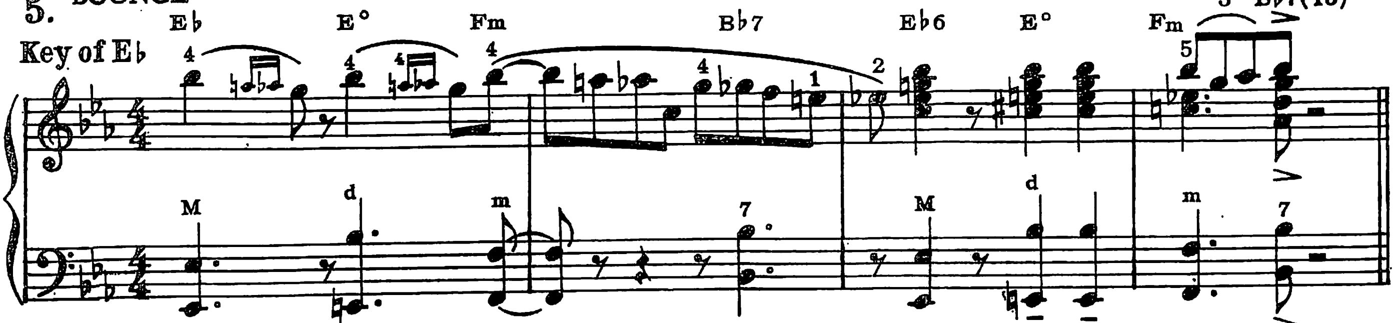
4.—March, Polka (any tune in bright 2)

Key of E♭


E♭
E°
Fm
B♭7
M
d
m
7

5. BOUNCE

Key of E♭


E♭
E°
Fm
B♭7
E♭6
E°
Fm
B♭7(13)
M
d
m
7
M
d
m
7

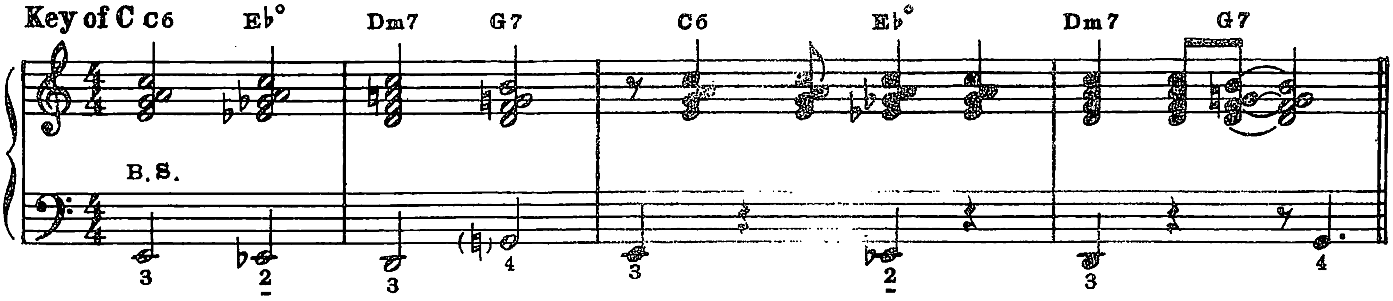
INTRODUCTIONS

Basic III

Basic III

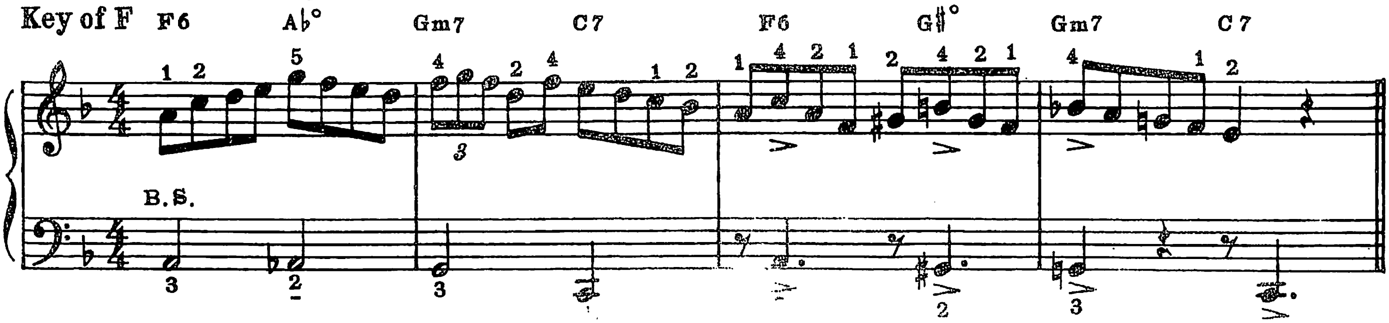
Bounce

Key of C


C6
E♭°
Dm7
G7
C6
E♭°
Dm7
G7
B.S.

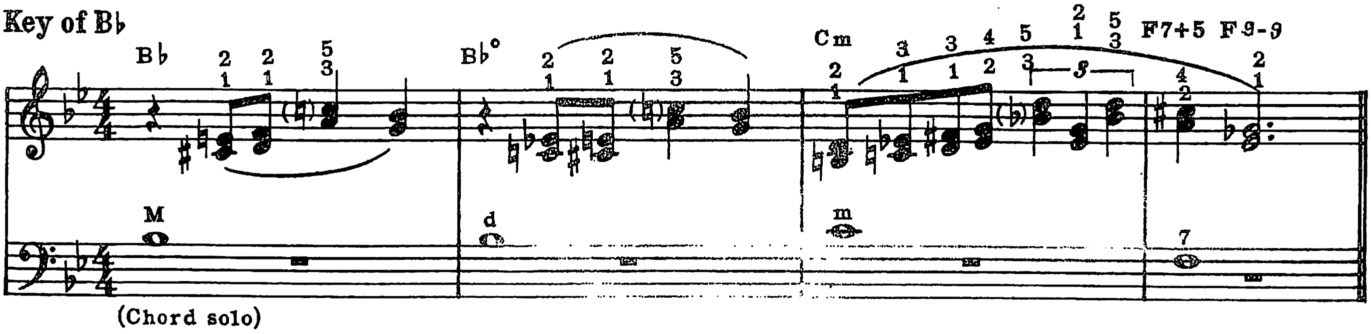
1.—Medium to bright.

Key of F


F6
A♭°
Gm7
C7
F6
G♯°
Gm7
C7
B.S.

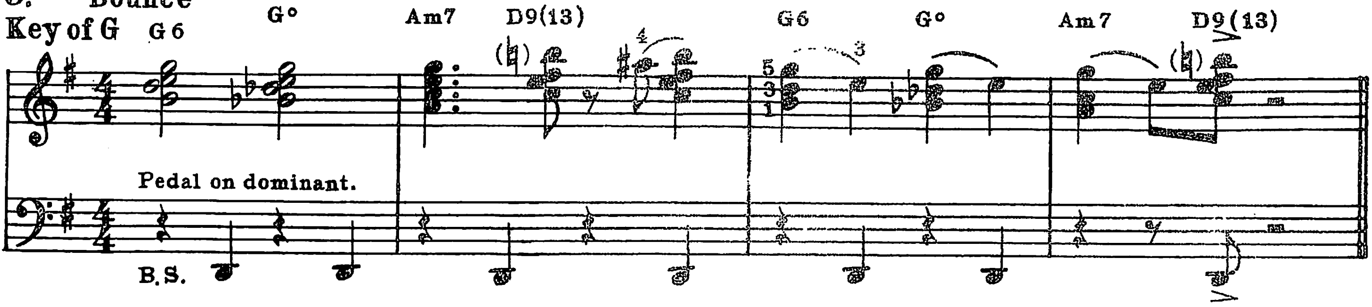
2.— Slow

Key of B♭


B♭
B♭°
Cm
F7+5
F9-9
M
d
m
7
(Chord solo)

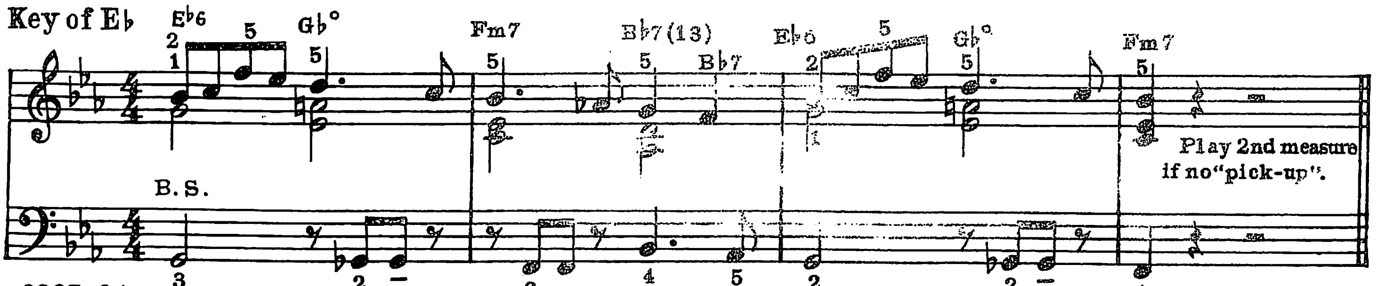
3.—Bounce

Key of G

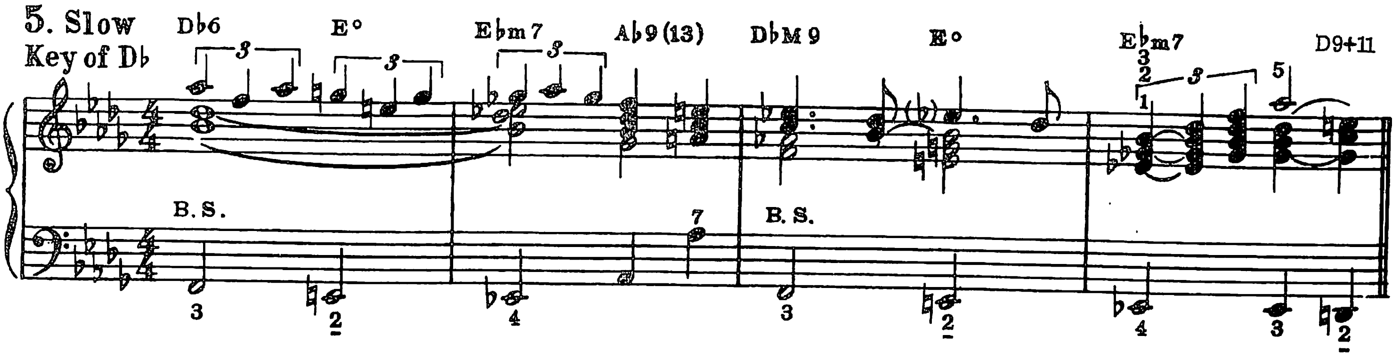

G6
G°
Am7
D9(13)
G6
G°
Am7
D9(13)
Pedal on dominant.
B.S.

4.—Slow

Key of E♭


E♭6
G♭°
Fm7
B♭7(13)
B♭7
E♭6
G♭°
Fm7
Play 2nd measure if no "pick-up".
B.S.

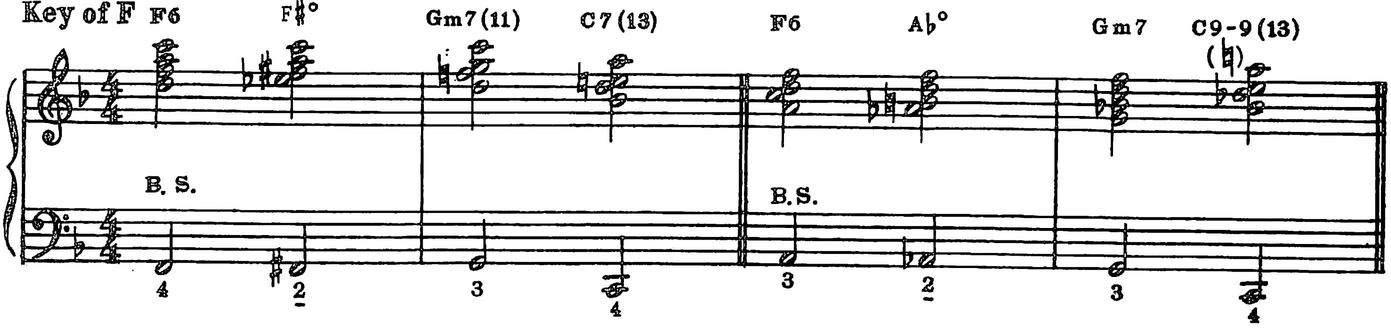
5. Slow
Key of D♭


D♭6
E°
E♭m7
A♭9(13)
D♭M9
E°
E♭m7
D9+11
B.S.
B.S.
7

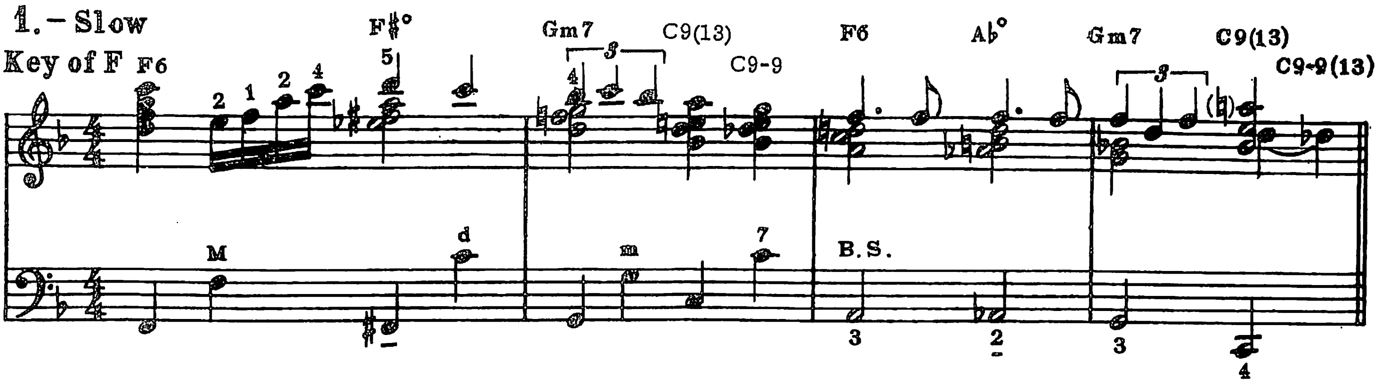
COMBINING BASICS

Basic II
Key of F

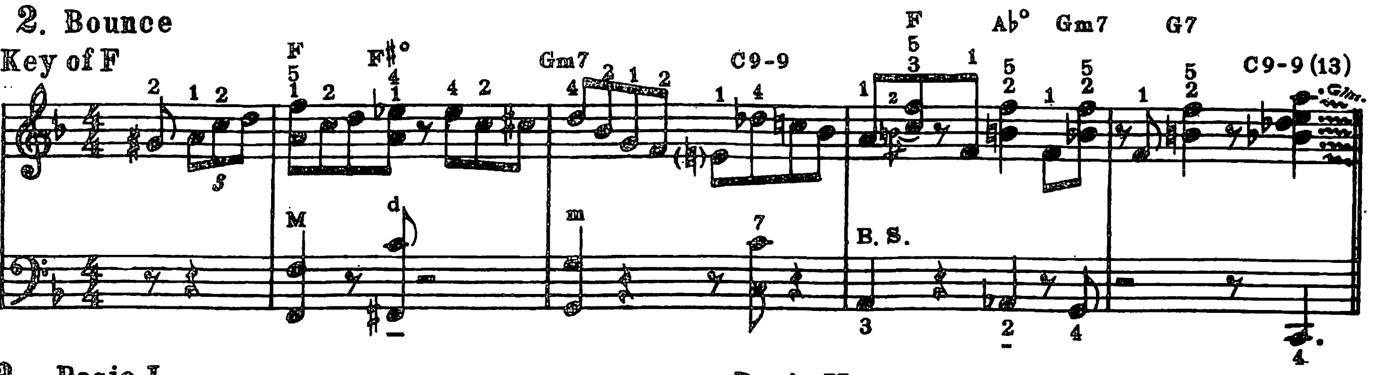
Basic III


F6
F♯°
Gm7(11)
C7(13)
F6
A♭°
Gm7
C9-9(13)
B. S.
B.S.

1.– Slow
Key of F

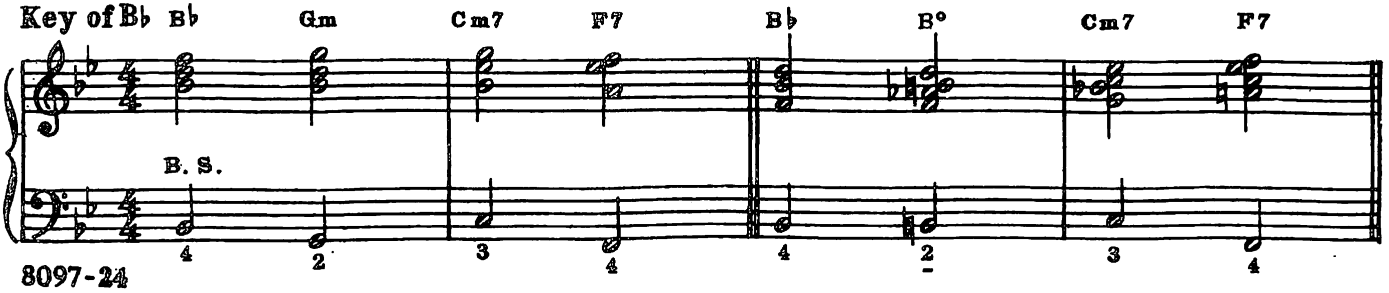

F6
F♯°
Gm7
C9(13)
C9-9
F6
A♭°
Gm7
C9(13)
C9-9(13)
M
d
m
7
B.S.

2. Bounce
Key of F

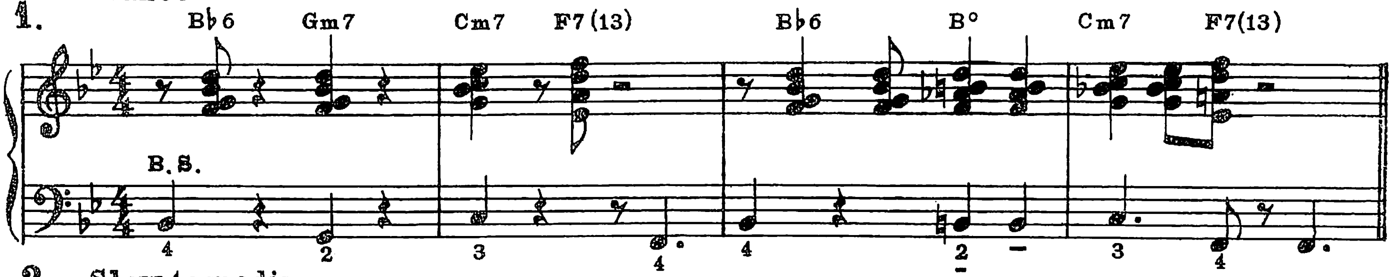

F
F♯°
Gm7
C9-9
F
A♭°
Gm7
G7
C9-9(13)
Gliss.
M
d
m
7
B. S.

3.– Basic I
Key of B♭

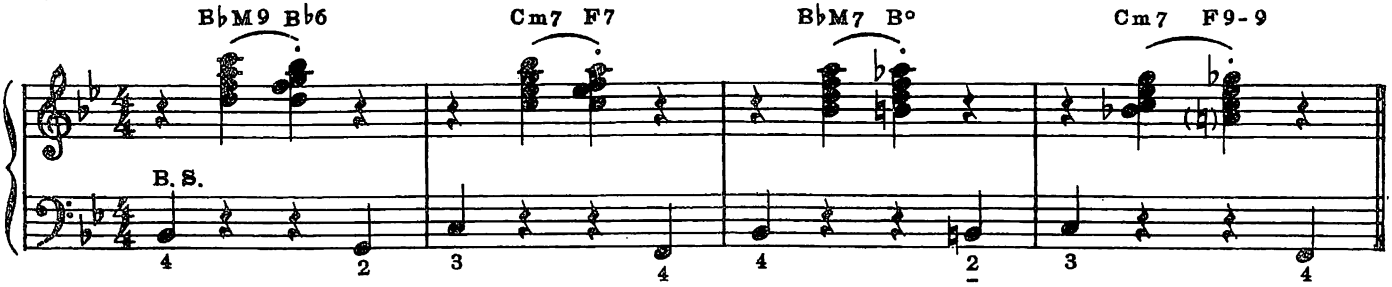
Basic II


B♭
Gm
Cm7
F7
B♭
B°
Cm7
F7
B. S.

1. Bounce


B♭6
Gm7
Cm7
F7(13)
B♭6
B°
Cm7
F7(13)
B.S.

2. Slow to medium

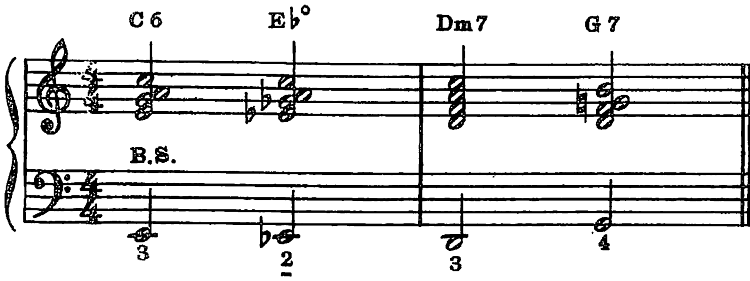

B♭M9
B♭6
Cm7
F7
B♭M7
B°
Cm7
F9-9
B.S.

SUGGESTIONS TO TEACHERS AND ADVANCED STUDENTS

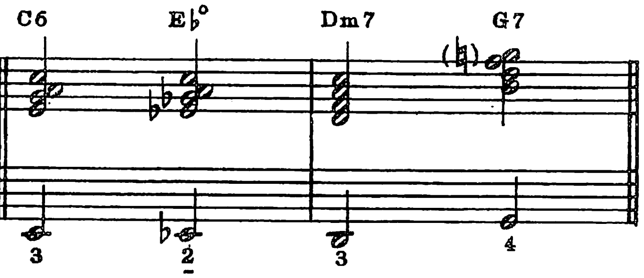
1

Use some individual variations, even in the earliest stages.

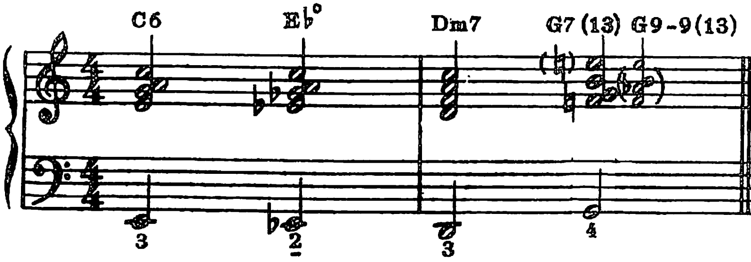
Basic III *(page 5)* Really Basic, sounds like harmonic background.


C6
E♭°
Dm7
G7
B.S.

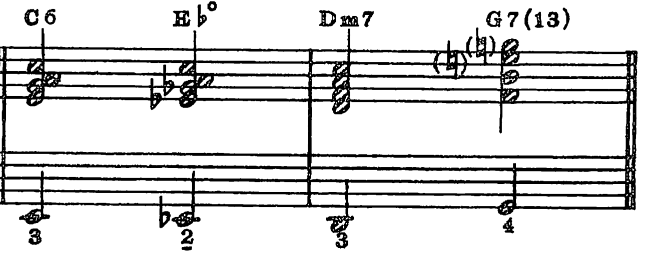
More melodic, using last chord from Basic II *(page 3)*



More modern last chord, transposed from combined Basics *(page 6)* Basic III


C6
E♭°
Dm7
G7(13)
G9-9(13)

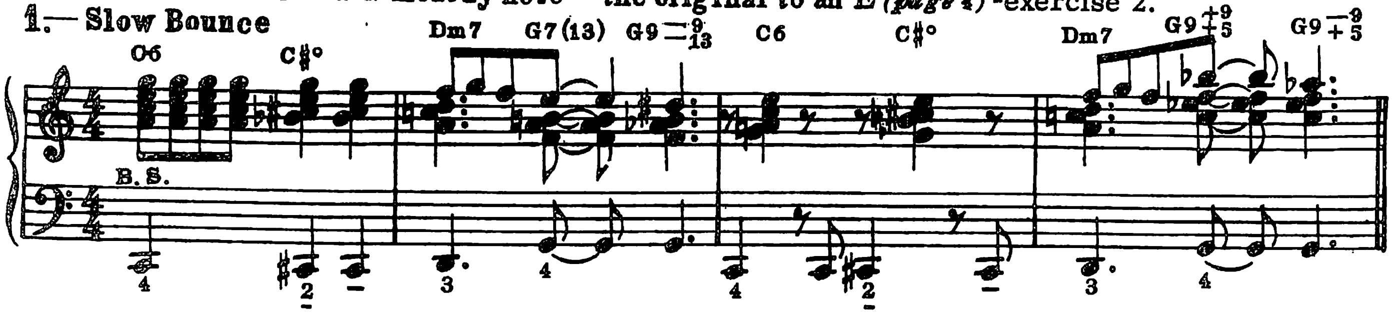
Another version. G melody with 13th support.


C6
E♭°
Dm7
G7(13)

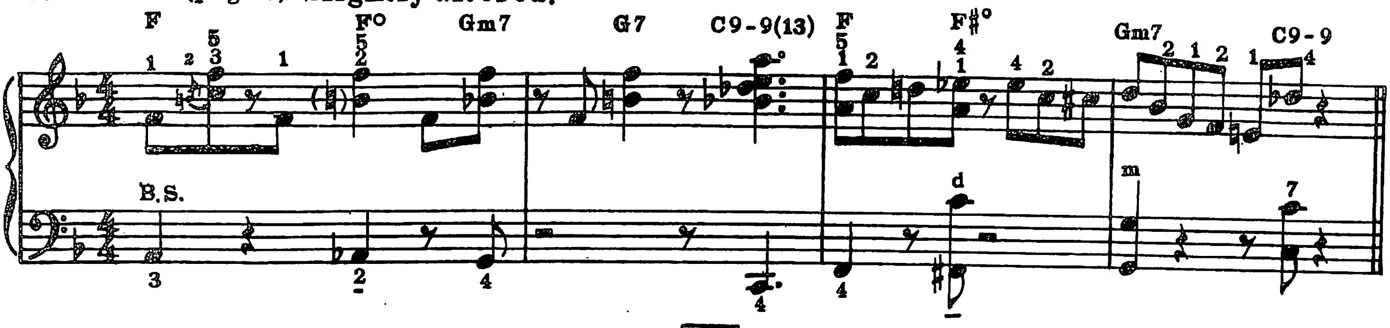
2

Play introductions by reversing the measures. Play 3rd measure, 4th measure. 1st measure, 2nd measure This version leads to a G melody note – the original to an E *(page 4)* -exercise 2.

1.— Slow Bounce



2.—Bounce *(page 6)* **Slightly altered.**



3

The best way to prove that any successful performance was not "just lucky" is to repeat it. In practice all introductions should be repeated at least four times.

4

Exploit combinations of basics.
Refer to Page 6 for examples of
the following: II and III I and II

Other combinations are:

II and I III and II
III and I I and III

5

Make basics "grow" by generally altering the rhythmic harmonic or melodic material.

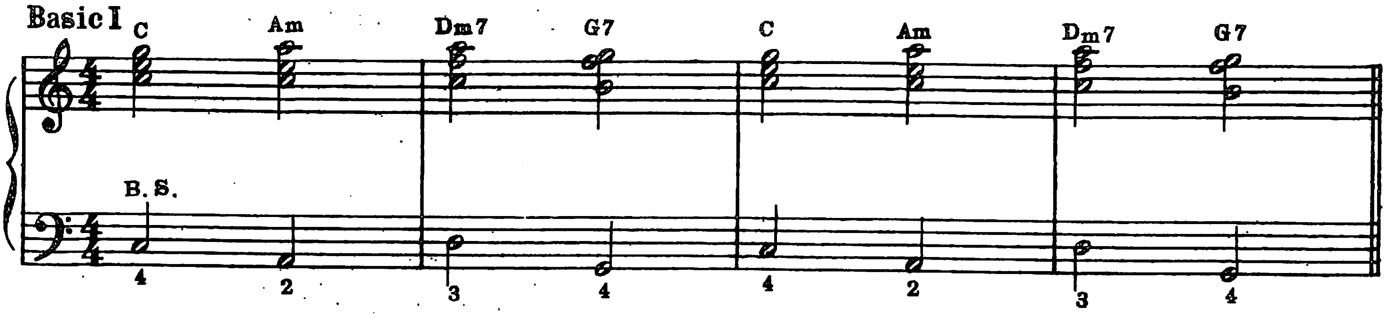
The examples on the following page are intended to stimulate the student in helping him to create his own introductions. These examples, however, may also be used as written; they are especially useful for those who find the preceding introductions too difficult.

RHYTHMIC "GROWTH"

Basic I

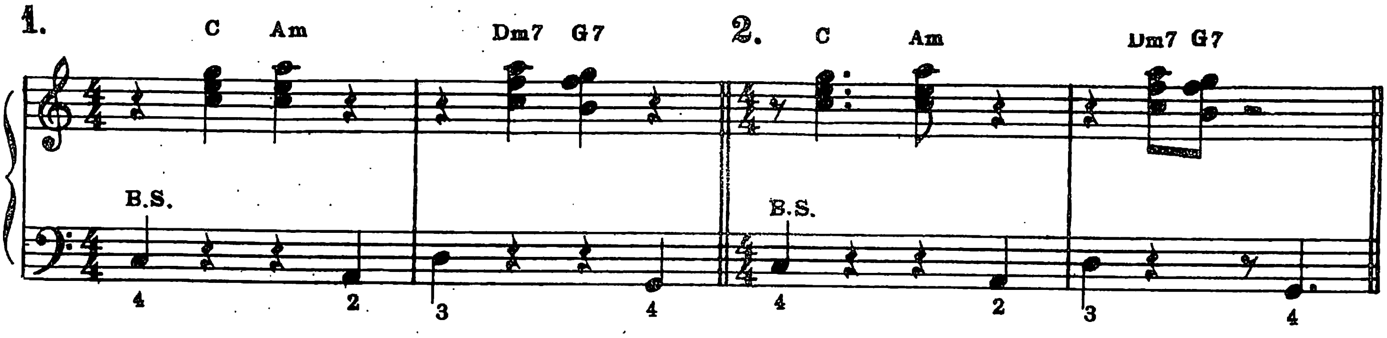
Rhythmic "growth" means playing the same notes or chords in a more interesting pattern, or gaining in motion by playing a chord two or more times instead of only once, as shown in the basic.

Basic I


C
Am
Dm7
G7
C
Am
Dm7
G7
B. S.
4
2
3
4
4
2
3
4

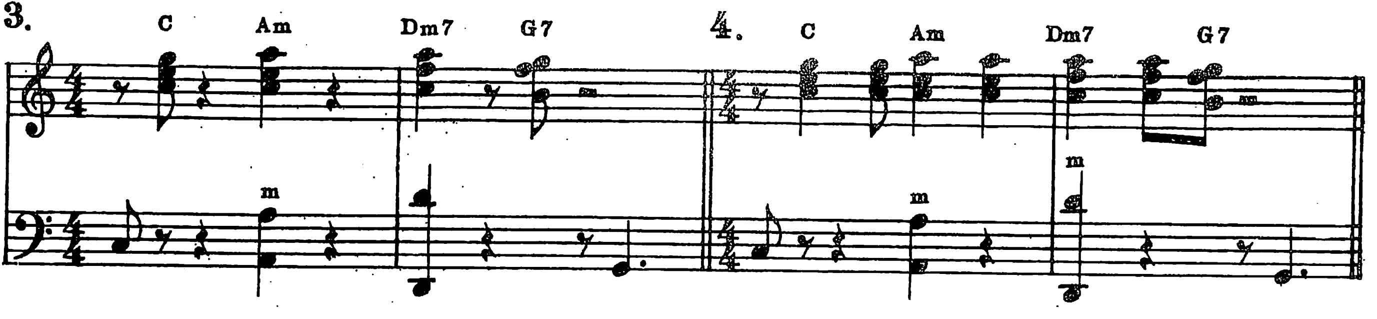
Bounce

1. **2.**

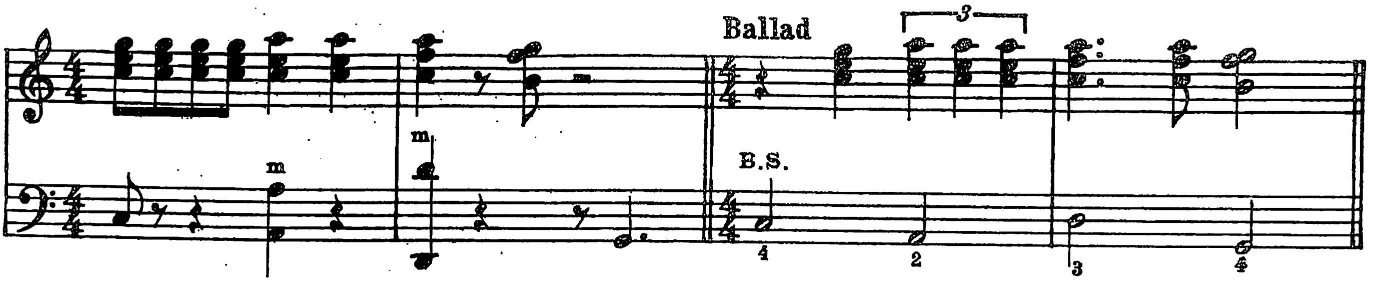

C
Am
Dm7
G7
C
Am
Dm7
G7
B.S.
4
2
3
4
B.S.
4
2
3
4

Bounce Bounce

3. **4.**


C
Am
Dm7
G7
C
Am
Dm7
G7
m
m
m

5. **6.**


C
Am
Dm7
G7
C
Am
Dm7
G7
Ballad
3
m
m
B.S.
4
2
3
4

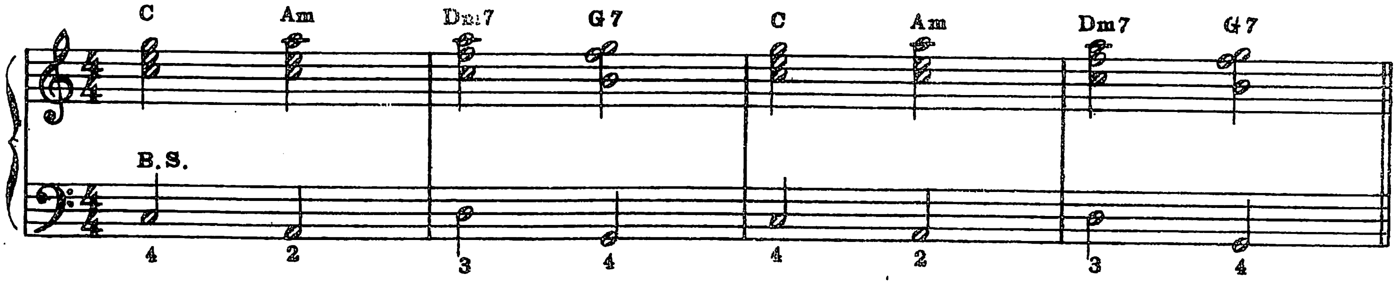
The above two-measure patterns may be repeated or combined in any order. They should also be transposed to other keys.

HARMONIC "GROWTH"

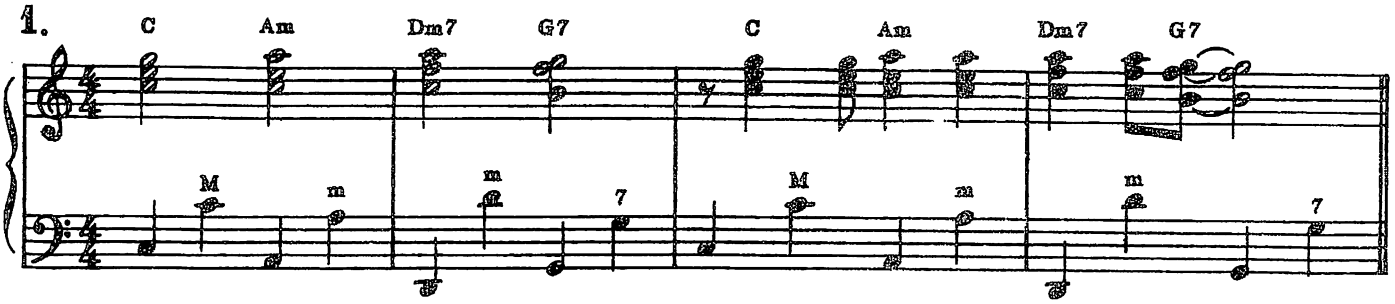
Basic I

Harmonic "growth" means increasing tension without changing the quality or root of the chords (One of the rhythmic patterns is included)

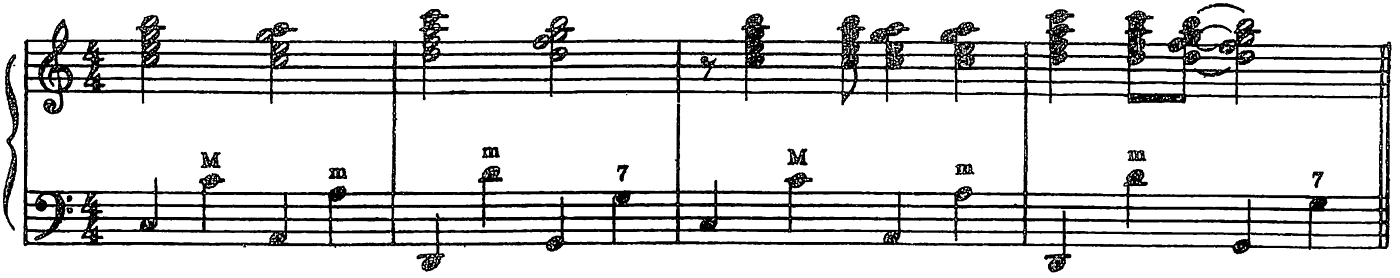
Basic I


C
Am
Dm7
G7
C
Am
Dm7
G7
B.S.
4
2
3
4
4
2
3
4

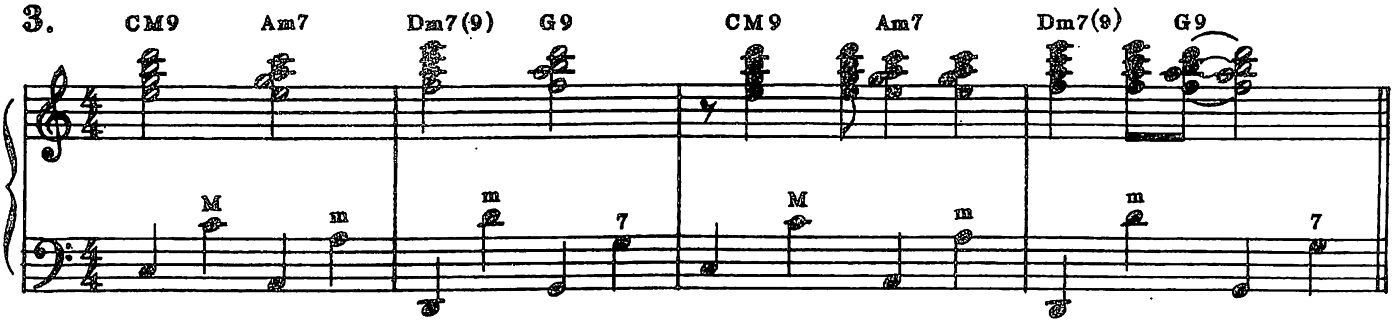
1.


C
Am
Dm7
G7
C
Am
Dm7
G7
M
m
m
7
M
m
m
7

2.

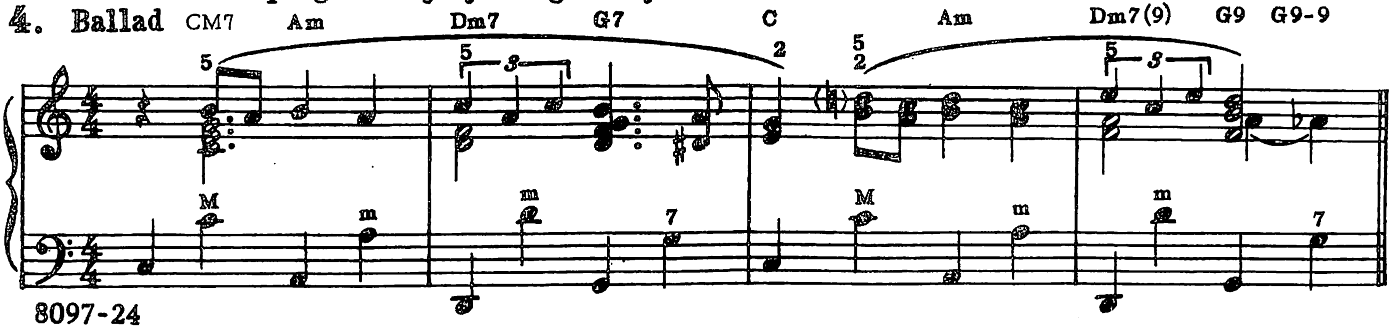

CM7
Am7
Dm7
G7
CM7
Am7
Dm7
G7
M
m
m
7
M
m
m
7

3.

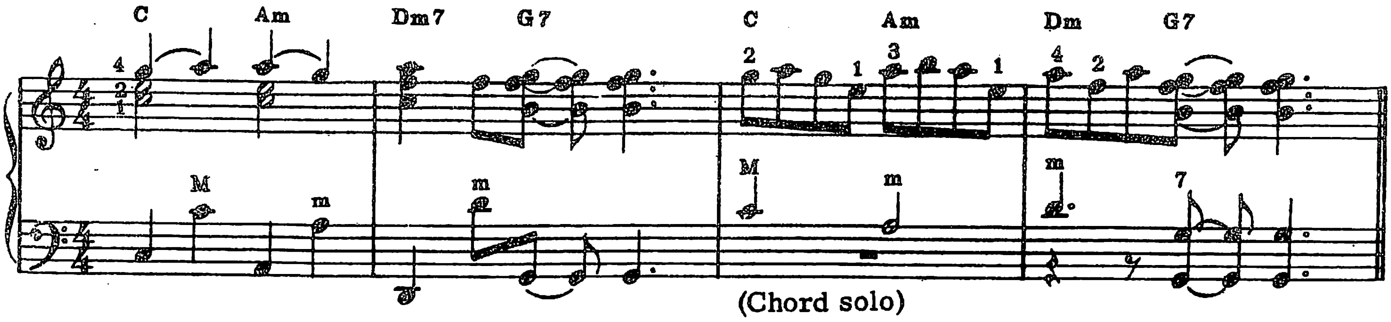

CM9
Am7
Dm7(9)
G9
CM9
Am7
Dm7(9)
G9
M
m
m
7
M
m
m
7

Developing melody by using nearby chord or scale tones.

4. Ballad


CM7
Am
Dm7
G7
C
Am
Dm7(9)
G9
G9-9
5
5
3
2
5
2
5
3
M
m
m
7
M
m
m
7

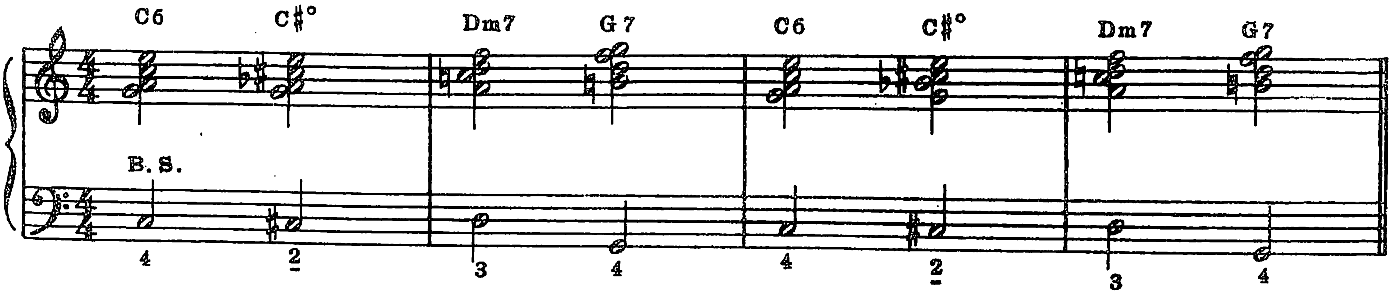
5.—Bounce


C
Am
Dm7
G7
C
Am
Dm
G7
4
2
1
2
1
3
1
4
2
M
m
m
M
m
m
7
(Chord solo)

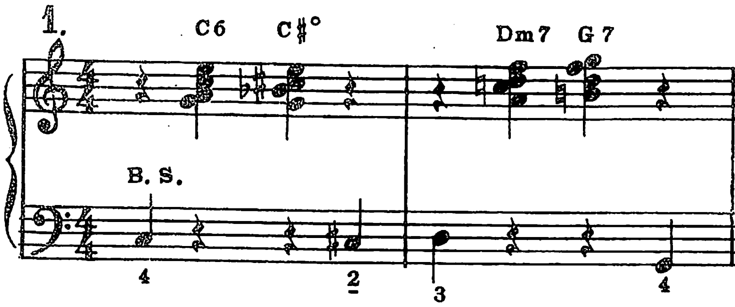
RHYTHMIC "GROWTH"

Basic II

Basic II

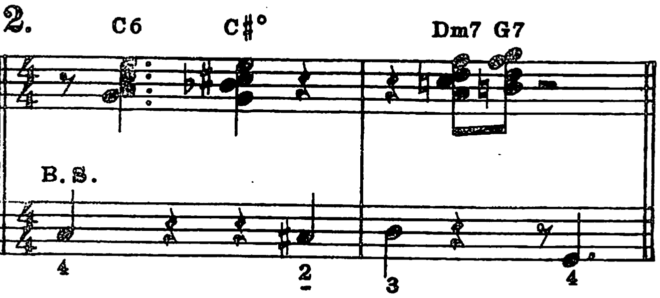

C6
C#°
Dm7
G7
C6
C#°
Dm7
G7
B. S.
4
2
3
4
4
2
3
4

1.


C6
C#°
Dm7
G7
B. S.
4
2
3
4

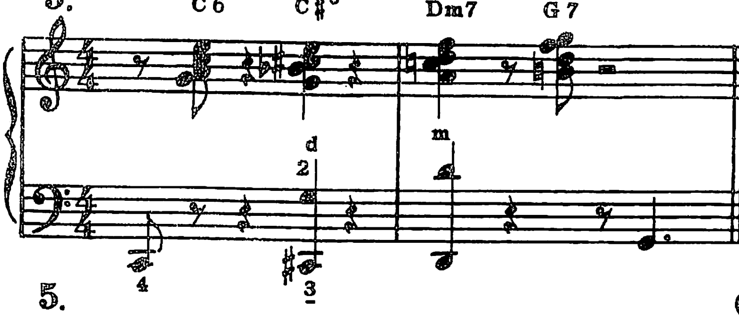
Bounce

2.


C6
C#°
Dm7 G7
B. S.
4
2
3
4

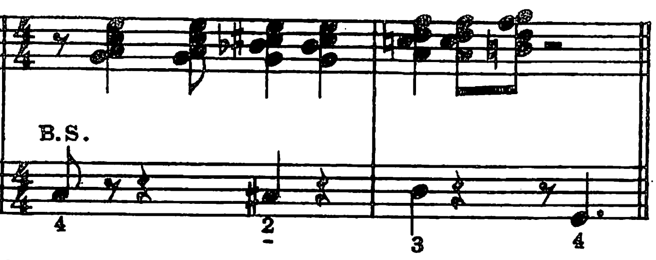
Bounce

3.

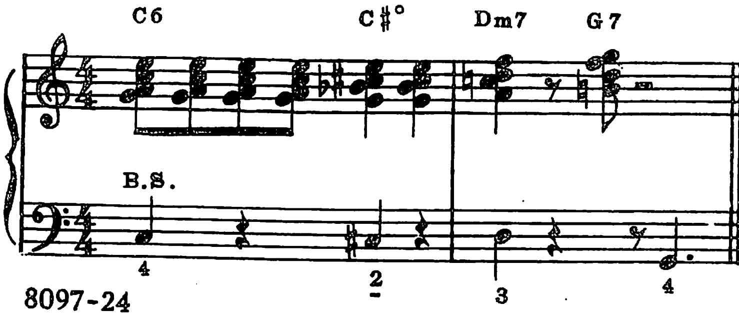

C6
C#°
Dm7
G7
d
2
m
4
3

Bounce

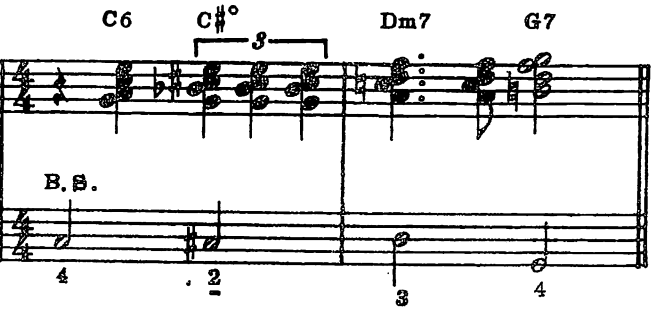
4.


C6
C#°
Dm7
G7
B.S.
4
2
3
4

5.


C6
C#°
Dm7
G7
B.S.
4
2
3
4

6. Ballad

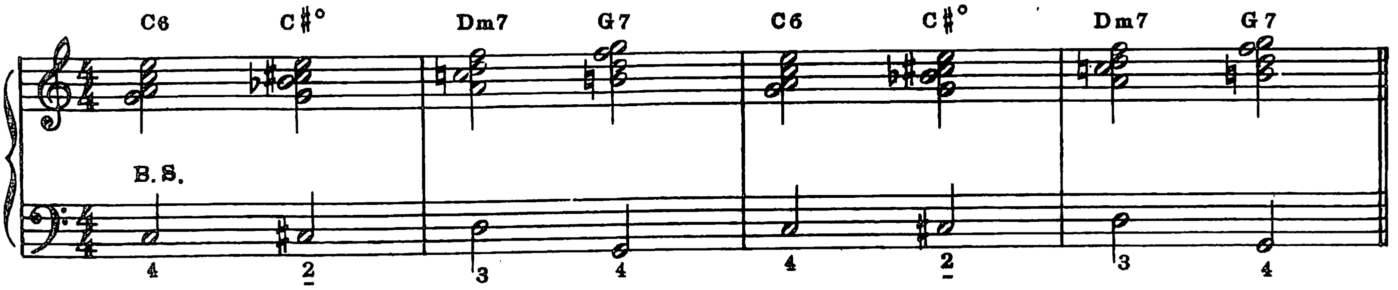

C6
C#°
3
Dm7
G7
B.S.
4
2
3
4

HARMONIC "GROWTH"

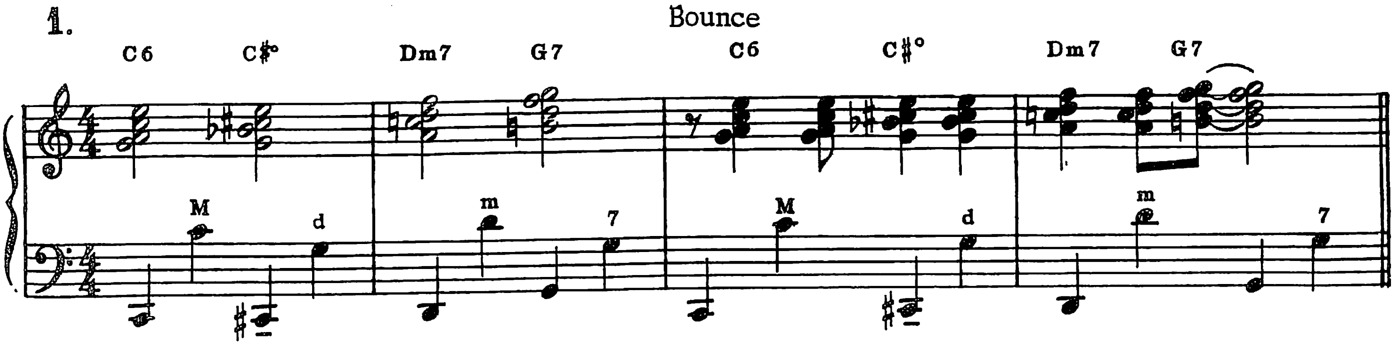
Basic II

(Including one of the rhythmic patterns.)

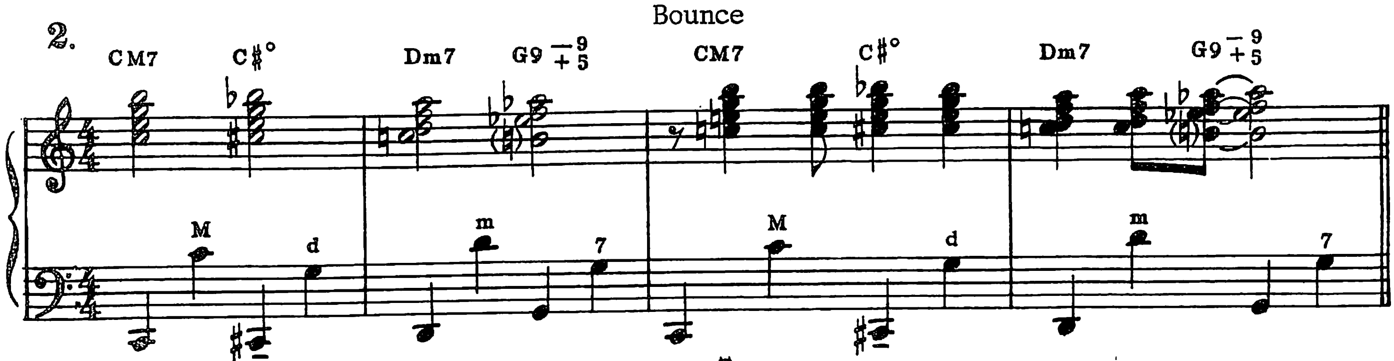
Basic II


C6
C♯°
Dm7
G7
C6
C♯°
Dm7
G7
B.S.
4
2
3
4
4
2
3
4

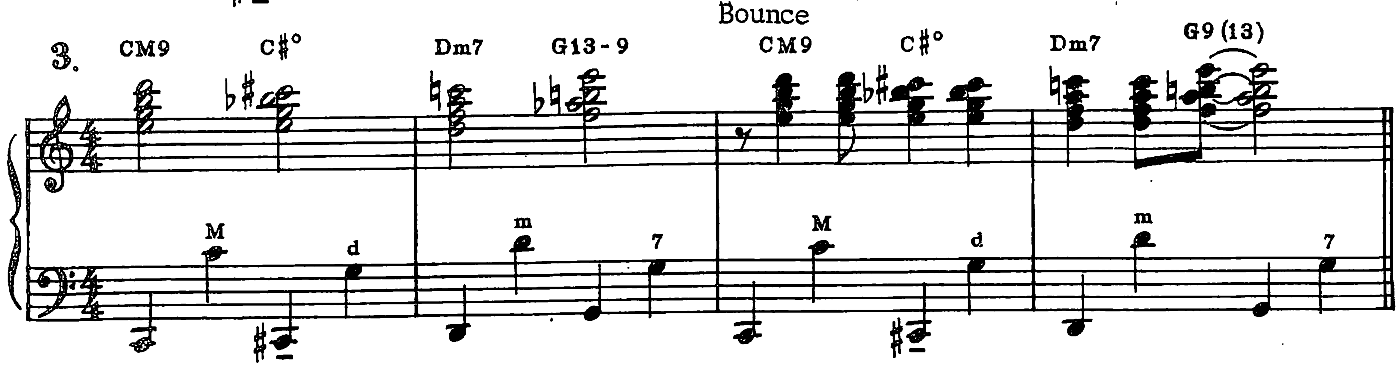
1.


Bounce
C6
C♯°
Dm7
G7
C6
C♯°
Dm7
G7
M
d
m
7
M
d
m
7

2.

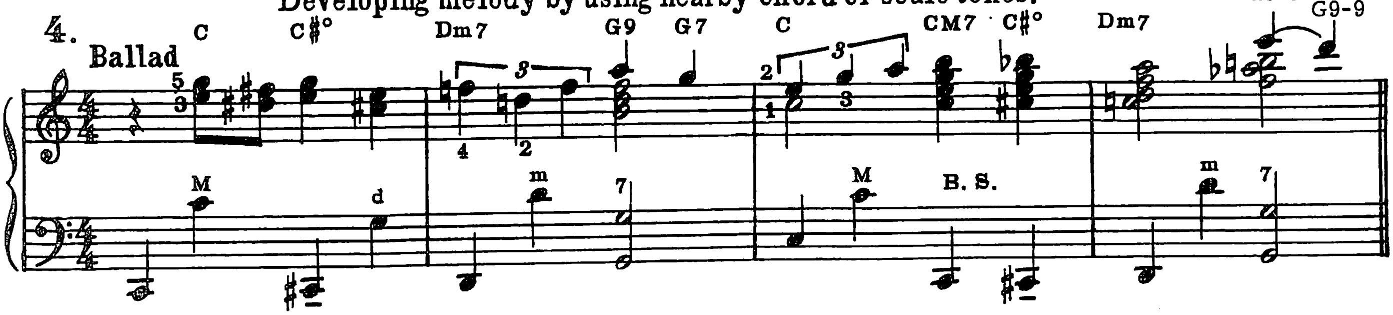

Bounce
CM7
C♯°
Dm7
G9 −9 +5
CM7
C♯°
Dm7
G9 −9 +5
M
d
m
7
M
d
m
7

3.

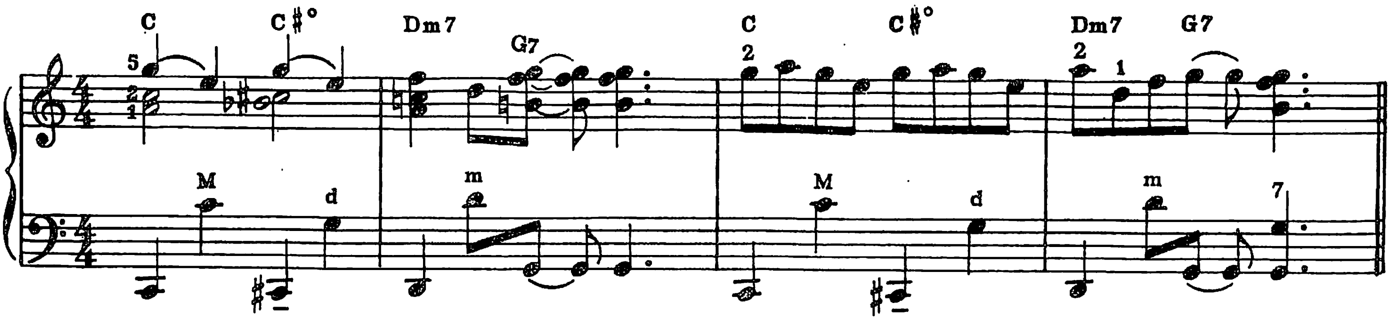

Bounce
CM9
C♯°
Dm7
G13-9
CM9
C♯°
Dm7
G9 (13)
M
d
m
7
M
d
m
7

Developing melody by using nearby chord or scale tones.

4.


Ballad
C
C♯°
Dm7
G9
G7
C
CM7
C♯°
Dm7
G13-9
G9-9
5
3
3
4
2
2
1
3
M
d
m
7
M
B.S.
m
7

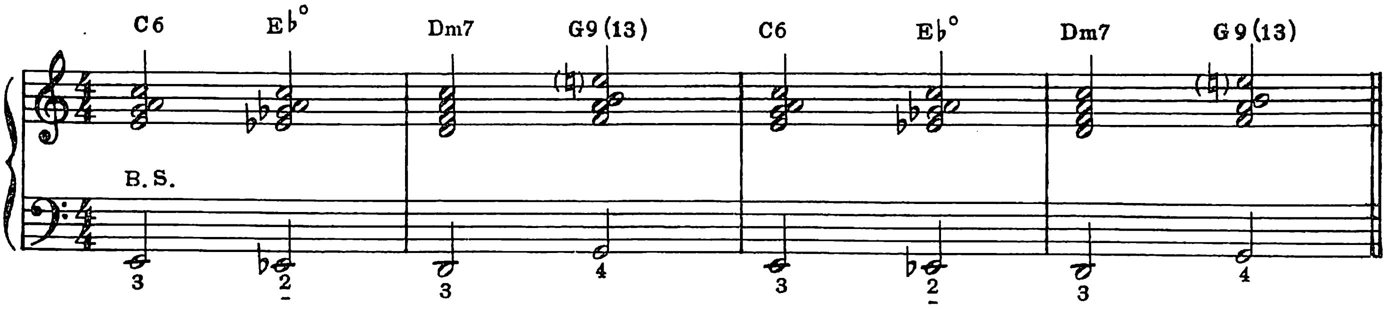
5. Bounce


C
C♯°
Dm7
G7
C
C♯°
Dm7
G7
M
d
m
M
d
m
7

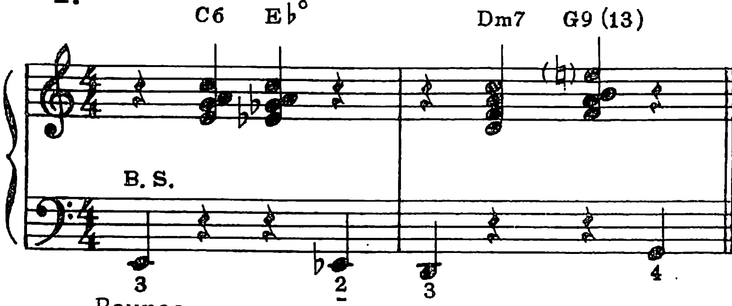
RHYTHMIC "GROWTH"

Basic III

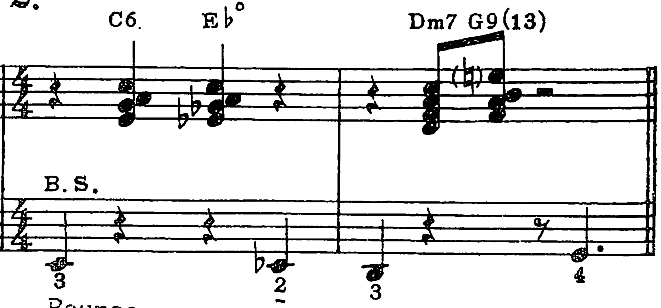
Basic III


C6
E♭°
Dm7
G9 (13)
C6
E♭°
Dm7
G9 (13)
B. S.

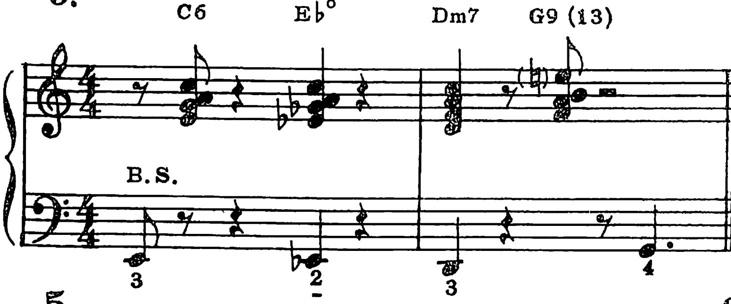
1.


C6
E♭°
Dm7
G9 (13)
B. S.

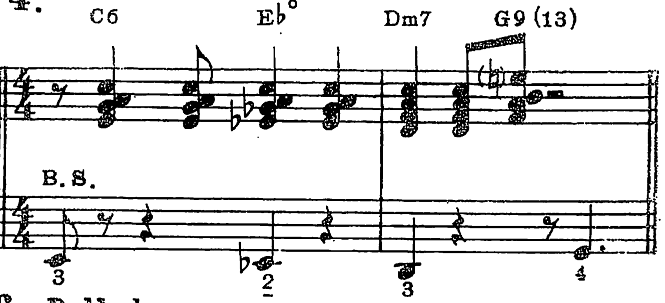
2.


C6
E♭°
Dm7 G9(13)
B. S.

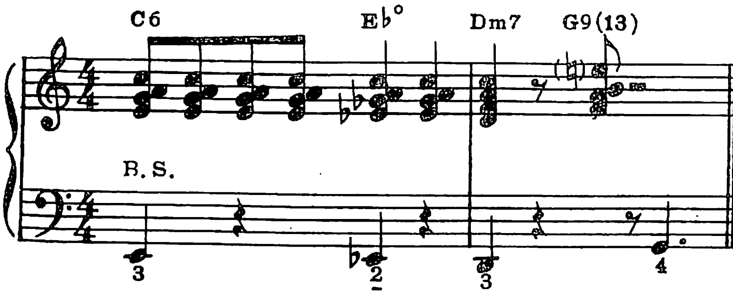
3. Bounce


C6
E♭°
Dm7
G9 (13)
B. S.

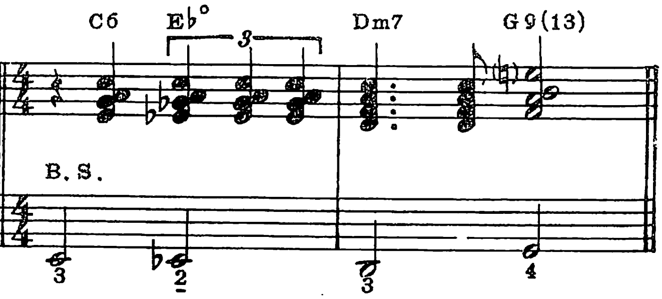
4. Bounce


C6
E♭°
Dm7
G9 (13)
B. S.

5.


C6
E♭°
Dm7
G9(13)
B. S.

6. Ballad


C6
E♭°
Dm7
G9(13)
B. S.

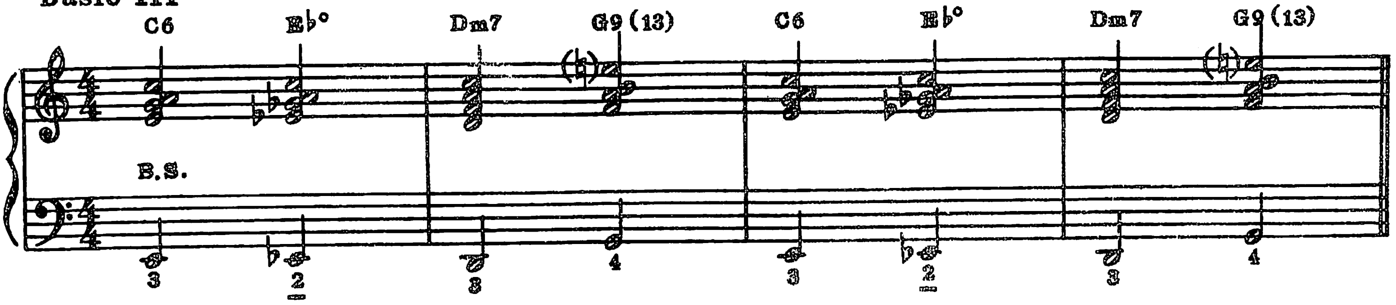
Suggestion: Apply the above rhythmic patterns to the B♭ "slow to medium" example on *page* 7.

HARMONIC GROWTH

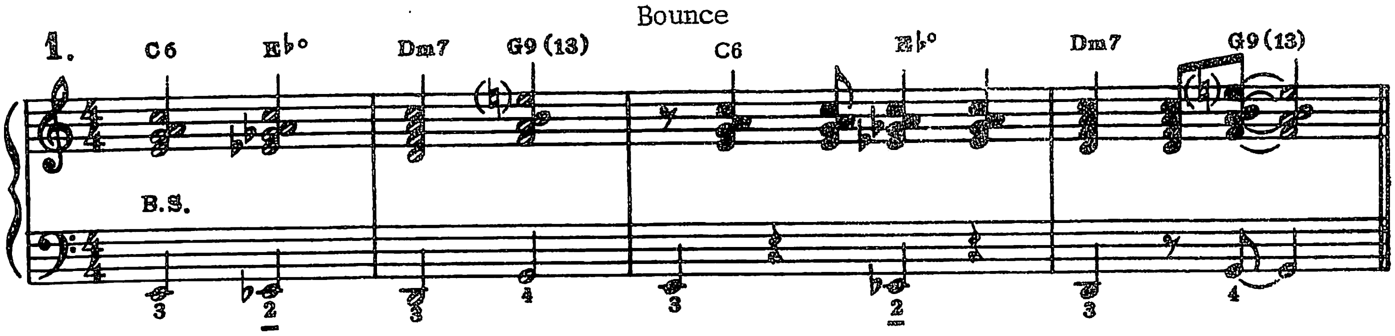
Basic III

(Including one of the rhythmic patterns.)

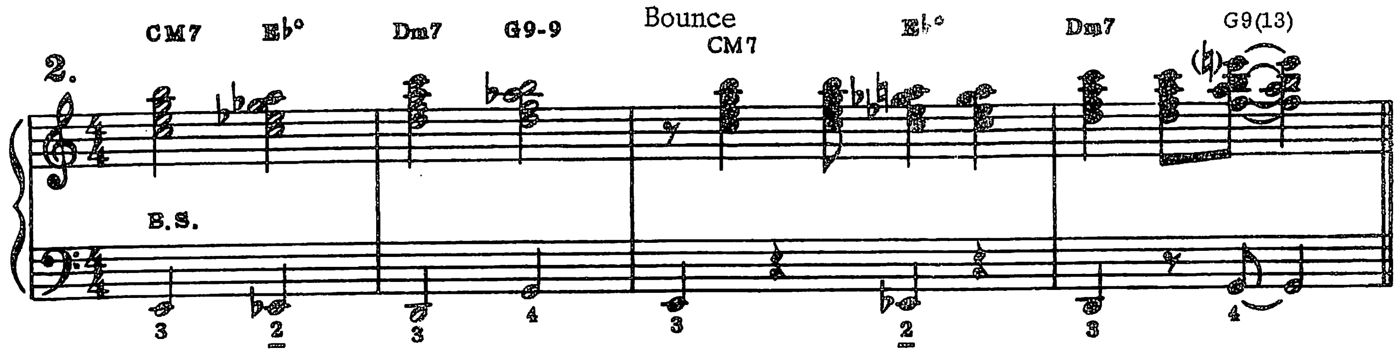
Basic III


C6
E♭°
Dm7
G9 (13)
C6
E♭°
Dm7
G9 (13)
B.S.

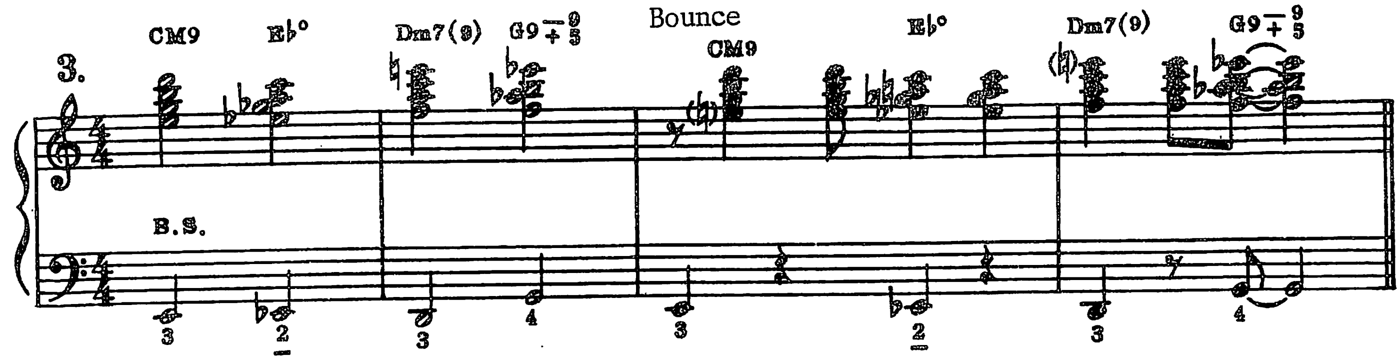
1.


C6
E♭°
Dm7
G9 (13)
Bounce
C6
E♭°
Dm7
G9 (13)
B.S.

2.

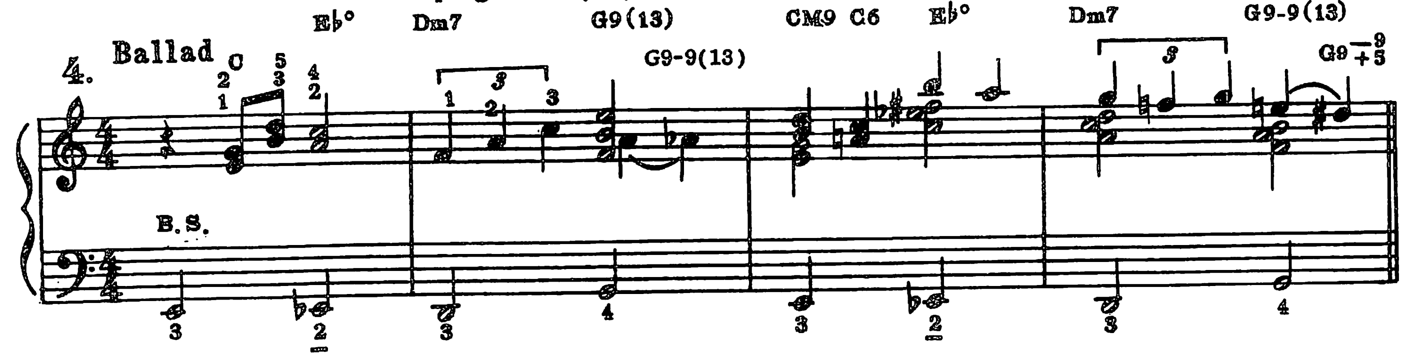

CM7
E♭°
Dm7
G9-9
Bounce
CM7
E♭°
Dm7
G9(13)
B.S.

3.

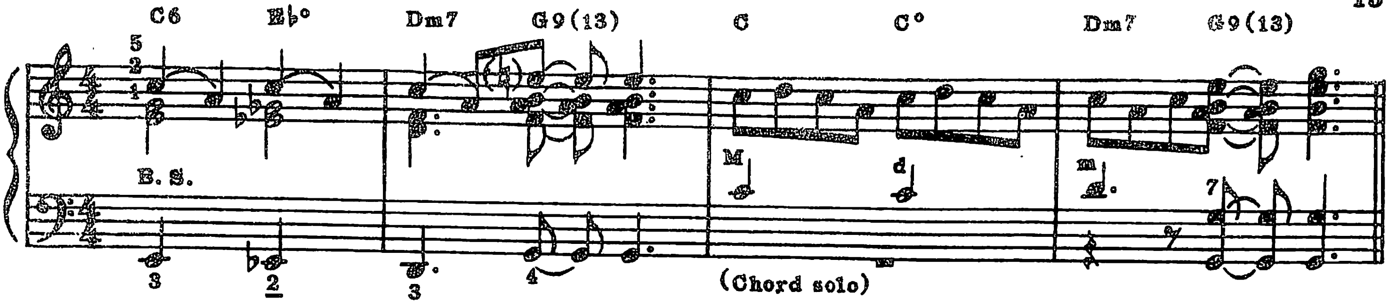

CM9
E♭°
Dm7(9)
G9+9/5
Bounce
CM9
E♭°
Dm7(9)
G9+9/5
B.S.

Developing melody by using nearby chord or scale tones.

4. Ballad

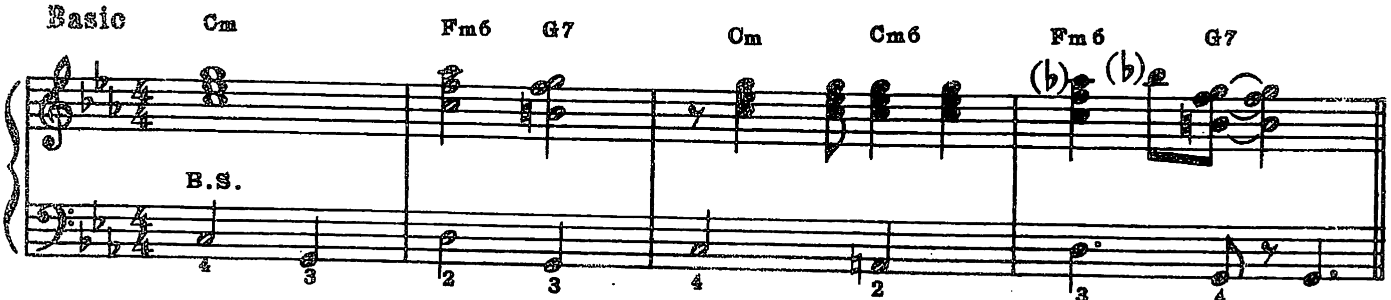

E♭°
Dm7
G9 (13)
CM9 C6
E♭°
Dm7
G9-9 (13)
G9-9(13)
G9+9/5
B.S.

5. Bounce

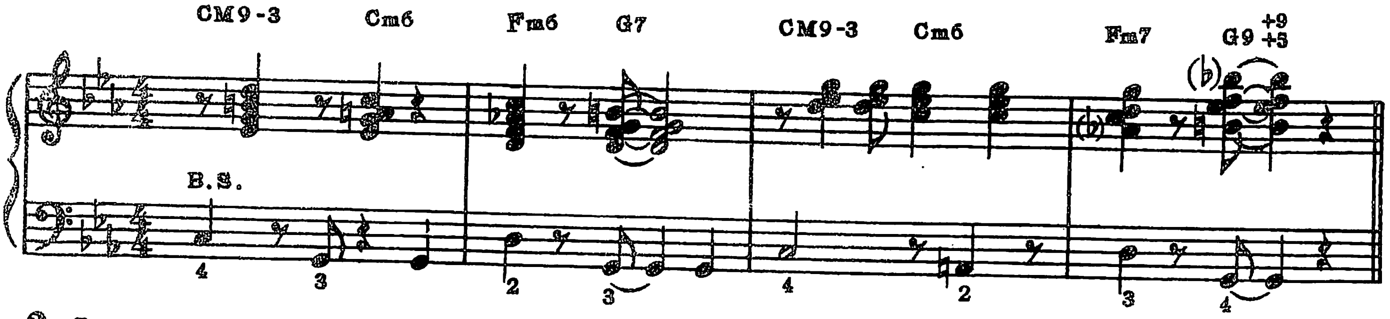

C6
E♭°
Dm7
G9(13)
C
C°
Dm7
G9(13)
5
2
1
B. S.
3
2
3
4
M
d
m
7
(Chord solo)

MINOR INTRODUCTIONS

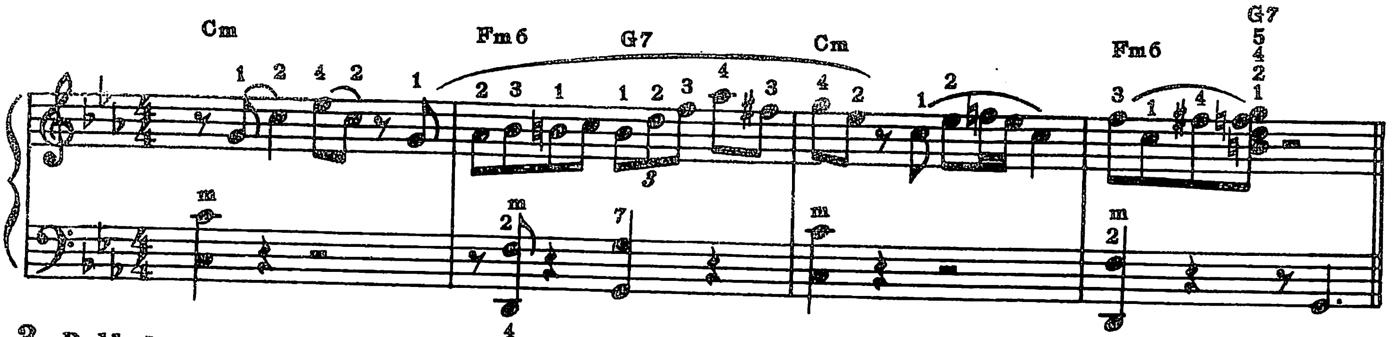
Basic


Cm
Fm6
G7
Cm
Cm6
Fm6
G7
(♭)
(♭)
B.S.
4
3
2
3
4
2
3
4

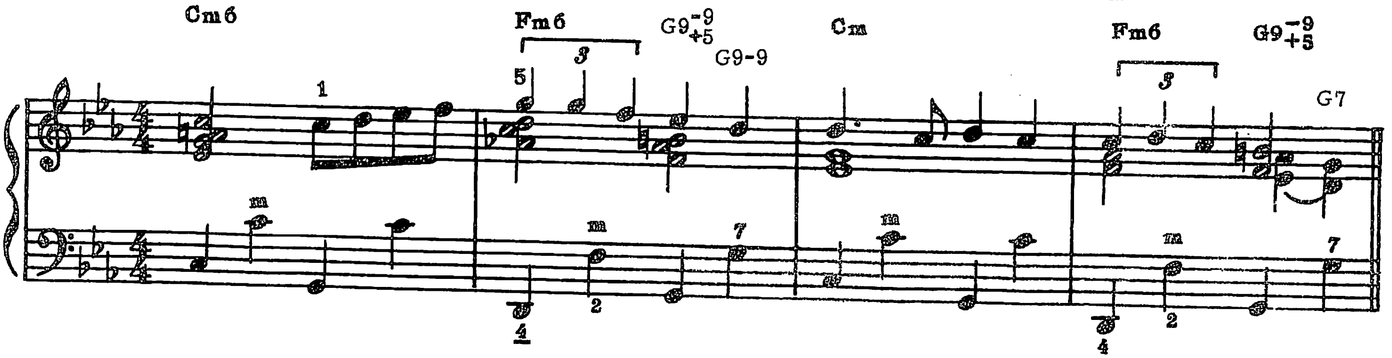
1. Bounce


CM9-3
Cm6
Fm6
G7
CM9-3
Cm6
Fm7
G9 +9 +5
(♭)
(♭)
B. S.
4
3
2
3
4
2
3
4

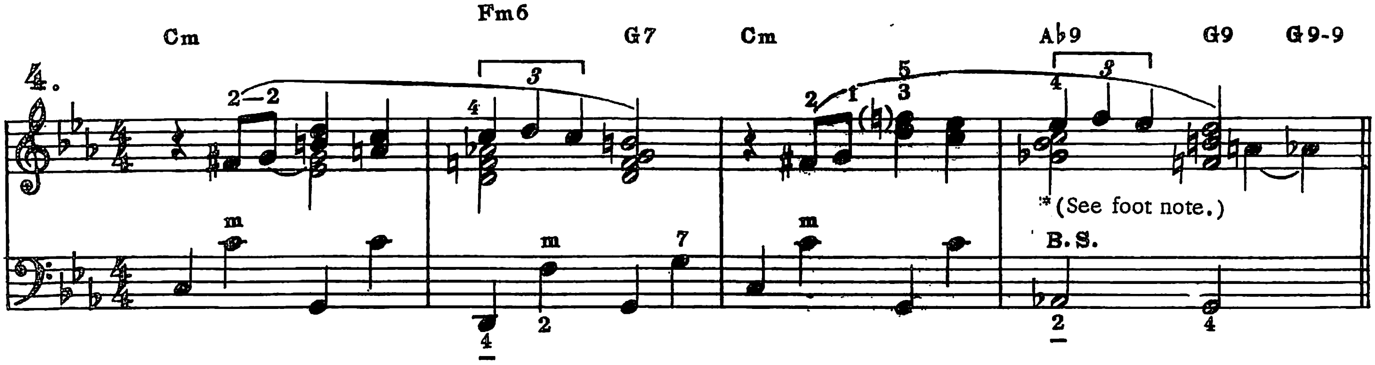
2. Bounce


Cm
Fm6
G7
Cm
Fm6
G7
5
4
2
1
1 2 4 2 1
2 3 1 1 2 3 4 3
4 2 1 2
3 1 4
3
m
m
2
7
m
m
2
4
4

3. Ballad

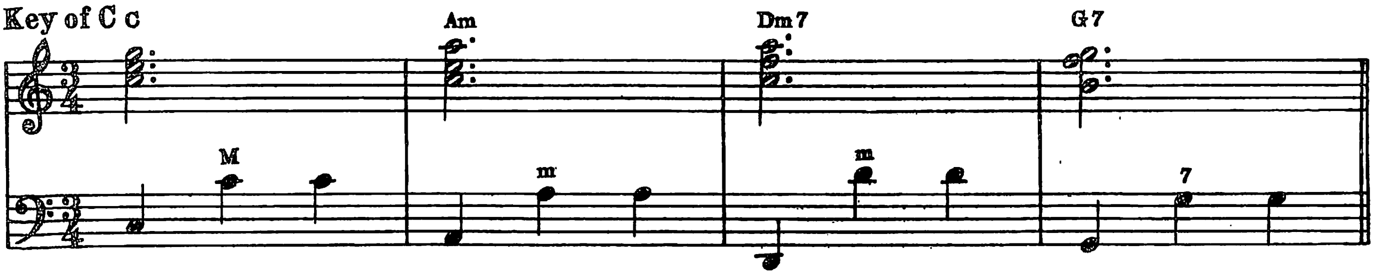

Cm6
Fm6
G9 -9 +5
G9-9
Cm
Fm6
G9 -9 +5
G7
1
5
3
3
m
m
7
m
m
7
2
4
2
4

4.

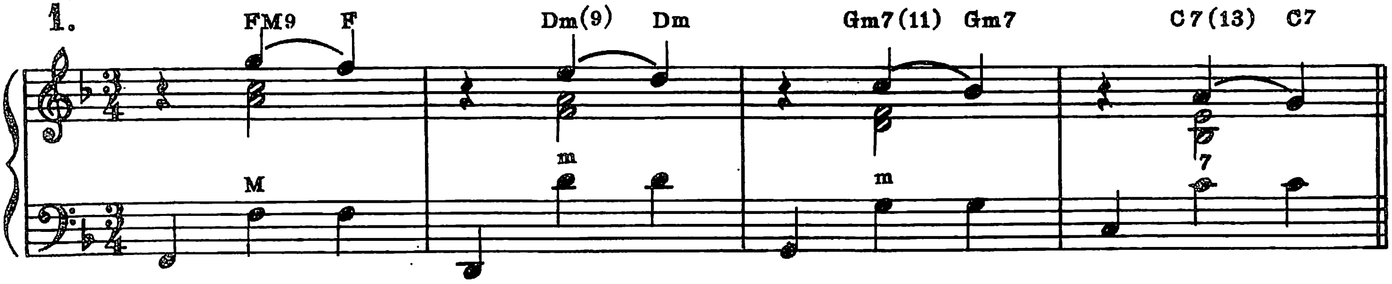

Cm
Fm6
G7
Cm
A♭9
G9
G9-9
m
m
7
m
* (See foot note.)
B.S.

WALTZ INTRODUCTIONS

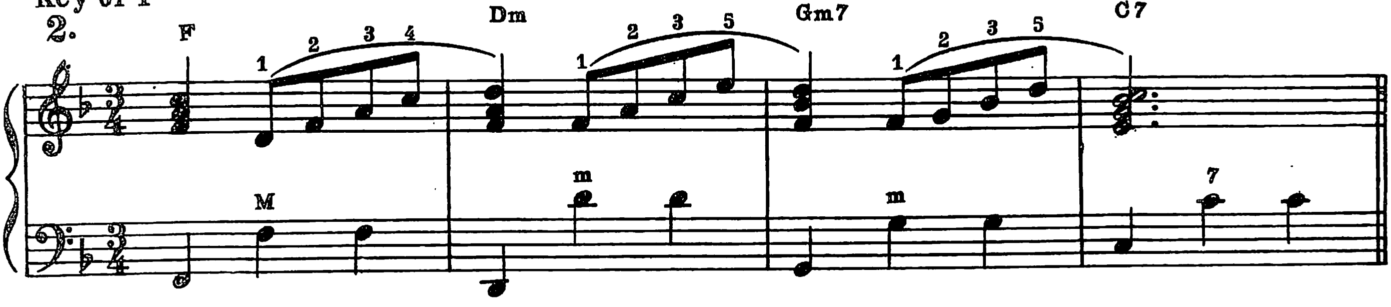
Basic
Key of C c


Am
Dm7
G7
M
m
m
7

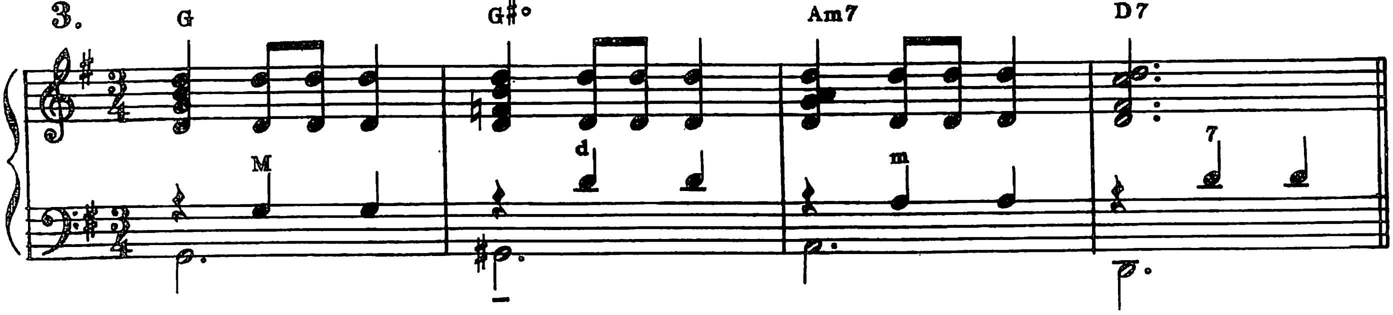
Key of F
1.


FM9
F
Dm(9)
Dm
Gm7(11)
Gm7
C7(13)
C7
M
m
m
7

Key of F
2.


F
Dm
Gm7
C7
M
m
m
7

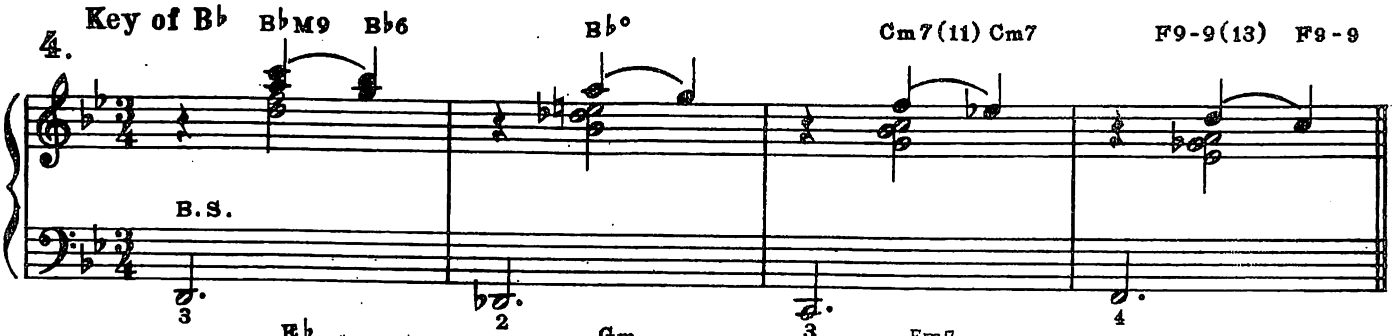
Key of G
3.


G
G#°
Am7
D7
M
d
m
7

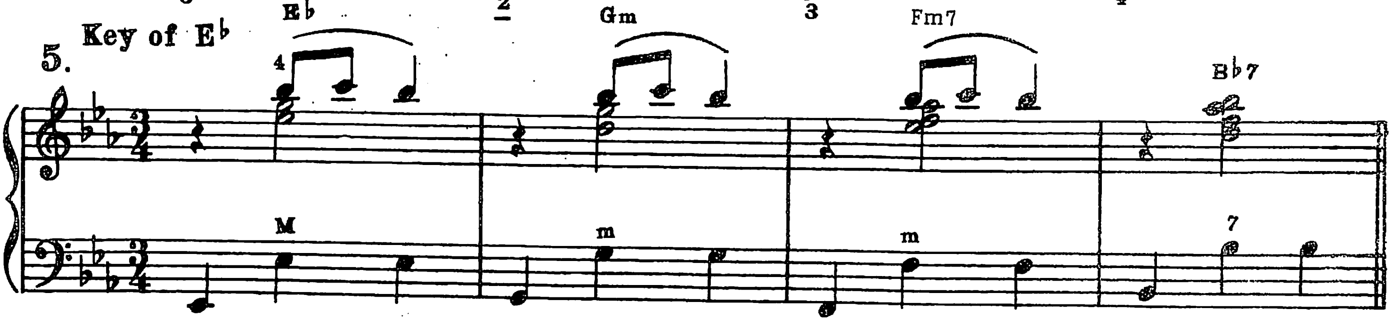
---

* The Dominant 7th chord may be preceded by a 7th chord one half-step higher.

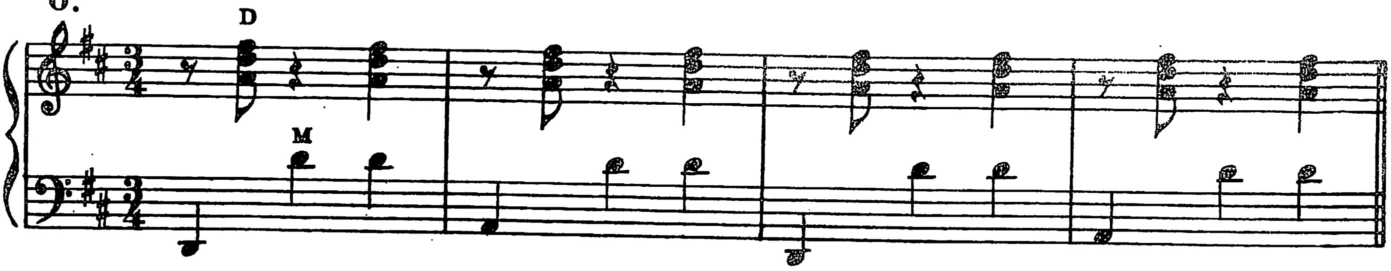
4. Key of B♭


B♭M9
B♭6
B♭°
Cm7(11) Cm7
F9-9(13) F9-9
B.S.
3
2
3
4

5. Key of E♭

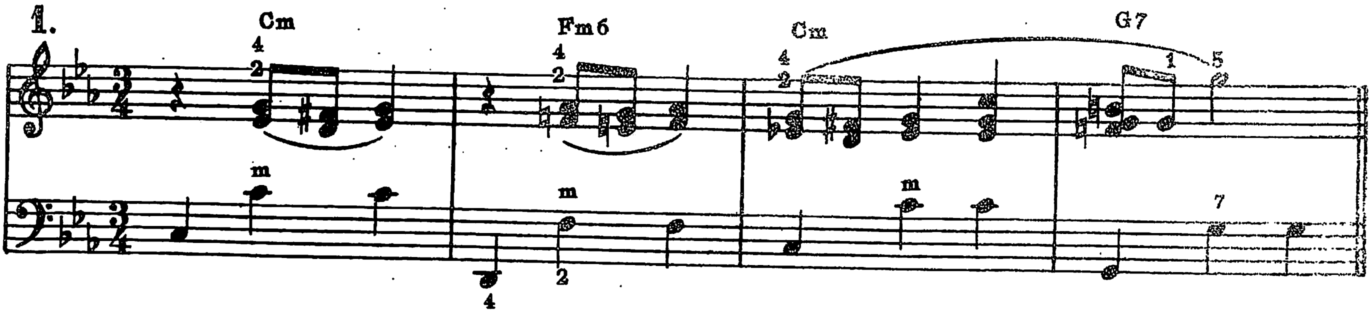

E♭
4
Gm
Fm7
B♭7
M
m
m
7

6. Viennese Waltz
Key of D

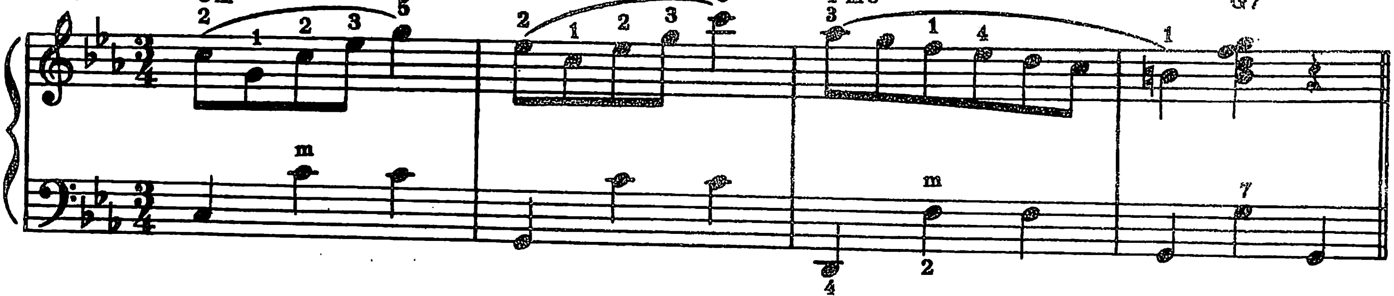


WALTZ INTRODUCTIONS IN MINOR

1.


Cm
4
2
Fm6
4
2
Cm
4
2
G7
1
5
m
m
2
4
m
7

2. Bright


Cm
2
1
2
3
5
2
1
2
3
5
Fm6
3
1
4
1
G7
m
m
4
2
7

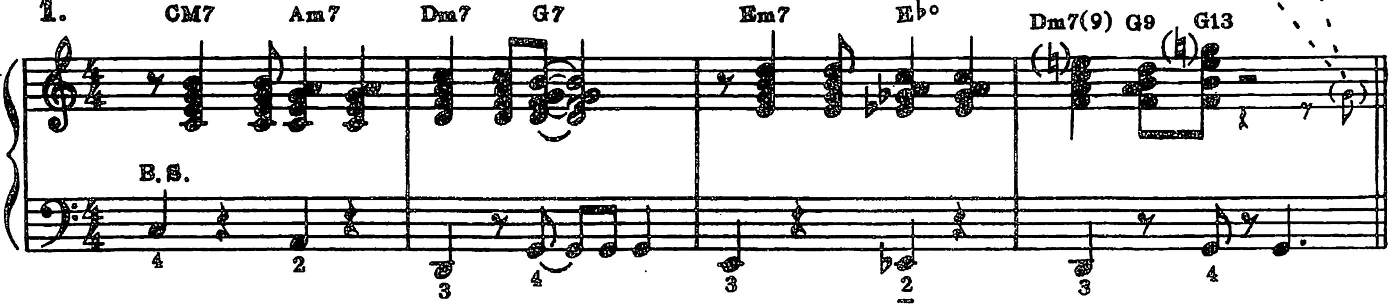
THE "PICK-UP"

When a tune begins with a "Pick-up," the introduction should be adjusted to allow room for it.

No "pick-up" or ♪

Introduction

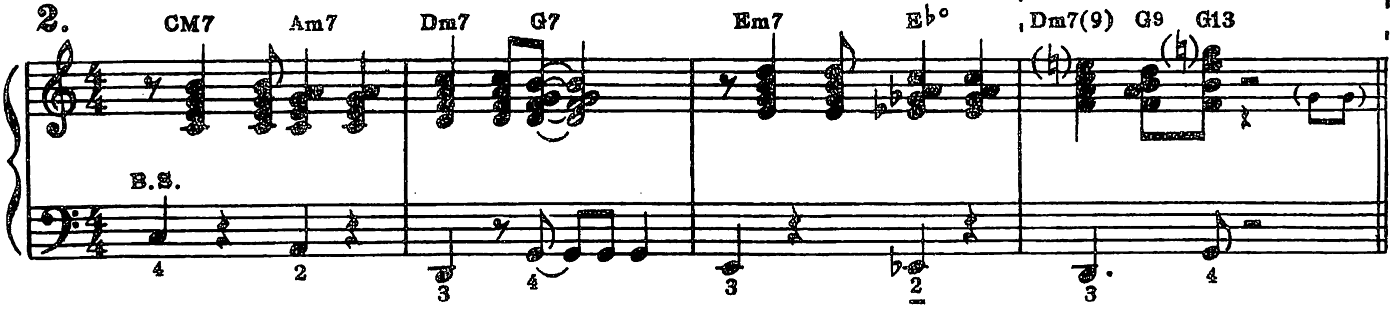
1.


CM7
Am7
Dm7
G7
Em7
E♭°
Dm7(9)
G9
G13
B.S.

(♫ or ♪ ♫) or any combination, such as: ♩., ♩ ♪, ♪ ♩

Introduction

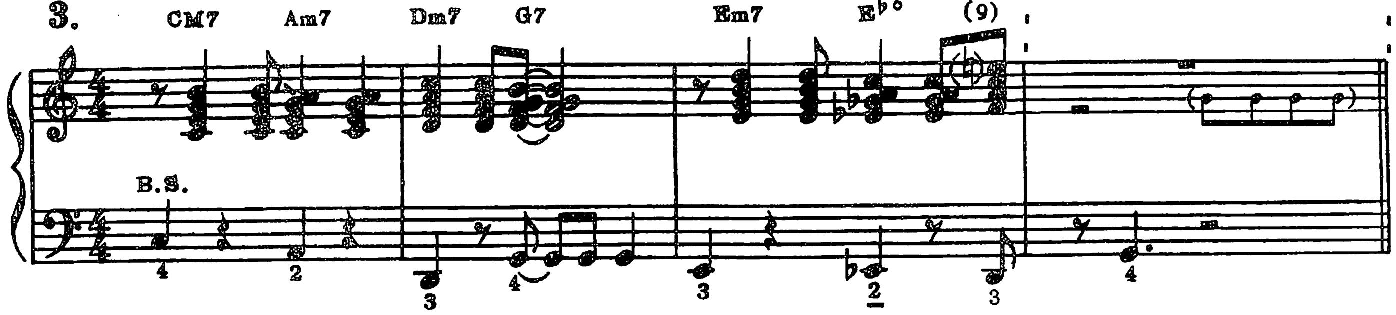
2.


CM7
Am7
Dm7
G7
Em7
E♭°
Dm7(9)
G9
G13
B.S.

(♫♫ or ♪ ♫♫♪) or any combination of equal value.

Introduction

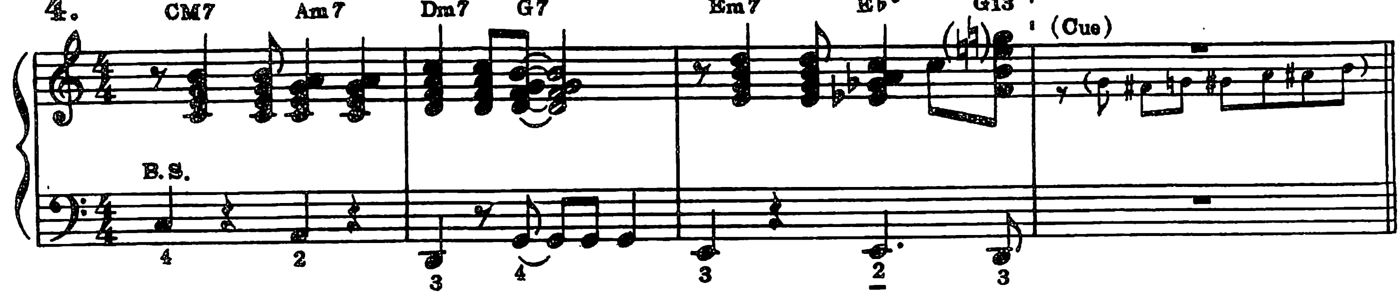
3.


CM7
Am7
Dm7
G7
Em7
E♭°
Dm7
(9)
B.S.

(♫ ♫♫ ♪♫ ♫♫♪) or any combination of equal value.

Introduction

4.

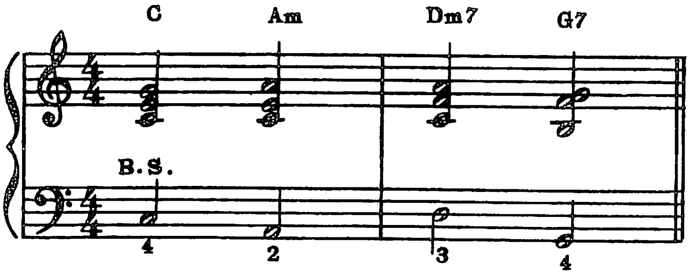

CM7
Am7
Dm7
G7
Em7
E♭°
G13
(Cue)
B.S.

TURN-AROUNDS

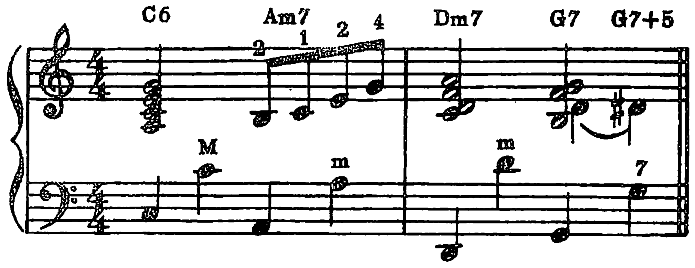
On Basics I, II and III

Turn-arounds are, in effect, two-measure introductions.
They can be made four measures by repeating, extending or combining.

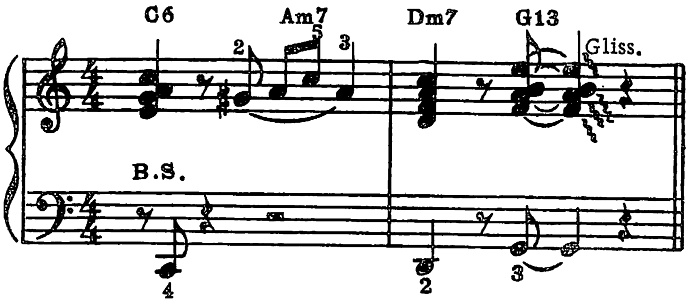
Basic I


C
Am
Dm7
G7
B.S.
4
2
3
4

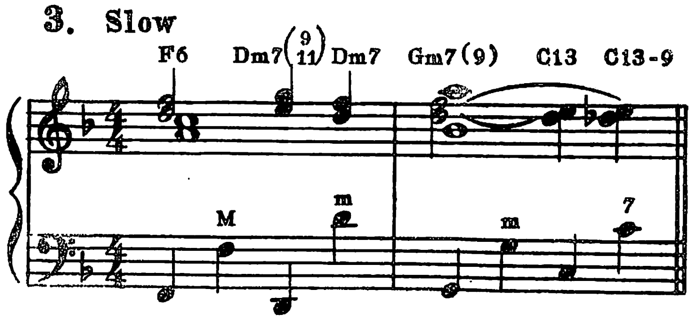
1. Slow


C6
Am7
2 1 2 4
Dm7
G7
G7+5
M
m
m
7

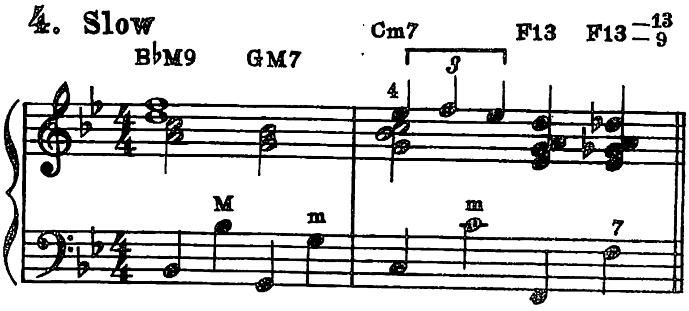
2. Bounce


C6
Am7
2 5 3
Dm7
G13
Gliss.
B.S.
4
2
3

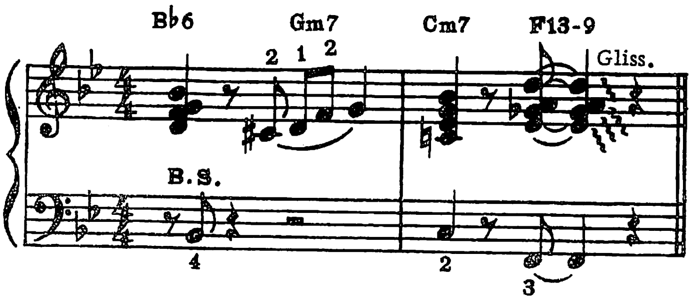
3. Slow


F6
Dm7(9 11) Dm7
Gm7(9)
C13
C13-9
M
m
m
7

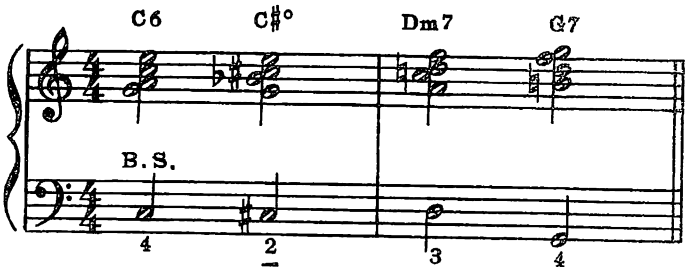
4. Slow


BbM9
GM7
Cm7
3
F13
F13-13-9
4
M
m
m
7

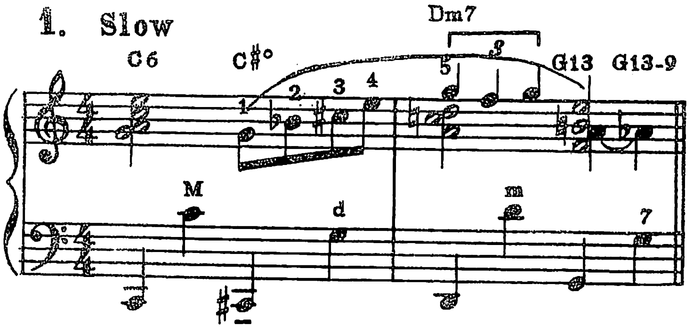
5. Bounce


Bb6
Gm7
2 1 2
Cm7
F13-9
Gliss.
B.S.
4
2
3

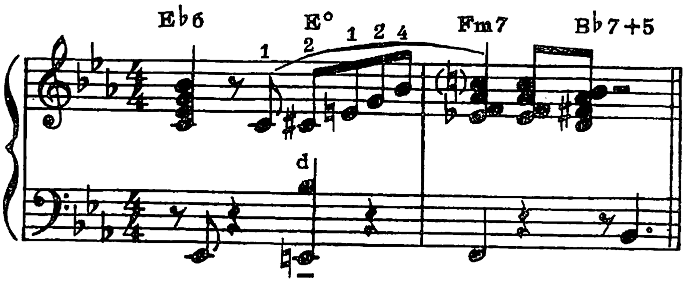
Basic II


C6
C#°
Dm7
G7
B.S.
4
2
3
4

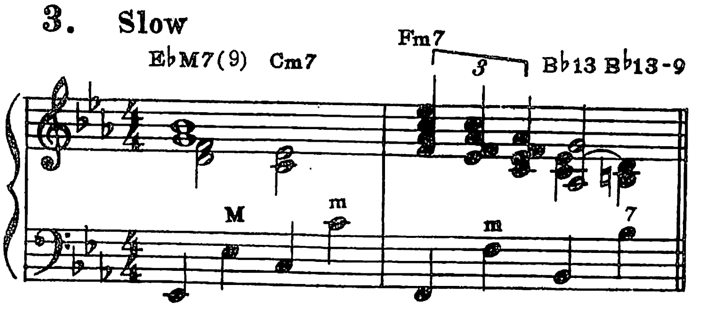
1. Slow


C6
C#°
1 2 3 4
Dm7
3
5
G13
G13-9
M
d
m
7

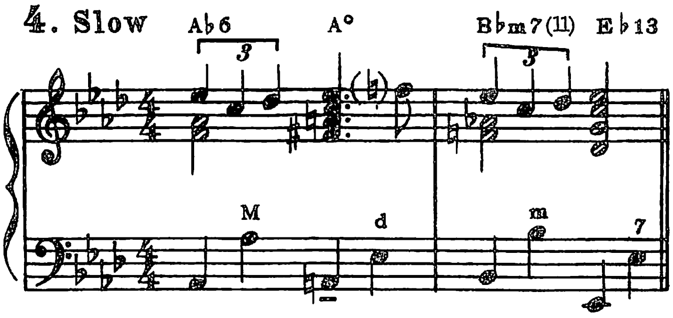
2. Bounce


Eb6
E°
1 2 1 2 4
Fm7
Bb7+5
d

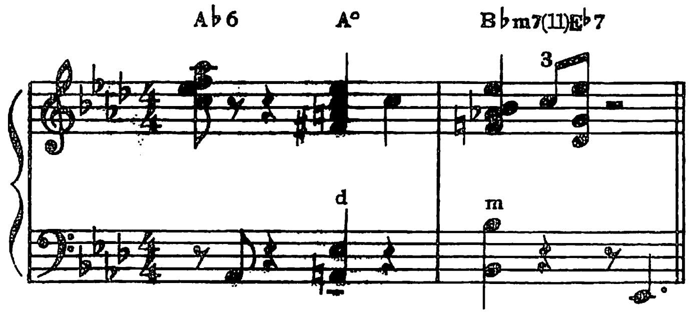
3. Slow


EbM7(9)
Cm7
Fm7
3
Bb13
Bb13-9
M
m
m
7

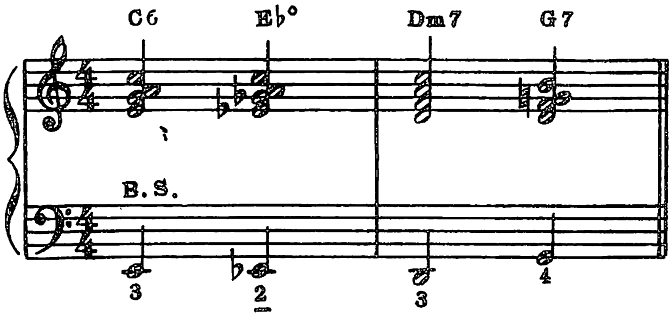
4. Slow


A♭6
A°
B♭m7(11)
E♭13
3
3
(♮)
M
d
m
7

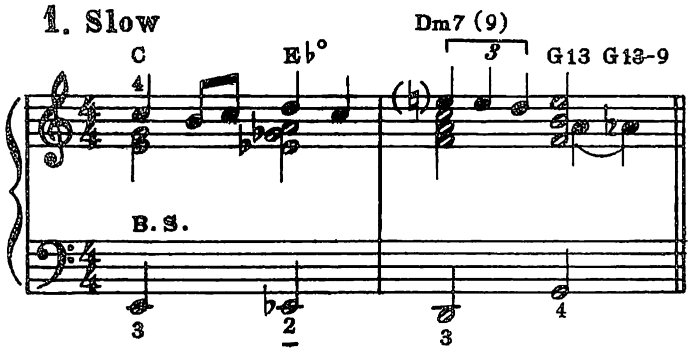
5. Bounce


A♭6
A°
B♭m7(11)E♭7
3
d
m

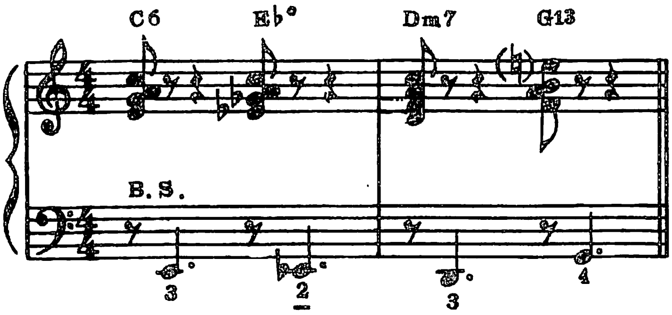
Basic III


C6
E♭°
Dm7
G7
B.S.
3
2
3
4

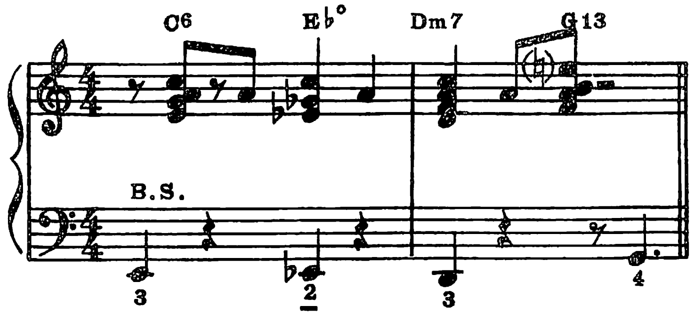
1. Slow


C
E♭°
Dm7 (9)
G13 G13-9
4
3
(♮)
B.S.
3
2
3
4

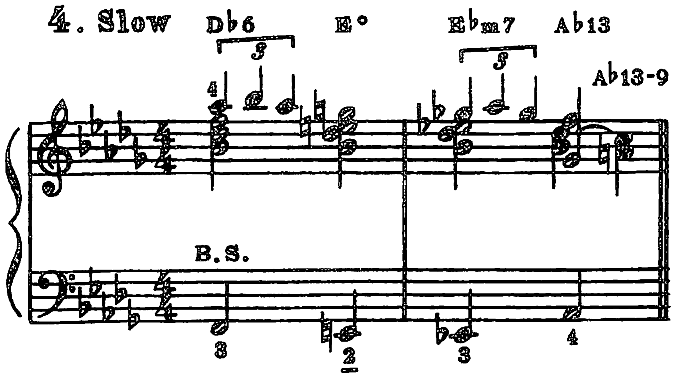
2. Bounce


C6
E♭°
Dm7
G13
(♮)
B.S.
3
2
3
4

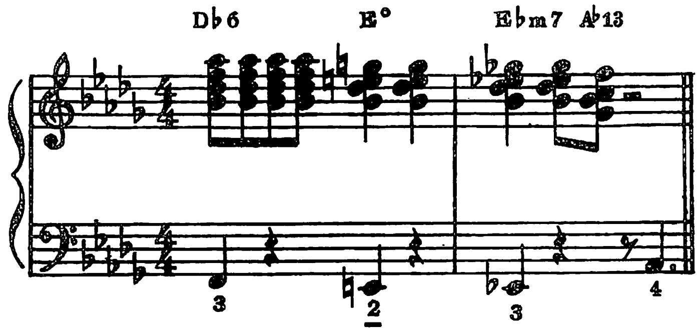
3. Bounce


C6
E♭°
Dm7
G13
(♮)
B.S.
3
2
3
4

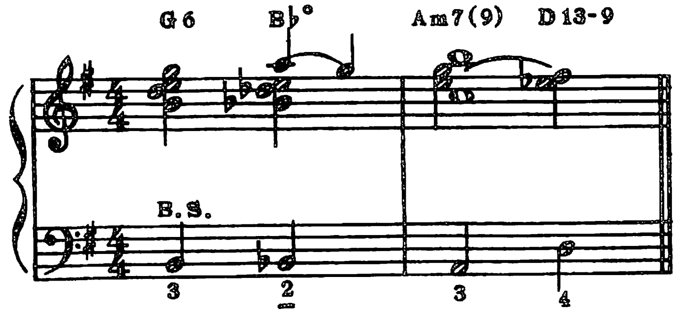
4. Slow


D♭6
E°
E♭m7
A♭13
A♭13-9
3
3
4
B.S.
3
2
3
4

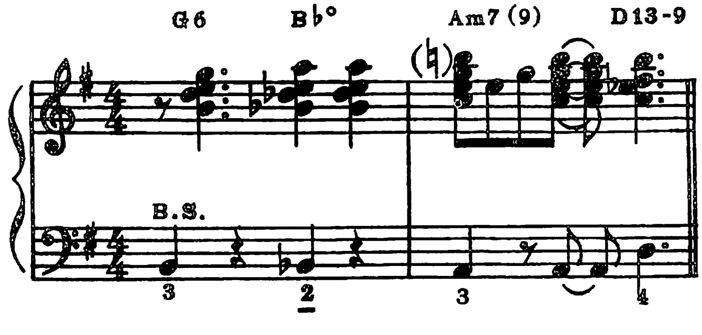
5. Bounce


D♭6
E°
E♭m7
A♭13
3
2
3
4

6. Slow


G6
B♭°
Am7(9)
D13-9
B.S.
3
2
3
4

7. Bounce

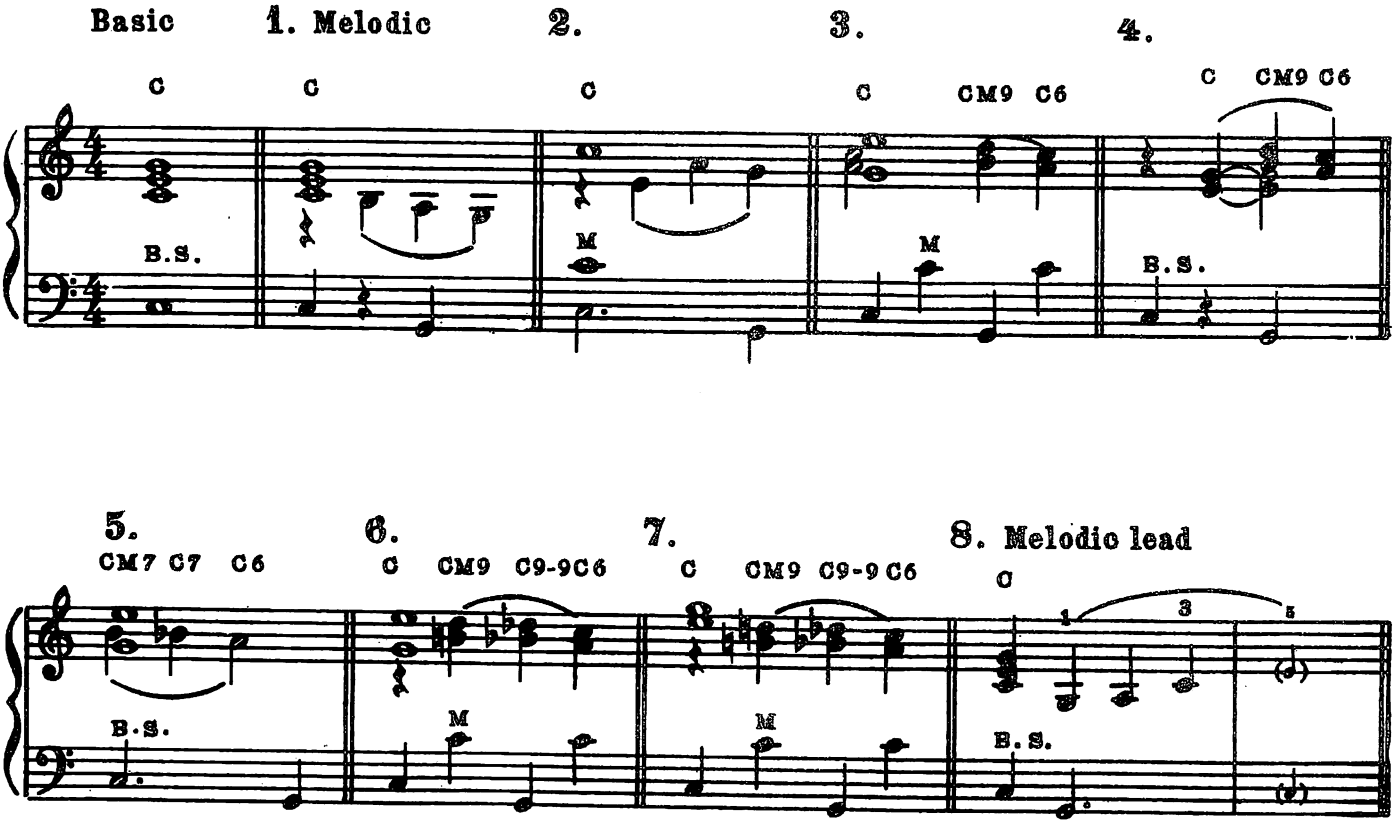

G6
B♭°
Am7 (9)
D13-9
(♮)
B.S.
3
2
3
4

ONE-MEASURE TURN-AROUNDS

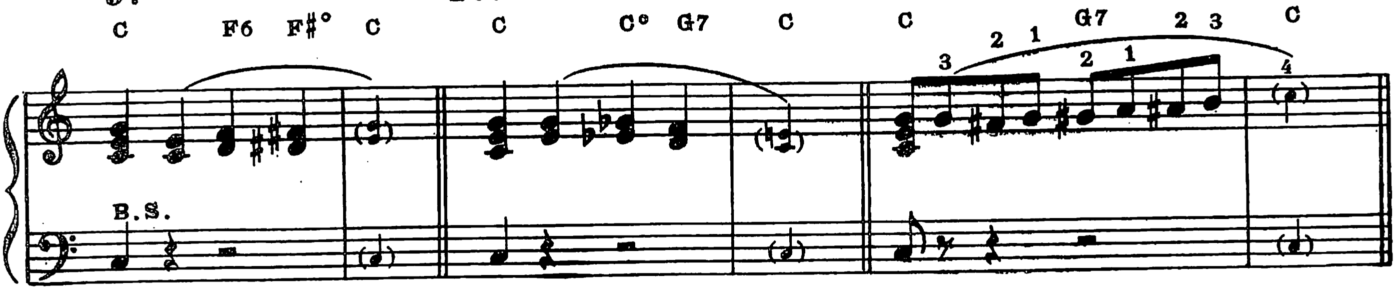
One-measure turn-arounds present more of a problem than two-measure turn-arounds — Why ? Because frequently no change of chord is indicated on the sheet music. This does not mean that nothing should be done about it. Where no change of chord is indicated there usually is in the piano arrangement some compensating activity of a melodic or rhythmic nature —either under the melody or in the left hand part. The accordionist who just holds a C chord, because that is what is indicated on the music, is not doing himself justice. So, that being the case, we suggest the following:

(1) Using a melodic "fill-in" which may lead to the next note.
(2) By adding a leading chord (V_7) or chords (II_7 - V_7)
which may be repeated, arpeggiated or varied.

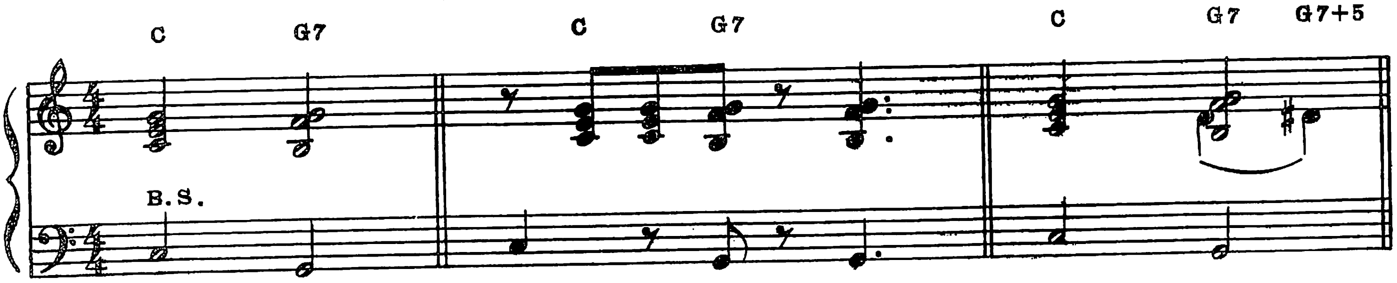
The same solutions also may be applied to a two-measure turn-around where only a tonic (I) chord is indicated. However, the easiest solution, in this case, is to use the basic progression I - VI - II - V_7.


Basic
1. Melodic
2.
3.
4.
C
C
C
C CM9 C6
C CM9 C6
B.S.
M
M
B.S.
5.
6.
7.
8. Melodic lead
CM7 C7 C6
C CM9 C9-9C6
C CM9 C9-9 C6
C
1
3
5
B.S.
M
M
B.S.

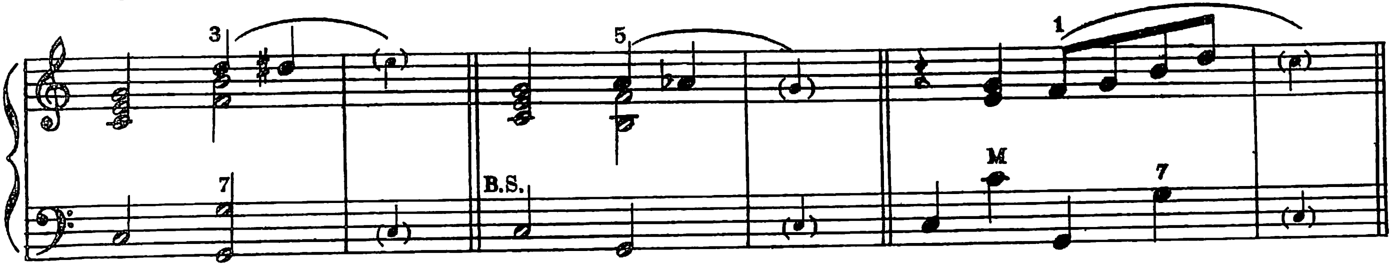
9. 10. 11.


C
F6
F♯°
C
C
C°
G7
C
C
G7
C
3 2 1
2 3
2 1
4
B.S.

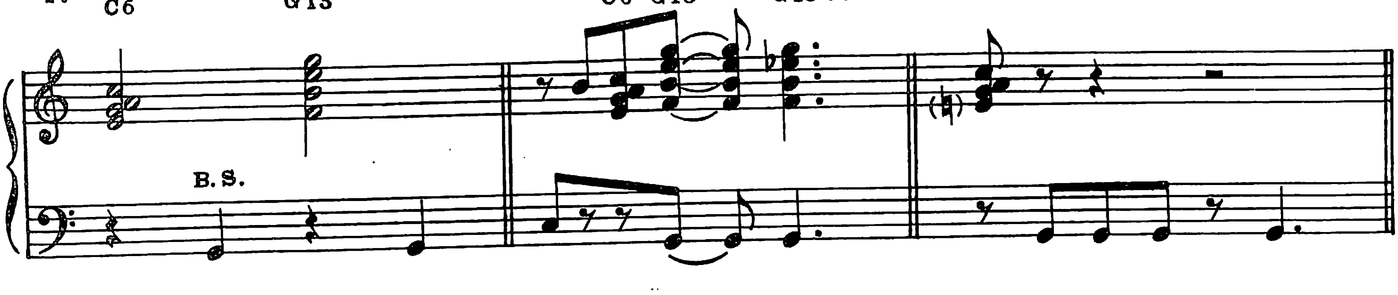
1. Adding V_7 2. 3.


C
G7
C
G7
C
G7
G7+5
B.S.

4. Leading smoothly to melody note. 5. 6.

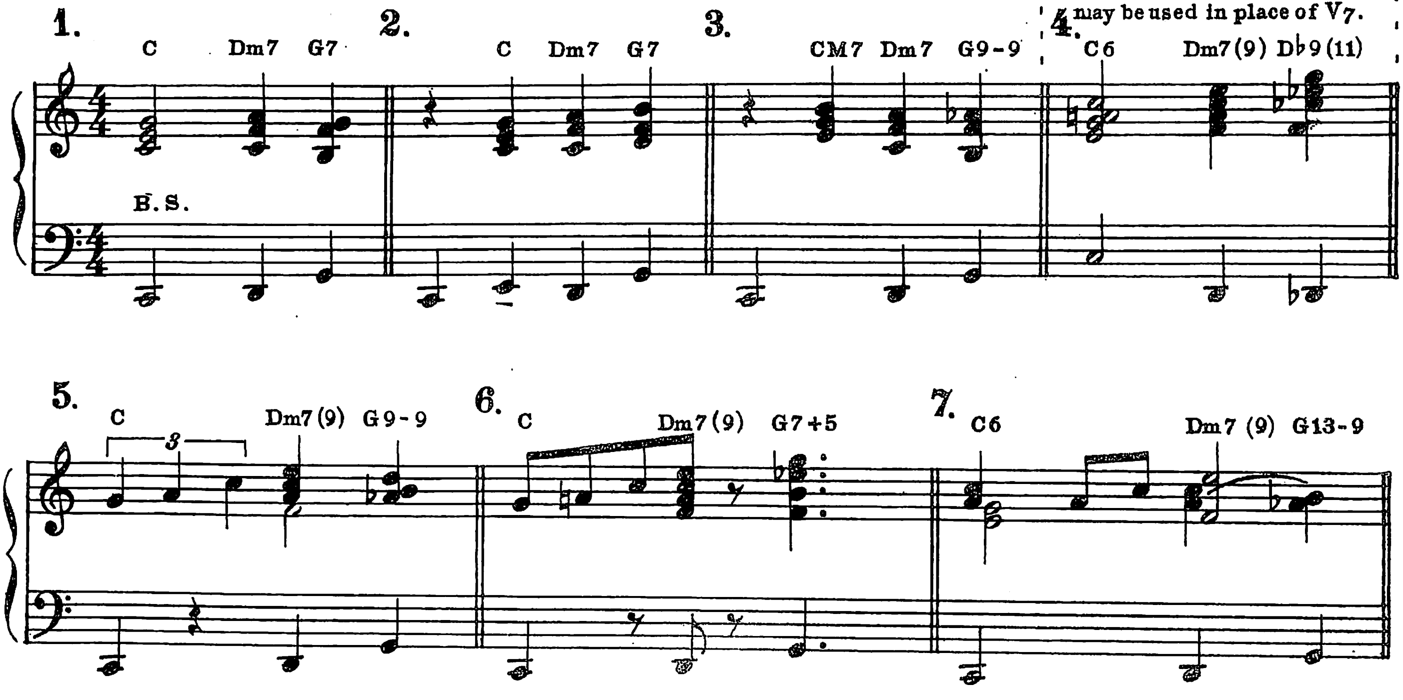

C
G7
G7+5
C
C
G9
G9-9
C
C
G7
C
3
7
5
1
3 5
B.S.
M
7

7. 8. 9.


C6
G13
C6
G13
G13+5
C6
B.S.

Adding II$_7$ and V$_7$.

A substitute chord, one half-step above the tonic, may be used in place of V$_7$.


1.
C
Dm7
G7
B.S.
2.
C
Dm7
G7
3.
CM7
Dm7
G9-9
4.
C6
Dm7(9)
D♭9(11)
5.
C
3
Dm7(9)
G9-9
6.
C
Dm7(9)
G7+5
7.
C6
Dm7 (9)
G13-9

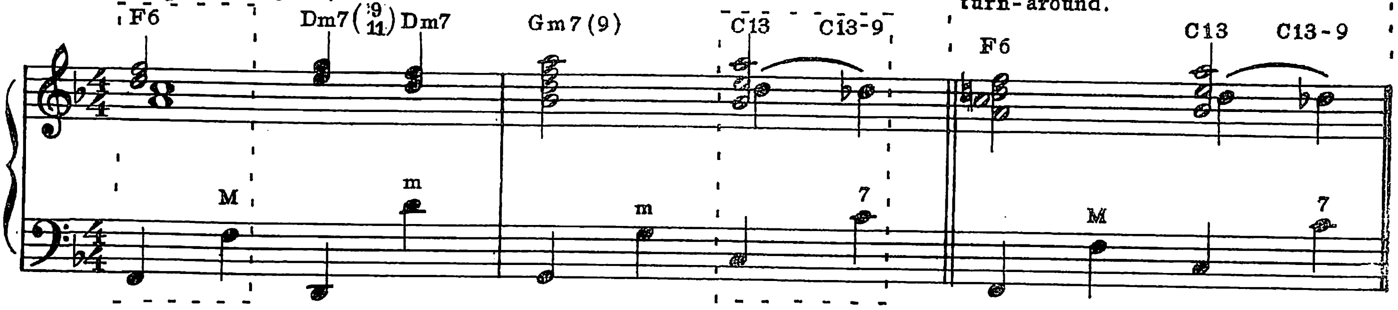
Try to create other turn-arounds by using parts of two-measure turn-arounds or four-measure introductions.

Two measure turn-around.

(From example 3, Page 19)

One-measure turn-around.

Example showing how to change a two-measure turn-around into a one-measure turn-around.

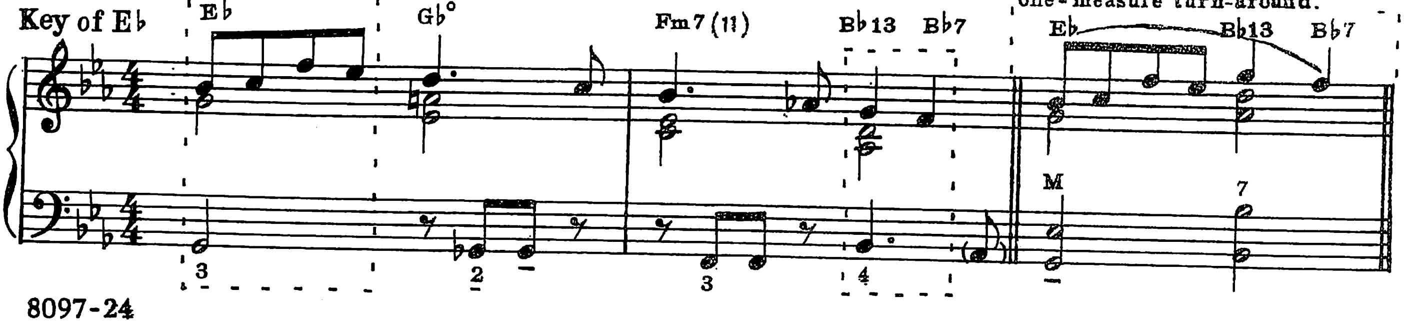

F6
Dm7(9/11) Dm7
Gm7 (9)
C13
C13-9
M
m
m
7
F6
C13
C13-9
M
7

Introduction.

(From example 4, page 5).

One-measure turn-around.

Example showing how to change two measures of an introduction into a one-measure turn-around.

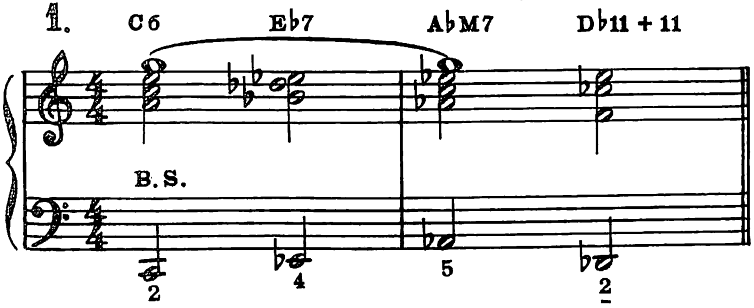

Key of E♭
E♭
G♭°
Fm7 (11)
B♭13
B♭7
E♭
B♭13
B♭7
M
7
3
2
3
4

Some modern progressions are slight variations of I - VI - II - V$_7$; that is, more developed.

Two-measure turn-arounds.

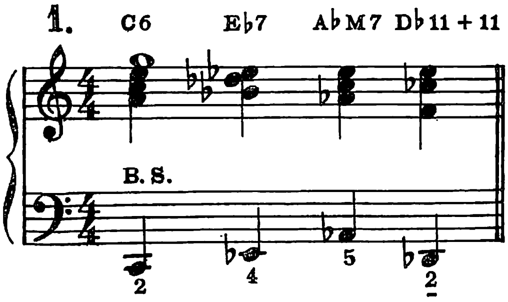
One-measure turn-arounds.

1.

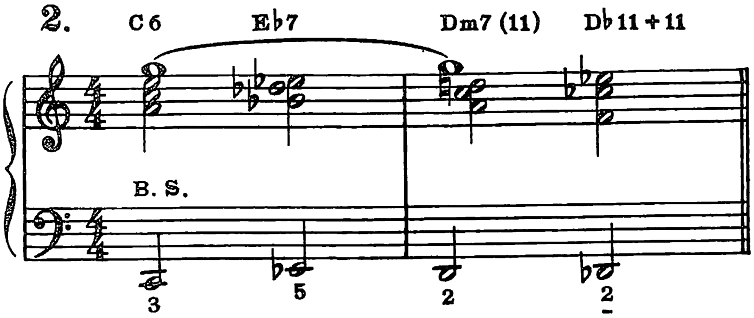

C6
Eb7
AbM7
Db11 + 11
B.S.
2
4
5
2

or

1.

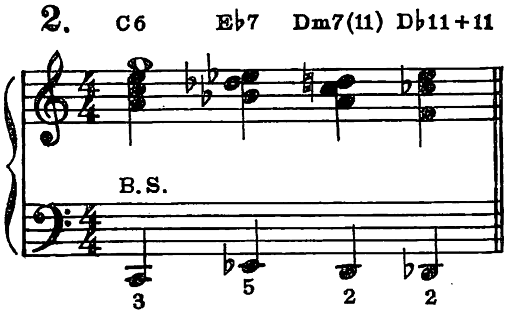

C6
Eb7
AbM7
Db11 + 11
B.S.
2
4
5
2

2.


C6
Eb7
Dm7 (11)
Db11 + 11
B.S.
3
5
2
2

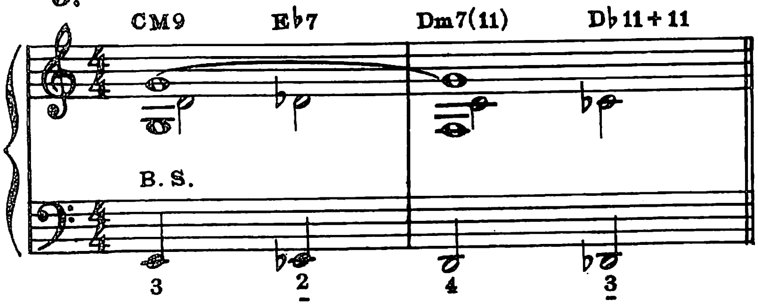
or

2.


C6
Eb7
Dm7(11)
Db11+11
B.S.
3
5
2
2

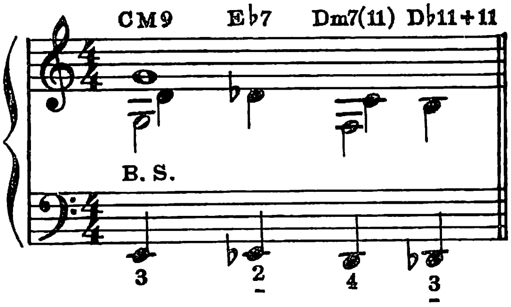
Voicing different from that used above.

3.

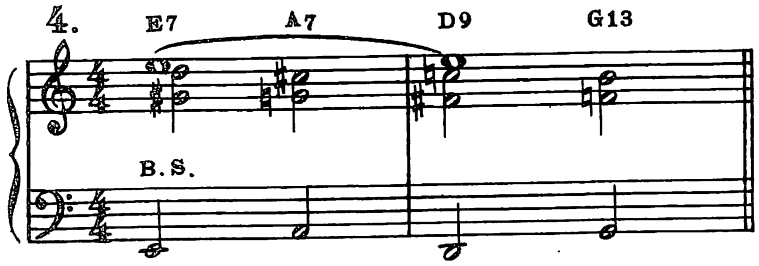

CM9
Eb7
Dm7(11)
Db11+11
B.S.
3
2
4
3

or

3.

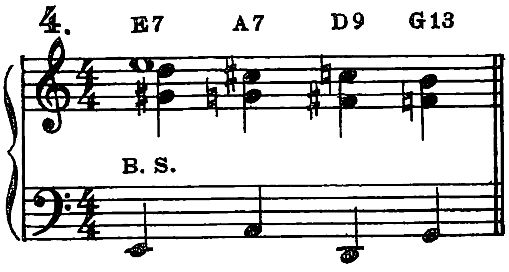

CM9
Eb7
Dm7(11)
Db11+11
B.S.
3
2
4
3

4.

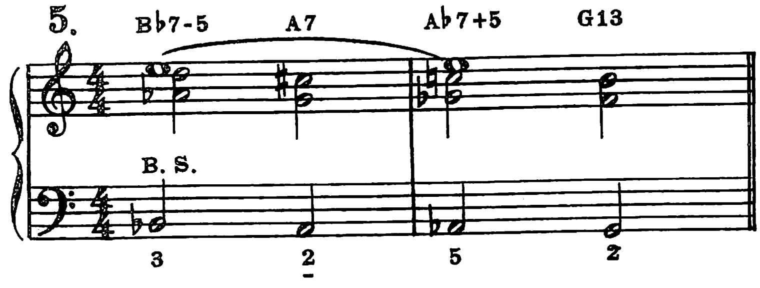

E7
A7
D9
G13
B.S.

or

4.

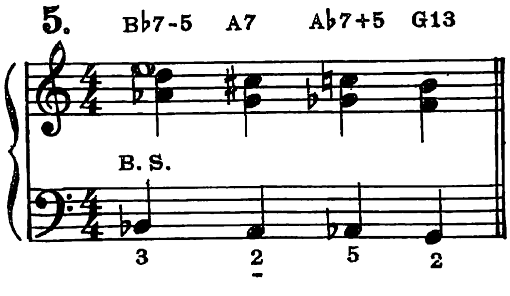

E7
A7
D9
G13
B. S.

5.


Bb7-5
A7
Ab7+5
G13
B. S.
3
2
5
2

or

5.


Bb7-5
A7
Ab7+5
G13
B. S.
3
2
5
2

NOTE Introductions, turn-arounds, modulations and endings in this style — also more involved harmonically and rhythmically — are given in ANTHONY MECCA'S PROGRESSIVE IDEAS IN "POP" PLAYING FOR ACCORDION.

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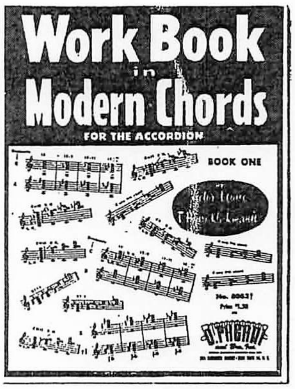
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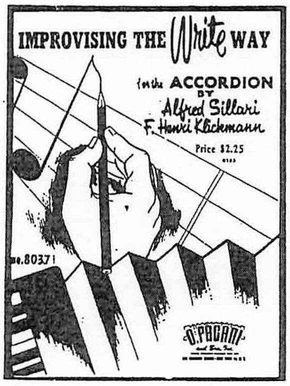
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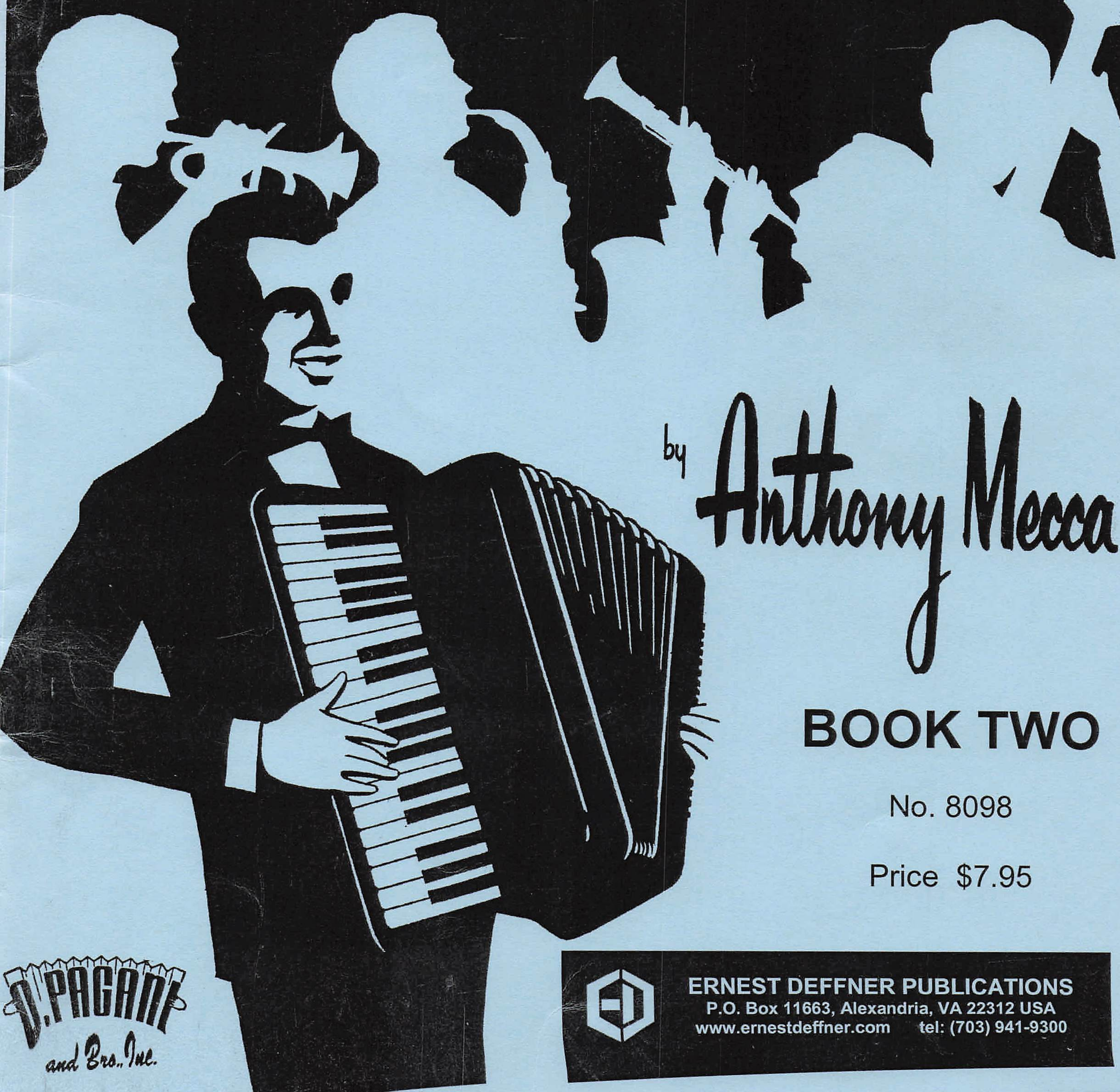

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ABOUT ANTHONY MECCA ....

Anthony Mecca, native of Waterbury, Conn.,came by his love for the accordion through his brother Dominick who was his first instructor when a mere youngster.

Decision to make the accordion his career, brought him to New York where he furthered and completed his studies with Joe Biviano, well known accordion virtuoso and instructor.

After his discharge from the army in 1946, Tony Mecca turned his attention to professional playing and soon was in great demand for radio and television work and recordings. He has worked under such famous conductors as Leonard Bernstein, Alfredo Antonini and Raymond Scott and has recorded for practically all well known record companies.

It was this background of study and experience that enabled him to write his first two important and very successful accordion works

"Progressive Ideas on Pop Playing"
"Progressive Jazz Styles"

In this new work "Jazz Ideas For the Dance Band Accordionist" he continues to divulge more of his secrets and ideas so necessary for a solid foundation in the art of modern playing for the accordion.

THE PUBLISHERS

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"BREAK" STYLE ENDINGS 12

FOUR-MEASURE ENDINGS 14

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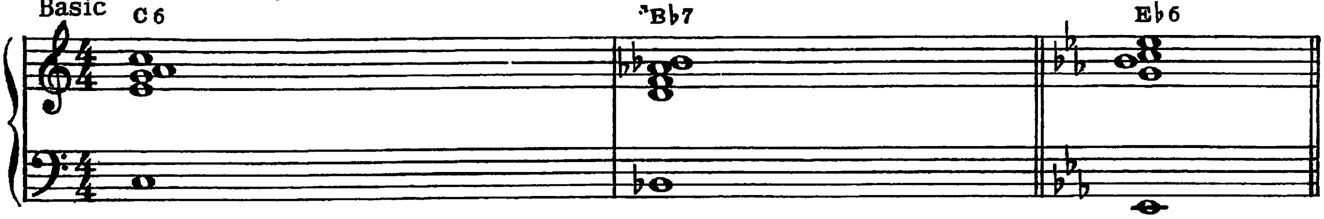
COMPLETE LIST OF 7TH CHORDS
BASED ON THE DEGREES OF
THE MAJOR AND MINOR SCALES 21

No. 8098

SIMPLE MODULATIONS

C maj. to E♭ maj.

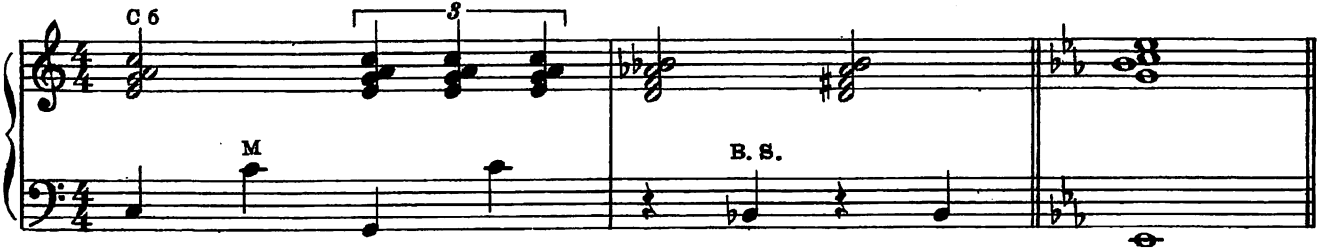
Basic


Key of C maj.
C6
V₇ of new key.
B♭7
Key of E♭ maj.
E♭6

MINIMUM DEVELOPMENT—REPETITION

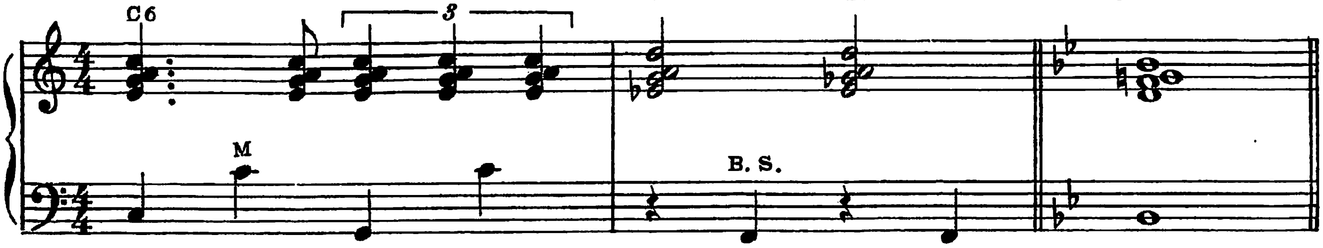
1. C maj. to E♭ maj.

Slow


Key of E♭ maj.
C6
3
M
B♭7
B♭7+5
B. S.
E♭6

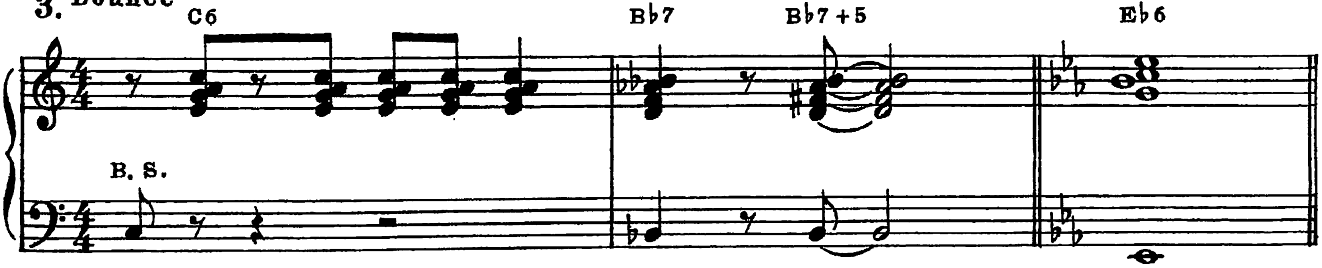
2. C maj. to B♭ maj.

Slow


Key of B♭ maj.
C6
3
M
F13
F13-9
B. S.
B♭6

3. C maj. to E♭ maj.

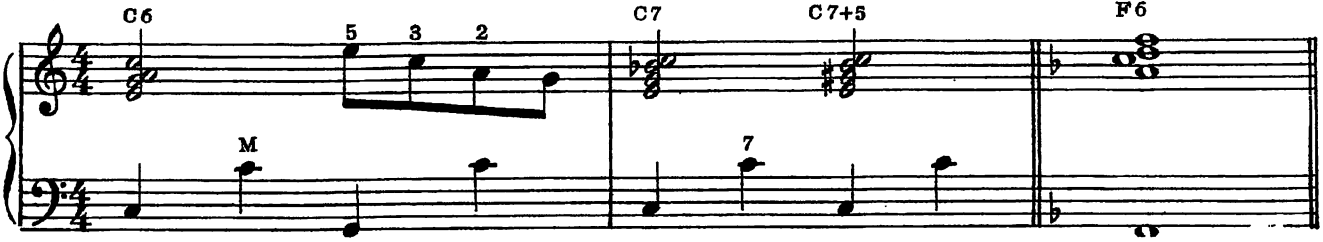
Bounce


Key of E♭ maj.
C6
B. S.
B♭7
B♭7+5
E♭6

MELODY FROM ARPEGGIO

1. C maj. to F maj.

Slow


Key of F maj.
C6
5
3
2
M
C7
C7+5
7
F6

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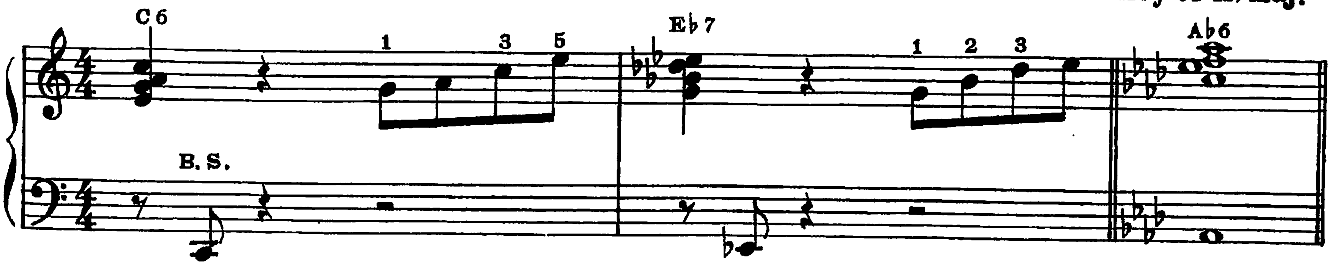
C maj. to A♭ maj.

2. Bounce

Key of A♭ maj.

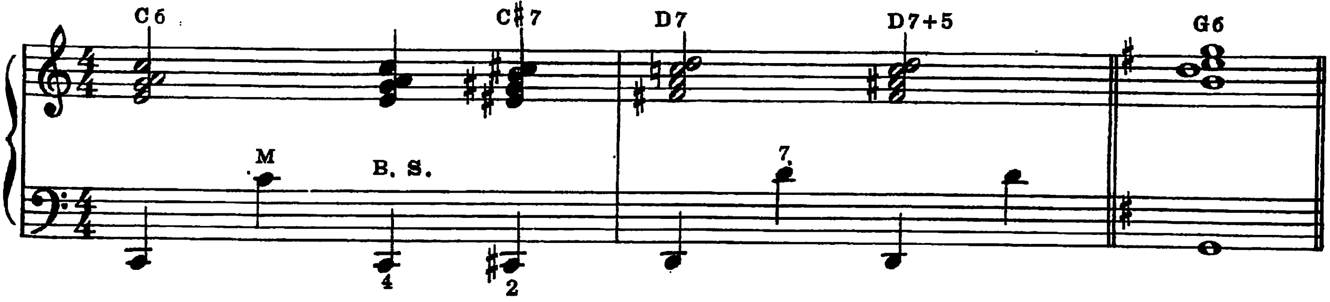

C6
1
3
5
B.S.
E♭7
1
2
3
A♭6

CHROMATIC TO NEARBY V_7

C maj. to G maj.

1. Slow

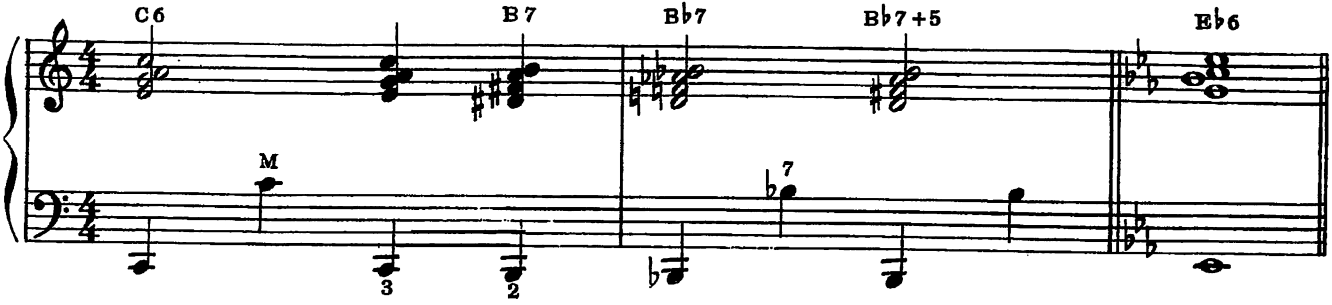
Key of G maj.


C6
C♯7
D7
D7+5
G6
M
B. S.
4
2
7

C maj. to E♭ maj.

2. Slow

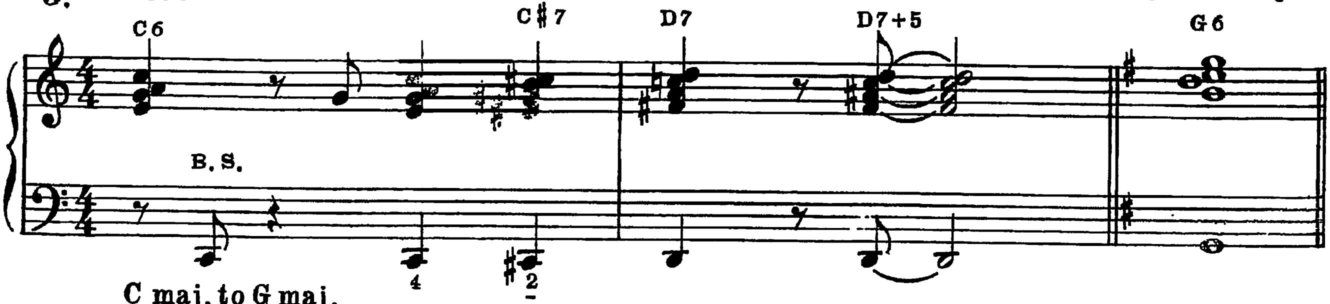
Key of E♭ maj.


C6
B7
B♭7
B♭7+5
E♭6
M
3
2
7

C maj. to G maj.

3. Bounce

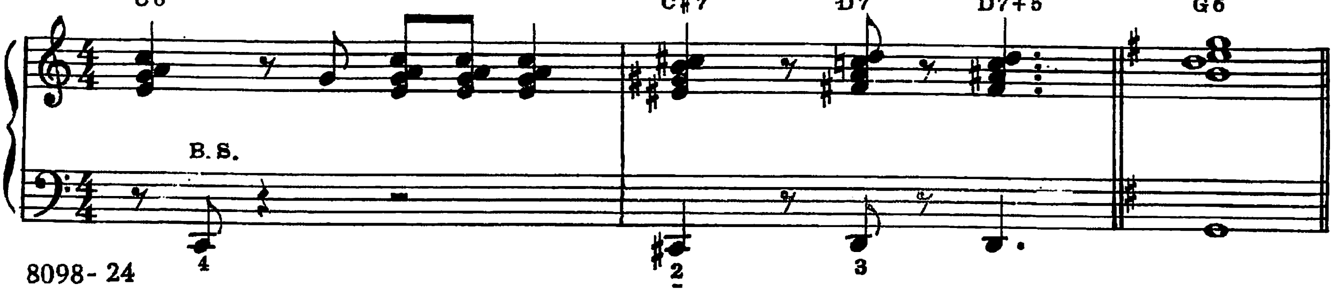
Key of G maj.


C6
C♯7
D7
D7+5
G6
B.S.
4
2

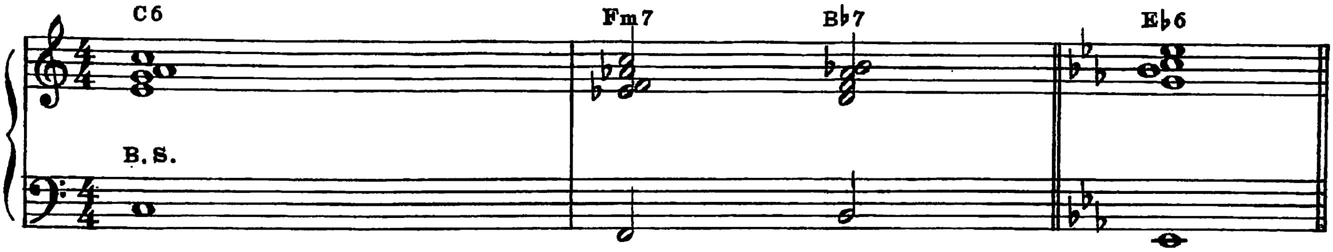
C maj. to G maj.

4. Bounce

Key of G maj.

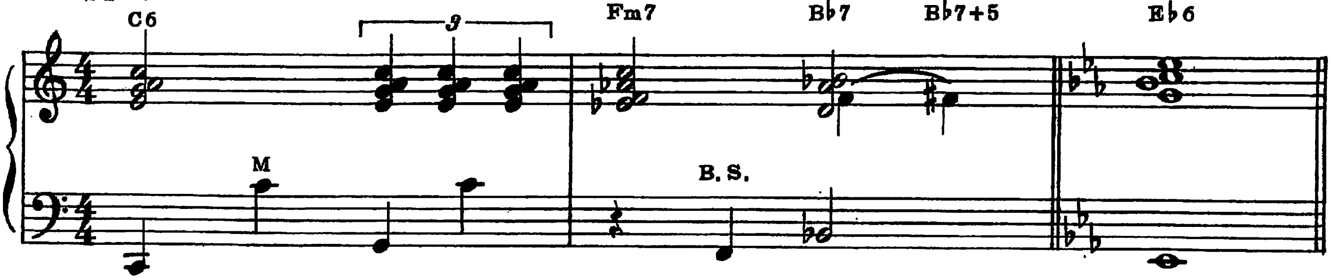

C6
C♯7
D7
D7+5
G6
B.S.
4
2
3

5. **C maj. to E♭ maj.** II$_7$ of new key. V$_7$ of new key. Key of E♭ maj.

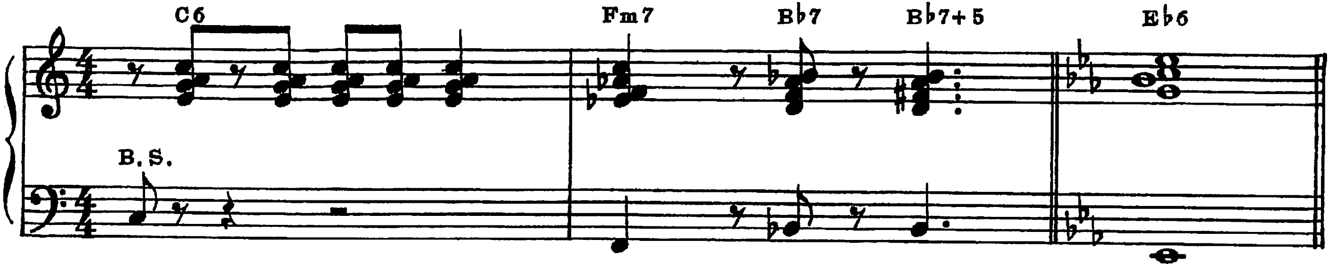

C6
Fm7
B♭7
E♭6
B.S.

MINIMUM DEVELOPMENT–REPETITION

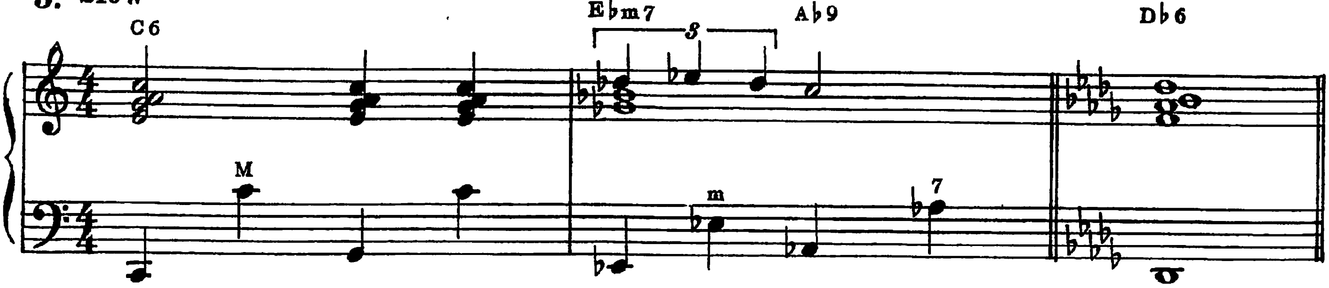
1. Slow **C maj. to E♭ maj.** Key of E♭ maj.


C6
3
Fm7
B♭7
B♭7+5
E♭6
M
B.S.

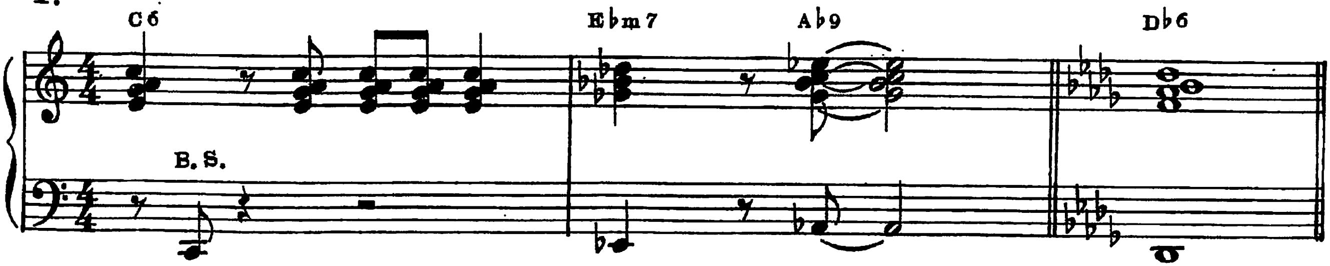
2. Bounce **C maj. to E♭ maj.** Key of E♭ maj.


C6
Fm7
B♭7
B♭7+5
E♭6
B.S.

3. Slow **C maj. to D♭ maj.** Key of D♭ maj.


C6
E♭m7
3
A♭9
D♭6
M
m
7

4. Bounce **C maj. to D♭ maj.** Key of D♭ maj.

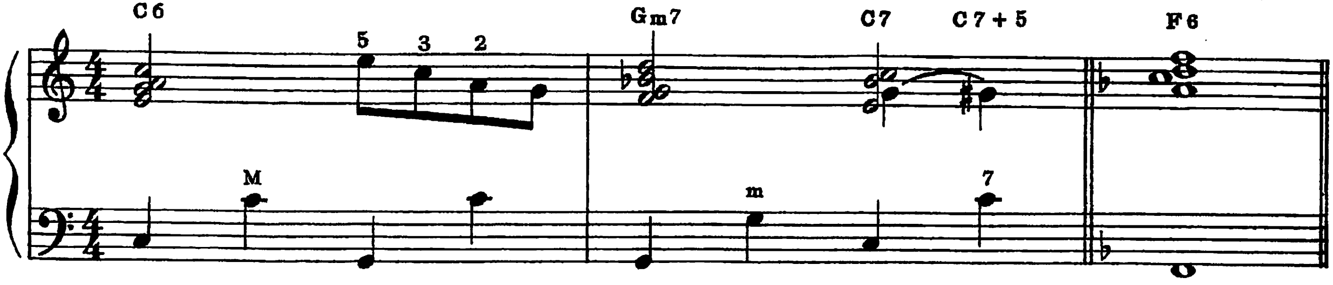

C6
E♭m7
A♭9
D♭6
B.S.

MELODY FROM ARPEGGIO

C maj. to F maj.

1. Slow

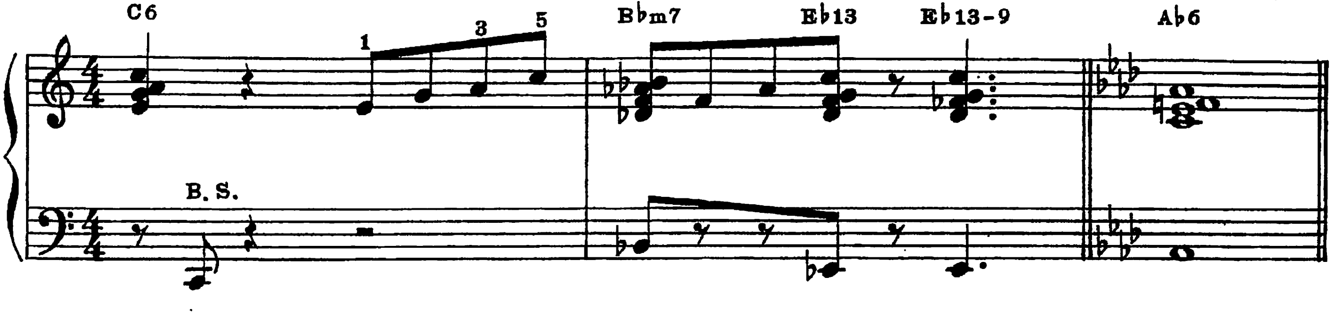
Key of F maj.


C6
5
3
2
Gm7
C7
C7+5
F6
M
m
7

C maj. to A♭ maj.

2. Bounce

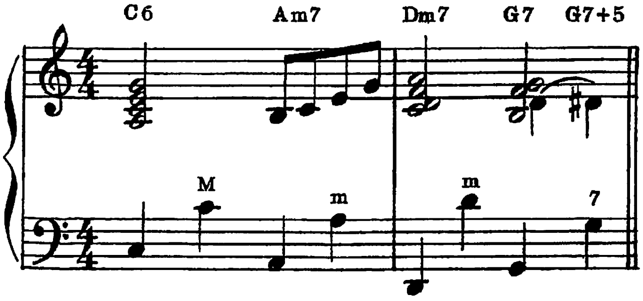
Key of A♭ maj.


C6
1
3
5
B♭m7
E♭13
E♭13-9
A♭6
B. S.

MODULATION UTILIZING A PREVIOUS EXAMPLE

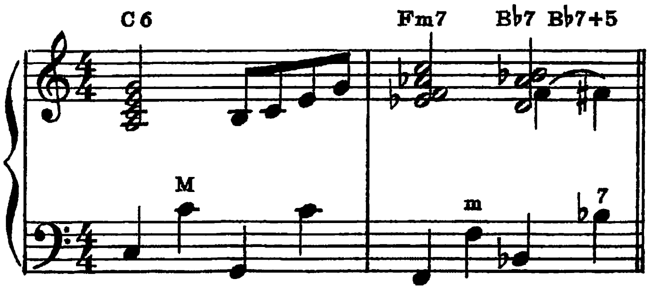
(Turn-around changed into a modulation)

Turn-around Basic I | (Book 1 - page 19)


C6
Am7
Dm7
G7
G7+5
M
m
m
7

Modulation

II7 of new key. V7 of new key.

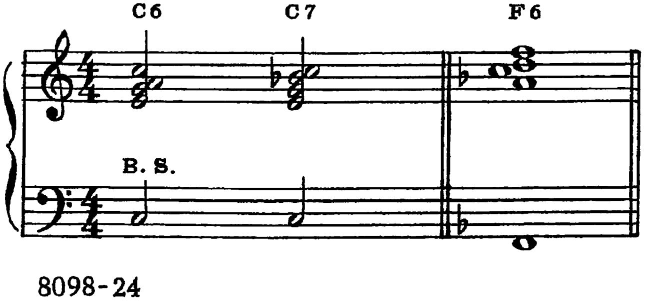

C6
Fm7
B♭7
B♭7+5
M
m
7

ONE-MEASURE MODULATIONS

C maj. to F maj.

1.

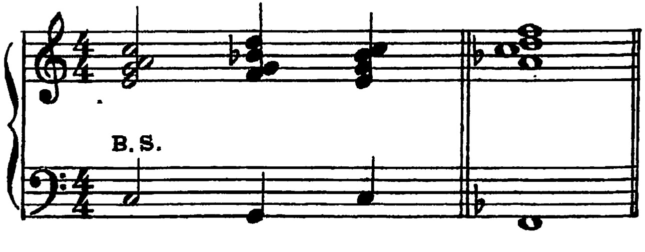
V7 of new key. Key of F maj.



C maj. to F maj.

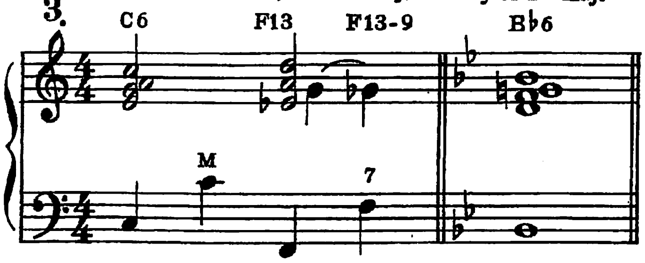
2.

II7 of new key. V7 of new key. Key of F maj.


C6
Gm7
C7
F6
B. S.

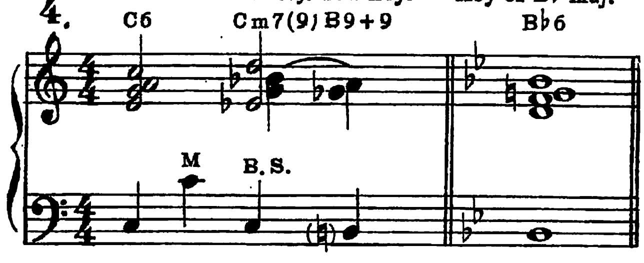
C maj. to B♭ maj.

3.


V7 of new key.
Key of B♭ maj.
C6
F13
F13-9
B♭6
M
7

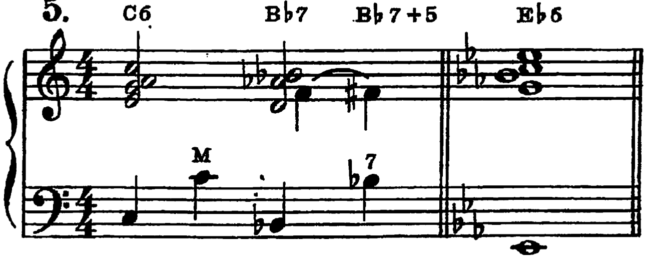
C maj. to B♭ maj.

4.


II7 of new key.
V7 of new key.
Key of B♭ maj.
C6
Cm7(9) B9+9
B♭6
M
B.S.

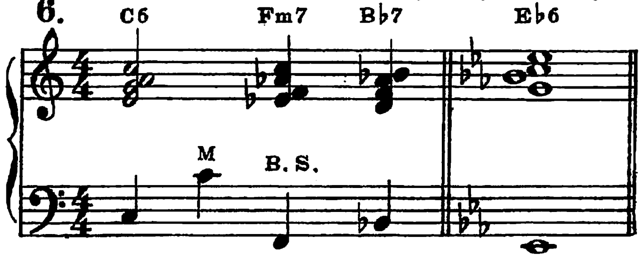
C maj. to E♭ maj.

5.


V7 of new key.
Key of E♭ maj.
C6
B♭7
B♭7+5
E♭6
M
7

C maj. to E♭ maj.

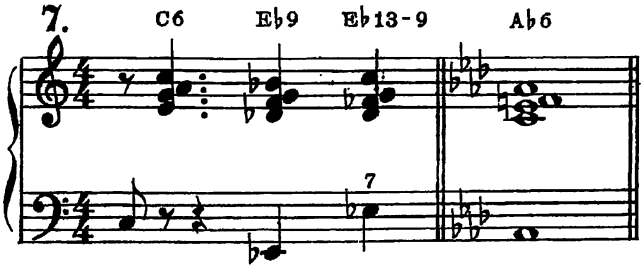
6.


II7 of new key.
V7 of new key.
Key of E♭ maj.
C6
Fm7
B♭7
E♭6
M
B.S.

C maj. to A♭ maj.

Bounce

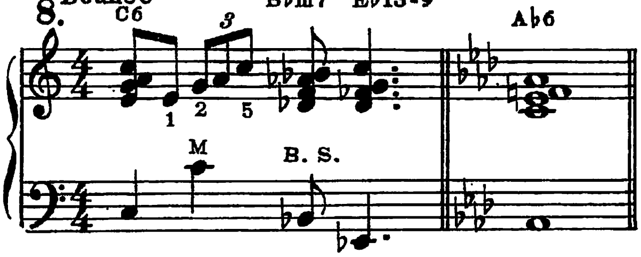
7.


V7 of new key.
Key of A♭ maj.
C6
E♭9
E♭13-9
A♭6
7

C maj. to A♭ maj.

Bounce

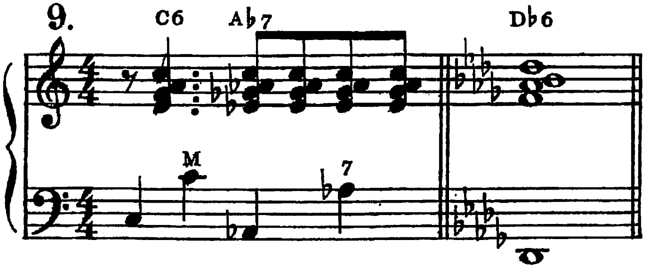
8.


II7 of new key.
V7 of new key.
Key of A♭ maj.
C6
B♭m7
E♭13-9
A♭6
3
1
2
5
M
B.S.

C maj. to D♭ maj.

Bounce

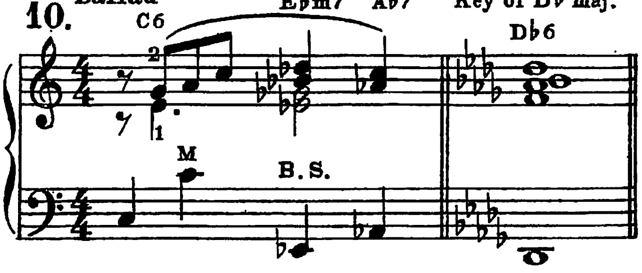
9.


V7 of new key.
Key of D♭ maj.
C6
A♭7
D♭6
M
7

C maj. to D♭ maj.

Ballad

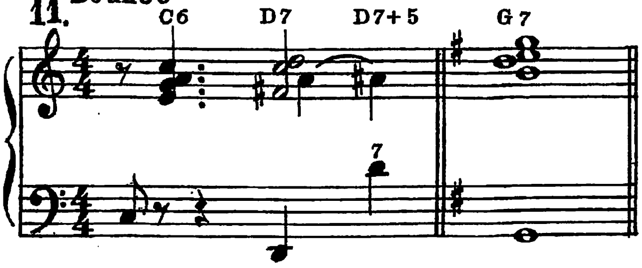
10.


II7 of new key.
V7 of new key.
Key of D♭ maj.
C6
E♭m7
A♭7
D♭6
2
1
M
B.S.

C maj. to G maj.

Bounce

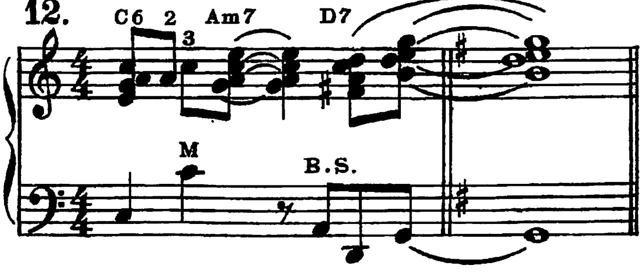
11.


V7 of new key.
Key of G maj.
C6
D7
D7+5
G7
7

C maj. to G maj.

Bounce

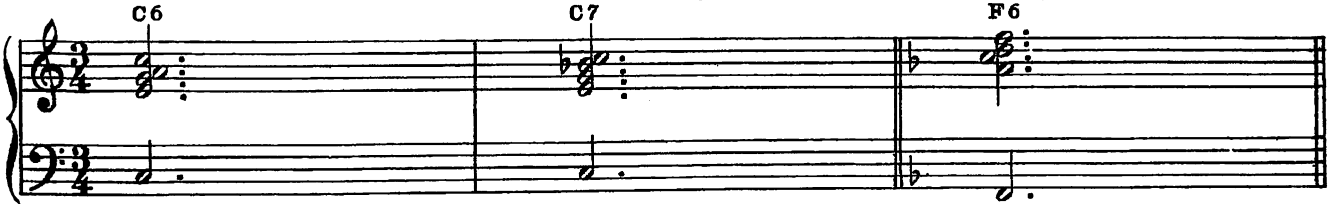
12.


II7 of new key.
V7 of new key.
Key of G maj.
C6
2
Am7
3
D7
G6
M
B.S.

WALTZ MODULATIONS

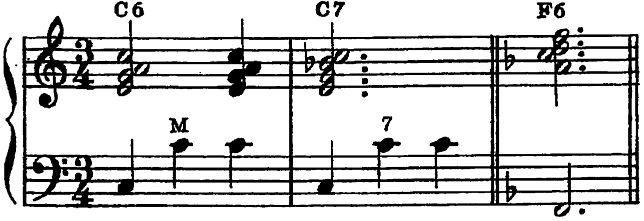
C maj. to F maj.

Basic

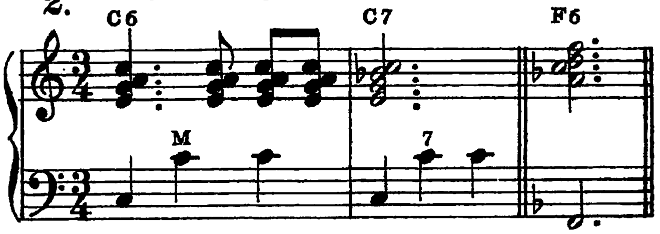

V7 of new key.
Key of F maj.
C6
C7
F6

MINIMUM DEVELOPMENT–REPETITION

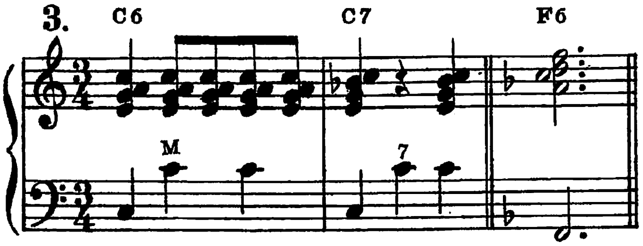
1. **C maj. to F maj.**


Key of F maj.
C6
C7
F6
M
7

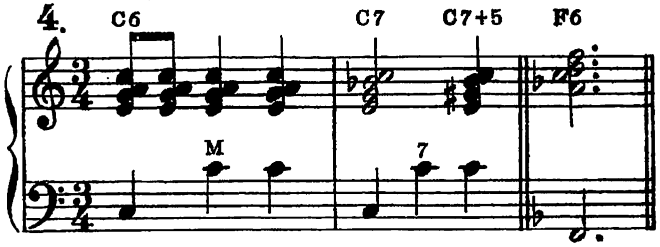
2. **C maj. to F maj.**


Key of F maj.
C6
C7
F6
M
7

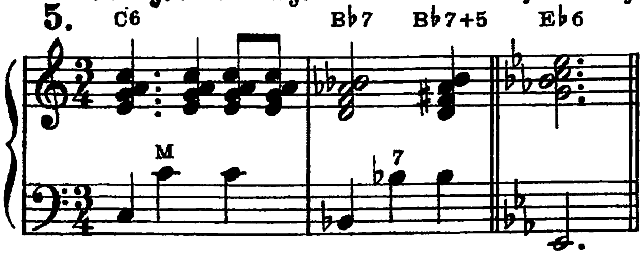
3. **C maj. to F maj.**


Key of F maj.
C6
C7
F6
M
7

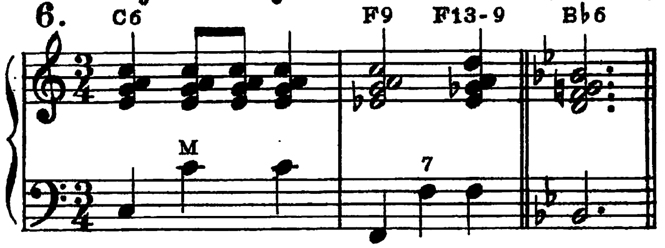
4. **C maj. to F maj.**


Key of F maj.
C6
C7
C7+5
F6
M
7

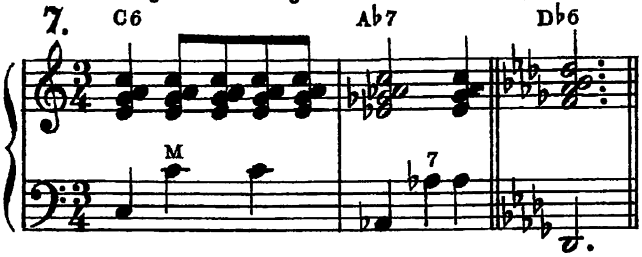
5. **C maj. to E♭ maj.**


Key of E♭ maj.
C6
B♭7
B♭7+5
E♭6
M
7

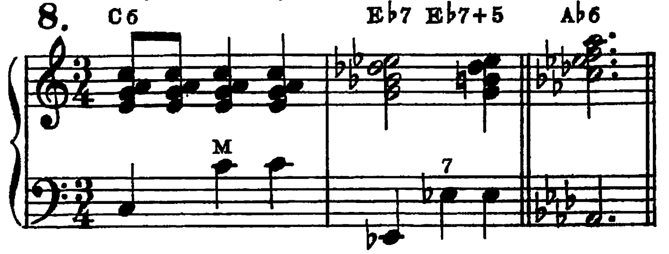
6. **C maj. to B♭ maj.**


Key of B♭ maj.
C6
F9
F13-9
B♭6
M
7

7. **C maj. to D♭ maj.**

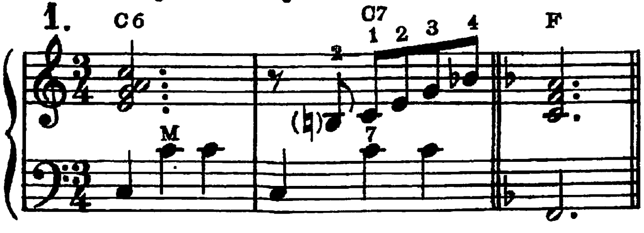

Key of D♭ maj.
C6
A♭7
D♭6
M
7

8. **C maj. to A♭ maj.**

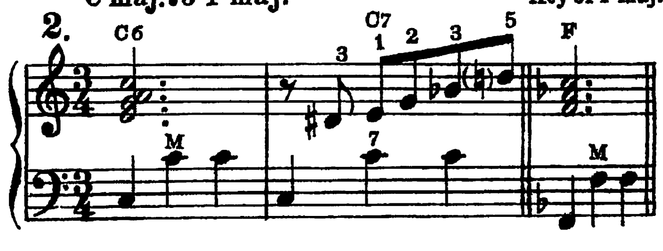

Key of A♭ maj.
C6
E♭7
E♭7+5
A♭6
M
7

MELODY FROM ARPEGGIO

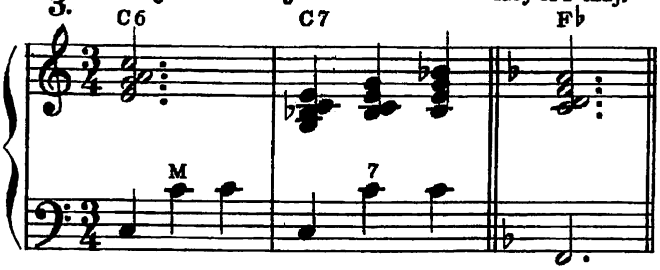
1. **C maj. to F maj.**


Key of F maj.
C6
C7
1
2
3
4
2
F
M
7

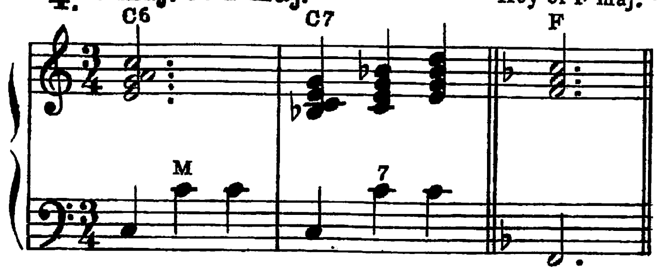
2. **C maj. to F maj.**


Key of F maj.
C6
C7
3
1
2
3
5
F
M
7
M

3. C maj. to F maj.

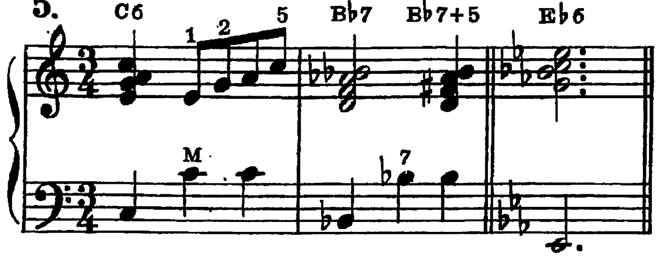

Key of F maj.
C6
C7
F♭
M
7

4. C maj. to F maj.

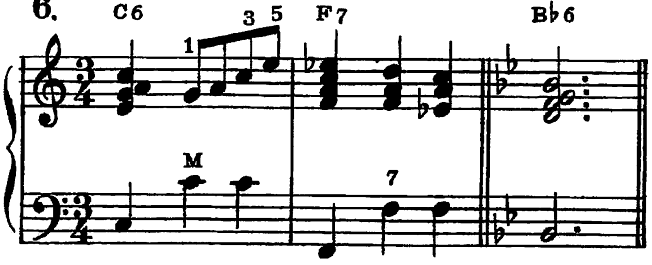

Key of F maj.
C6
C7
F
M
7

C maj. to E♭ maj.

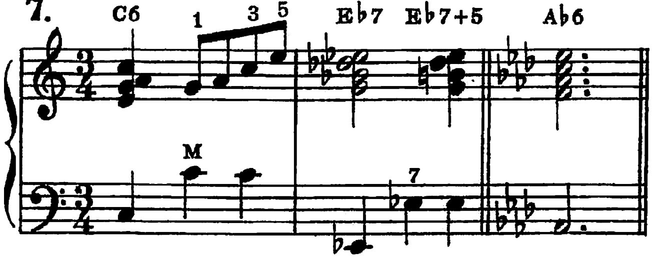
5.


Key of E♭ maj.
C6
1 2 5
B♭7
B♭7+5
E♭6
M
7

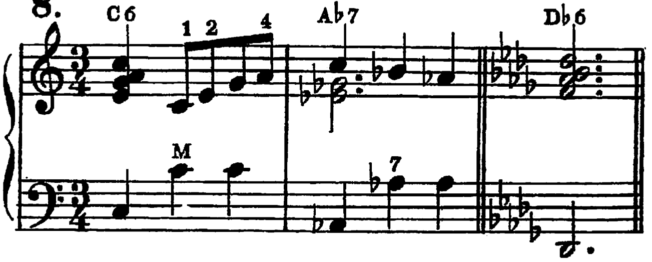
6. C maj. to B♭ maj.


Key of B♭ maj.
C6
1 3 5
F7
B♭6
M
7

7. C maj. to A♭ maj.

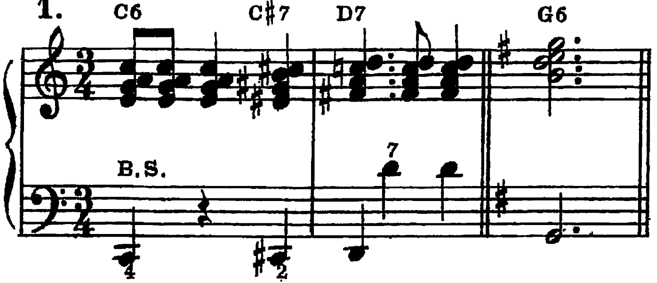

Key of A♭ maj.
C6
1 3 5
E♭7
E♭7+5
A♭6
M
7

8. C maj. to D♭ maj.

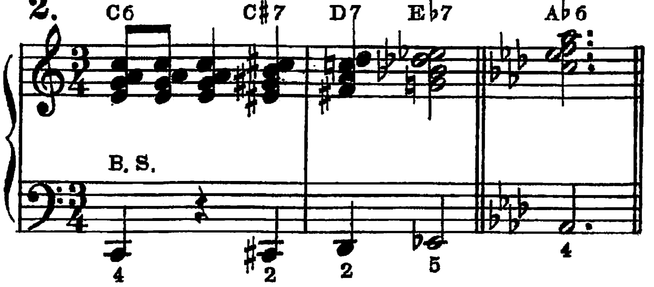

Key of D♭ maj.
C6
1 2 4
A♭7
D♭6
M
7

CHROMATIC TO NEARBY V_7

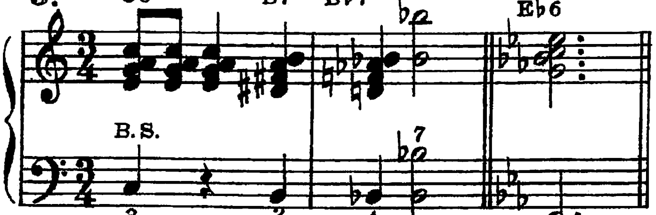
1. C maj. to G maj.


Key of G♭ maj.
C6
C♯7
D7
G6
B.S.
7
4
2

2. C maj. to A♭ maj.


Key of A♭ maj.
C6
C♯7
D7
E♭7
A♭6
B.S.
4
2
2
5
4

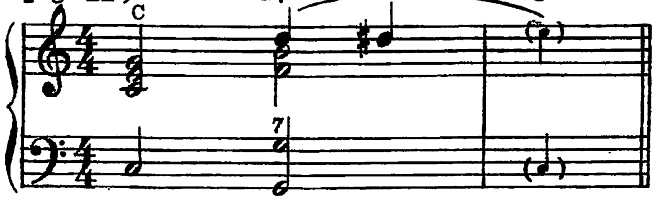
3. C maj. to E♭ maj.

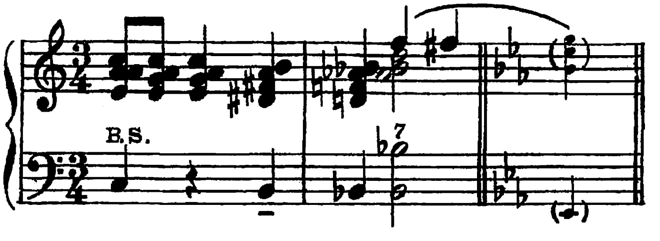

Key of E♭ maj.
C6
B7
B♭7
E♭6
B.S.
7
3
2
4

By substituting "leading" endings from the turn-around section, the V_7 or II-V_7 can be voiced in such a way as to lead to a specific melody note.

Turn-around. *(From example 4 page 22)*

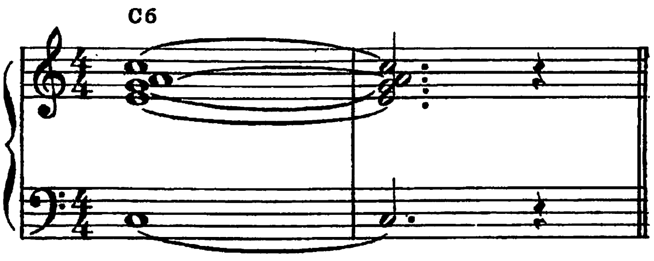
Apply this modulation to example 3 right above



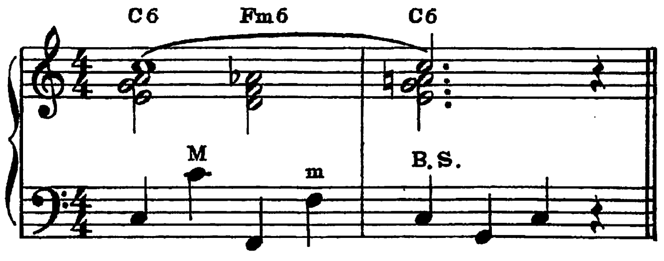

C6
B7
B♭7
B♭7
B♭7+5
E♭
B.S.
7

TWO-MEASURE ENDINGS

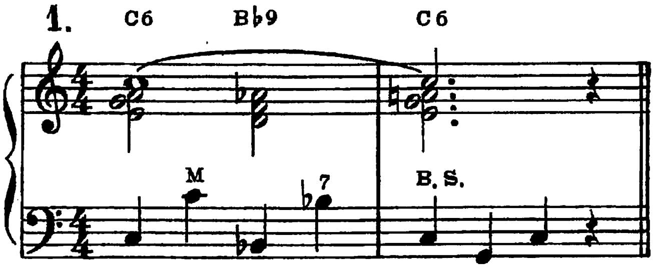
Basic



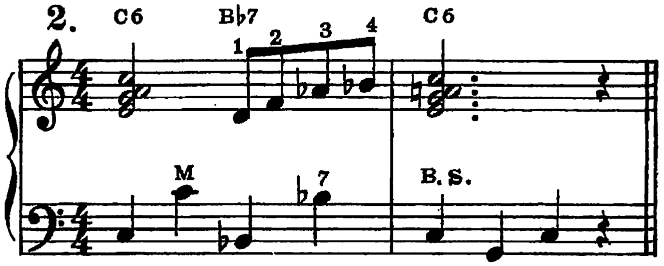
Example(A).


C6
Fm6
C6
M
m
B.S.

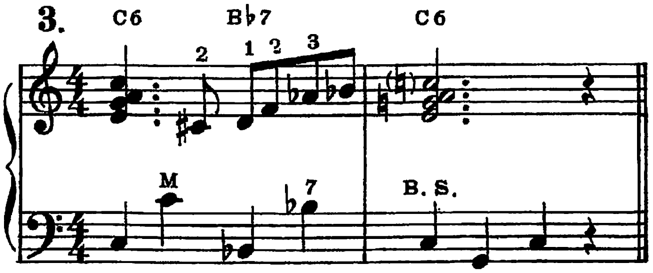
1.


C6
Bb9
C6
M
7
B.S.

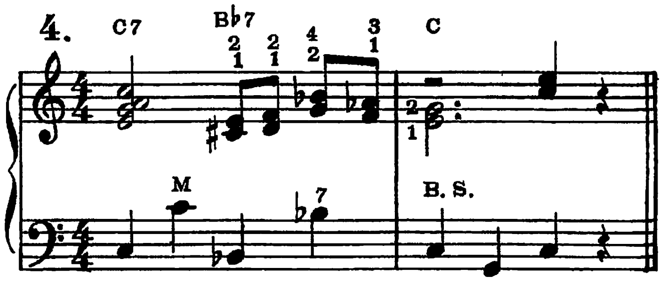
2.


C6
Bb7
1 2 3 4
C6
M
7
B.S.

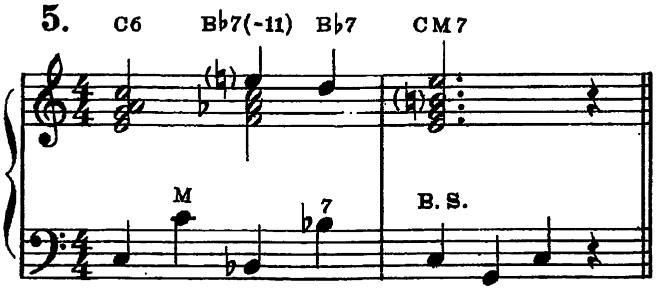
3.


C6
Bb7
2 1 2 3
C6
M
7
B.S.

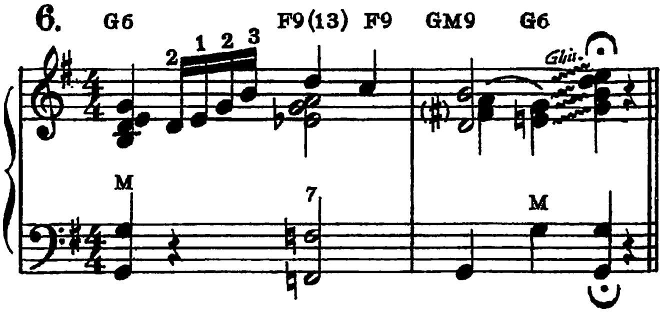
4.


C7
Bb7
2 1 2 1 4 2 3 1
C
2 1
M
7
B.S.

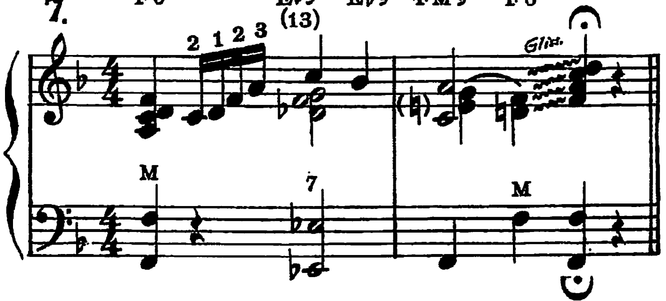
5.


C6
Bb7(-11)
Bb7
CM7
M
7
B.S.

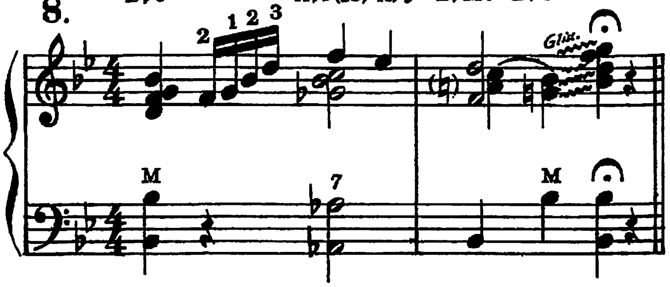
6.


G6
2 1 2 3
F9(13)
F9
GM9
G6
Gliss.
M
7
M

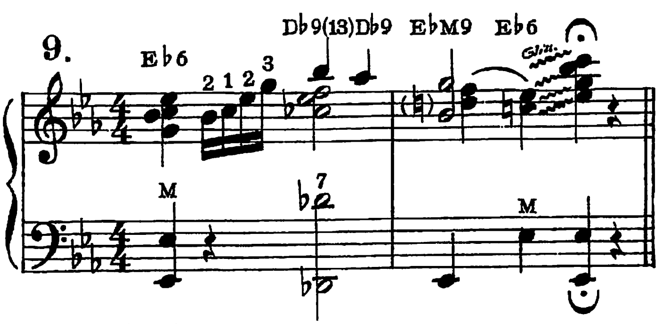
7.


F6
2 1 2 3
Eb9 (13)
Eb9
FM9
F6
Gliss.
M
7
M

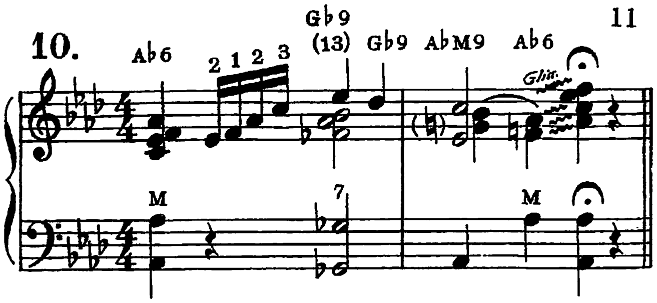
8.


Bb6
2 1 2 3
Ab9(13)
Ab9
BbM9
Bb6
Gliss.
M
7
M

9.

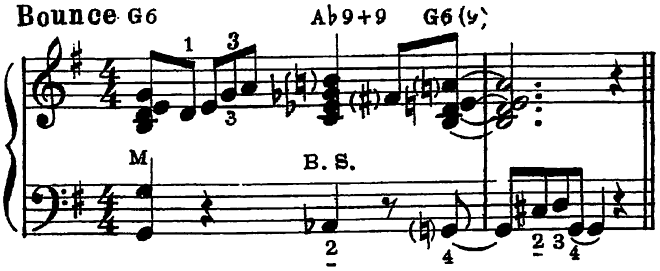

Eb6
Db9(13)Db9
EbM9
Eb6
Gliss.
M
7
M

10.

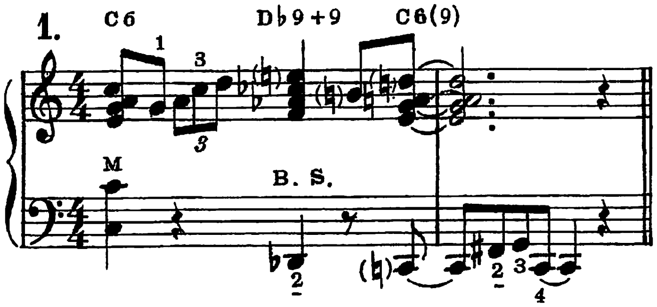

Ab6
Gb9 (13)
Gb9
AbM9
Ab6
Gliss.
M
7
M

Example (B).

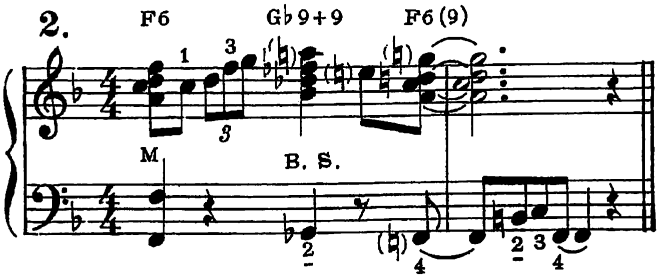
Bounce


G6
Ab9+9
G6(9)
M
B. S.

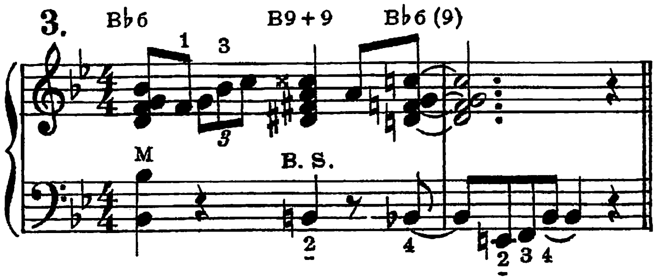
1.


C6
Db9+9
C6(9)
M
B. S.

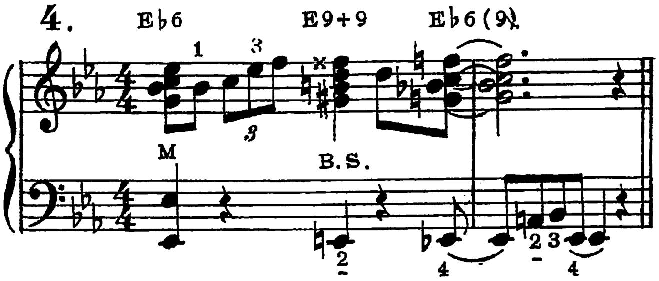
2.


F6
Gb9+9
F6(9)
M
B. S.

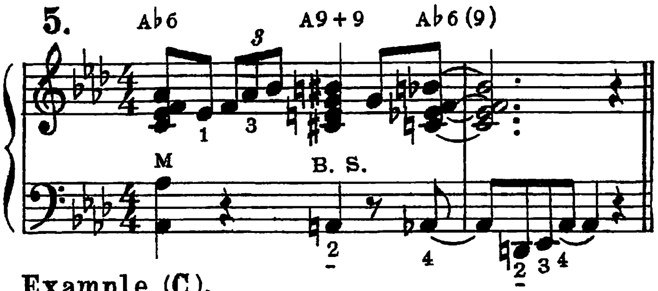
3.


Bb6
B9+9
Bb6(9)
M
B. S.

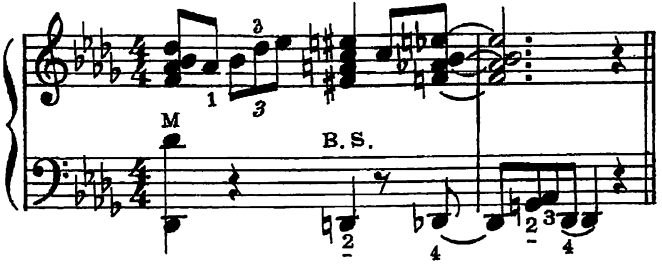
4.


Eb6
E9+9
Eb6(9)
M
B.S.

5.

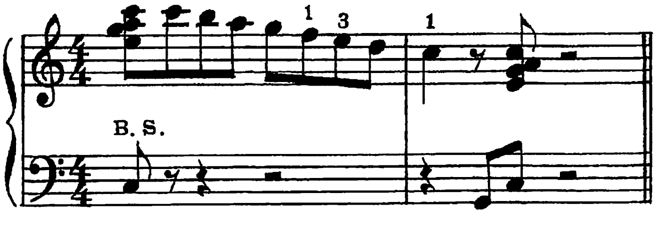

Ab6
A9+9
Ab6(9)
M
B. S.

6.

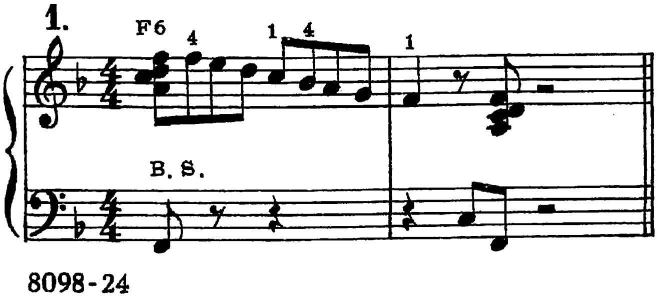

Db6
D9+9
Db6(9)
M
B.S.

Example (C).

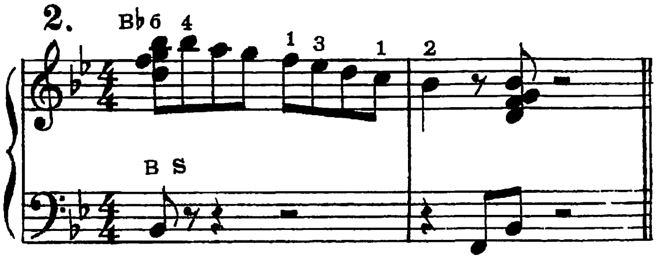
7.



1.

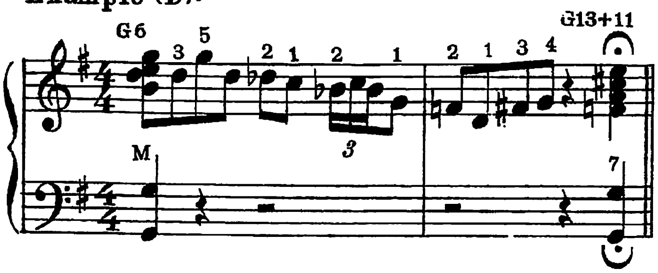


2.

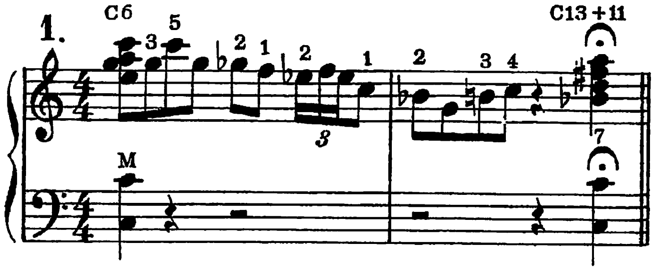


"BREAK" STYLE ENDINGS

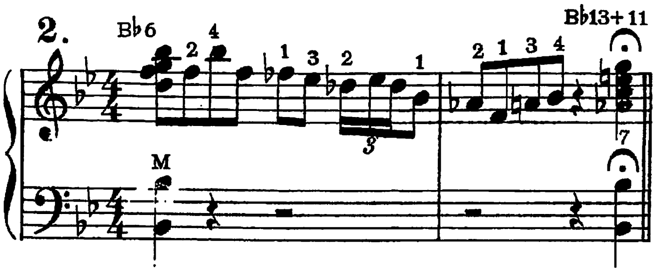
Example (D).


G6
5 3 2 1 2 1
3
2 1 3 4
G13+11
M
7

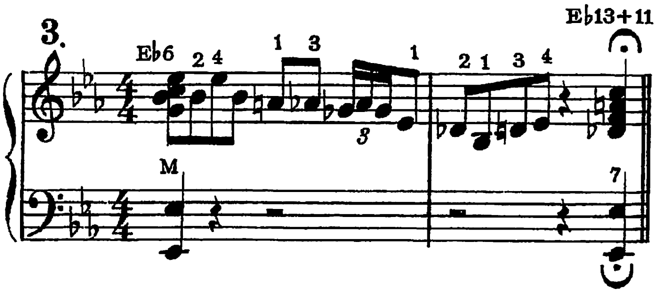
1.


C6
5 3 2 1 2 1
3
2 3 4
C13+11
7
M

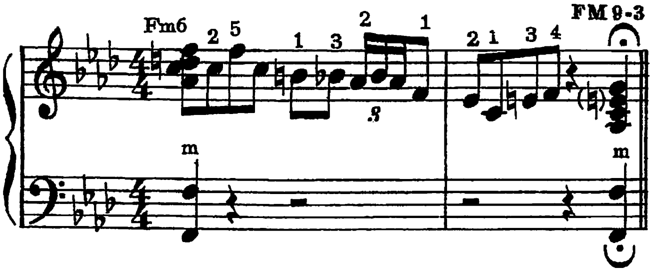
2.


B♭6
4 2 1 3 2 1
3
2 1 3 4
B♭13+11
7
M

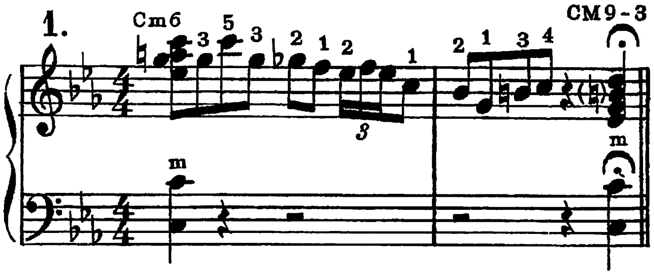
3.


E♭6
2 4 1 3 1
3
2 1 3 4
E♭13+11
M
7

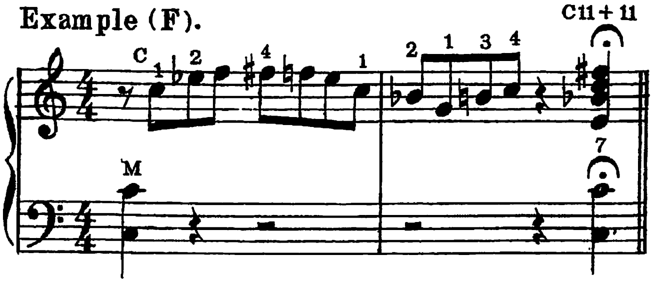
Example (E) minor.


Fm6
2 5 1 3 2 1
3
2 1 3 4
FM9-3
m
m

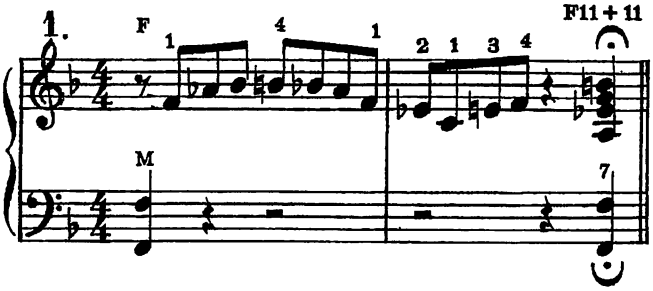
1.


Cm6
3 5 3 2 1 2 1
3
2 1 3 4
CM9-3
m
m

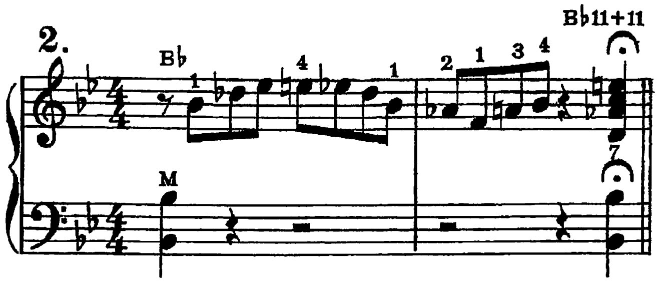
Example (F).


C
1 2 4 1
2 1 3 4
C11+11
M
7

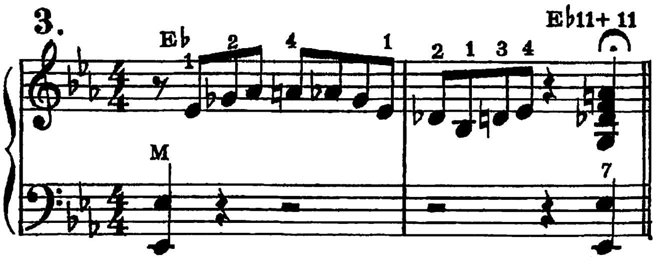
1.


F
1 4 1
2 1 3 4
F11+11
M
7

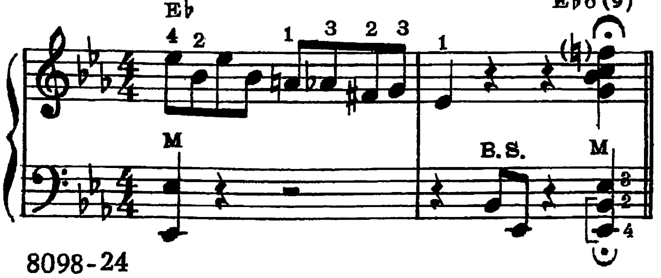
2.


B♭
1 4 1
2 1 3 4
B♭11+11
M
7

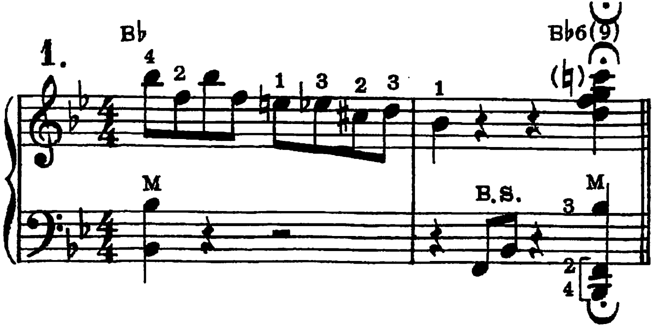
3.


E♭
1 2 4 1
2 1 3 4
E♭11+11
M
7

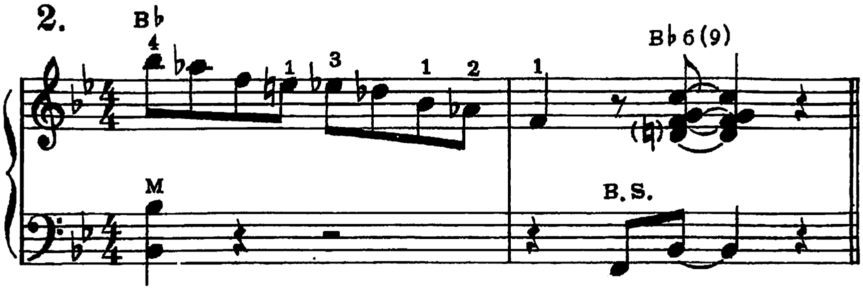
Example (G).


E♭
4 2 1 3 2 3
1
E♭6 (9)
M
B.S.
M
3
2
4

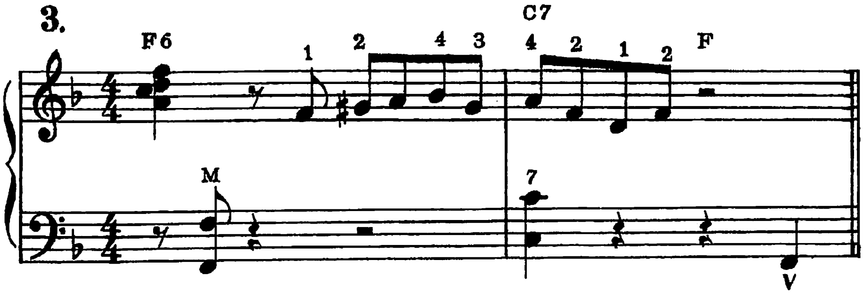
1.


B♭
4 2 1 3 2 3
1
B♭6(9)
M
B.S.
M
3
2
4

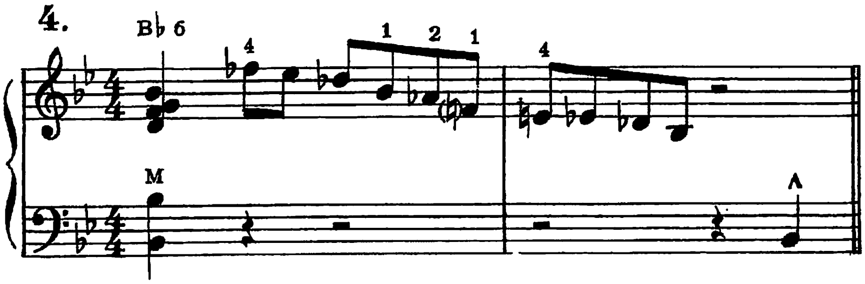
2.


B♭
B♭6(9)
M
B.S.

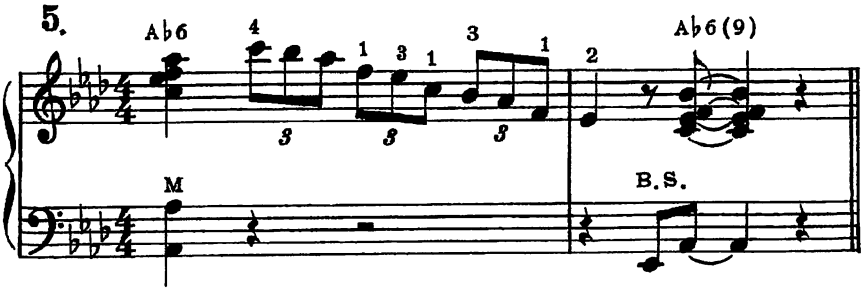
3.


F6
C7
F
M
V

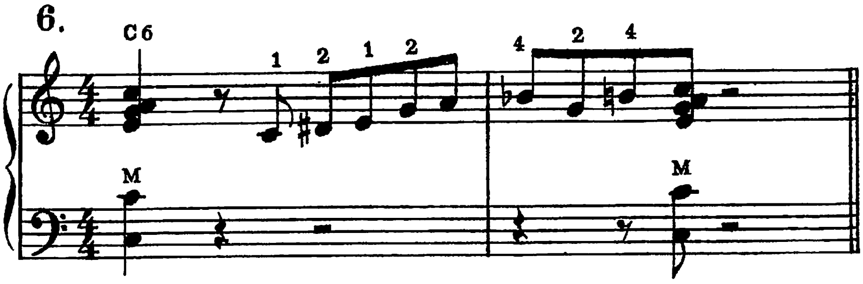
4.


B♭ 6
M
Λ

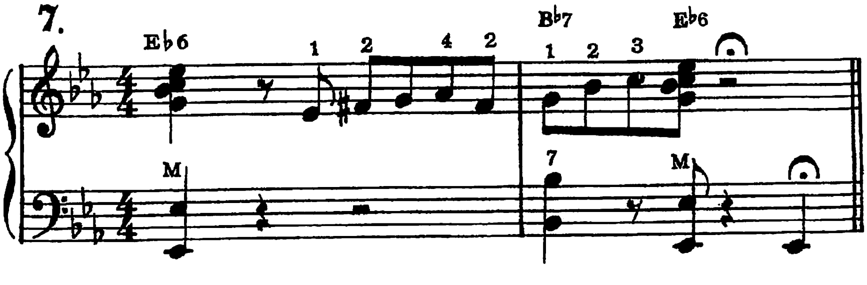
5.


A♭6
A♭6(9)
M
B.S.

6.

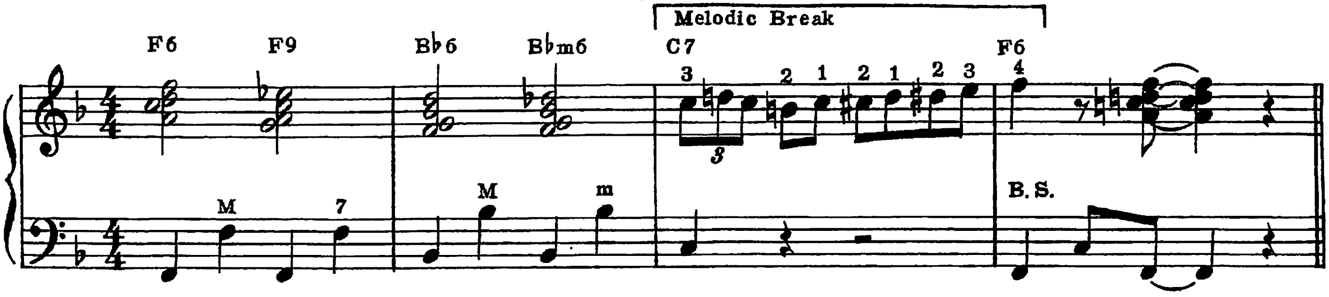

C6
M
M

7.

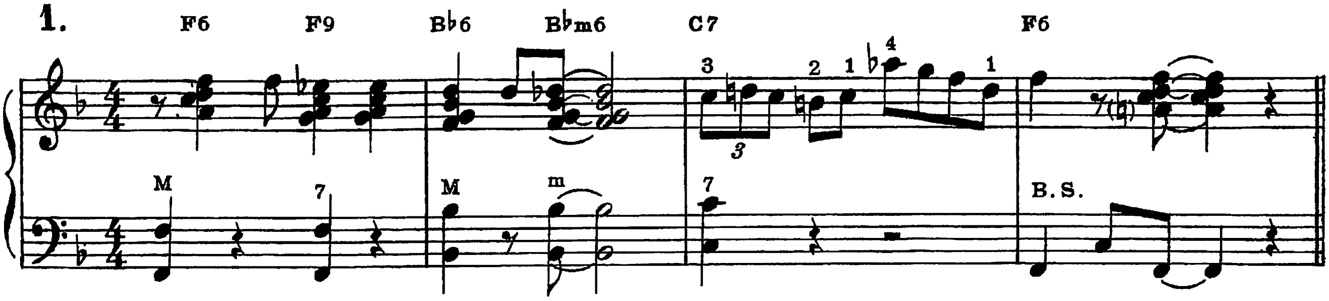

E♭6
B♭7
E♭6
M
M

FOUR-MEASURE ENDINGS

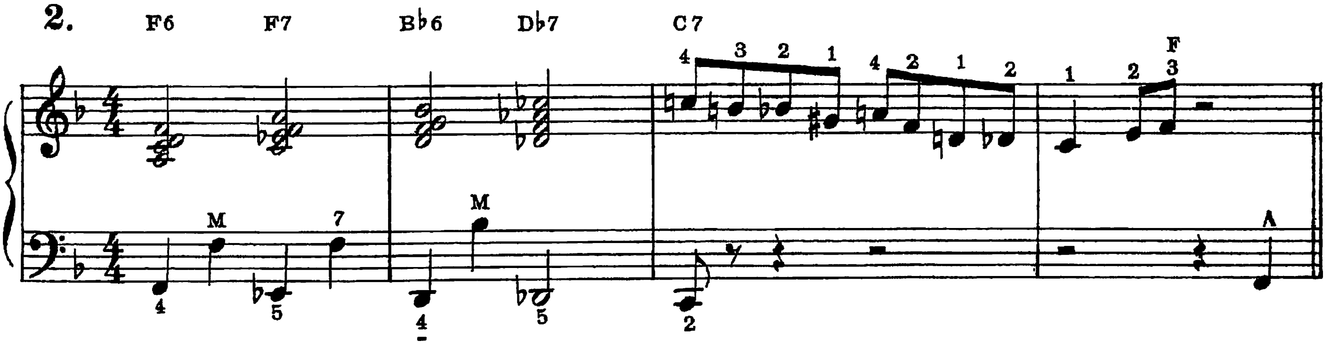
Basic form of four-measure "Ride-out" endings.


Melodic Break
F6
F9
Bb6
Bbm6
C7
F6
M
7
M
m
B.S.

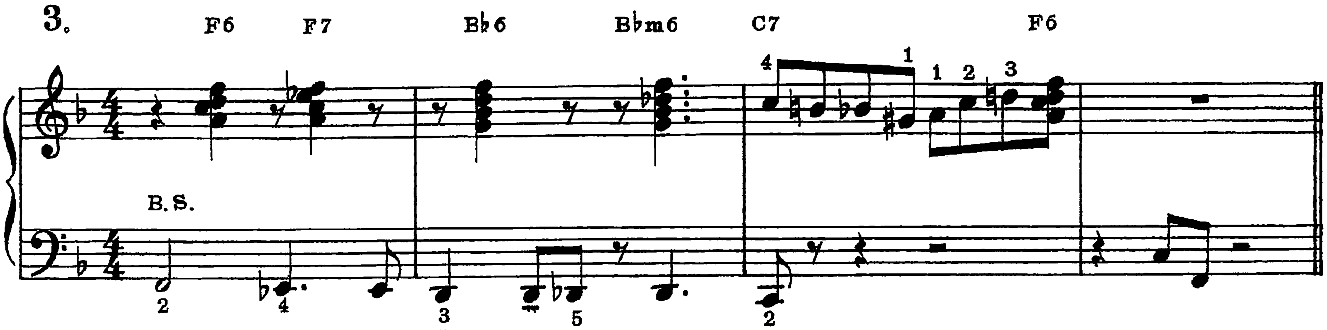
1.


F6
F9
Bb6
Bbm6
C7
F6
M
7
M
m
7
B.S.

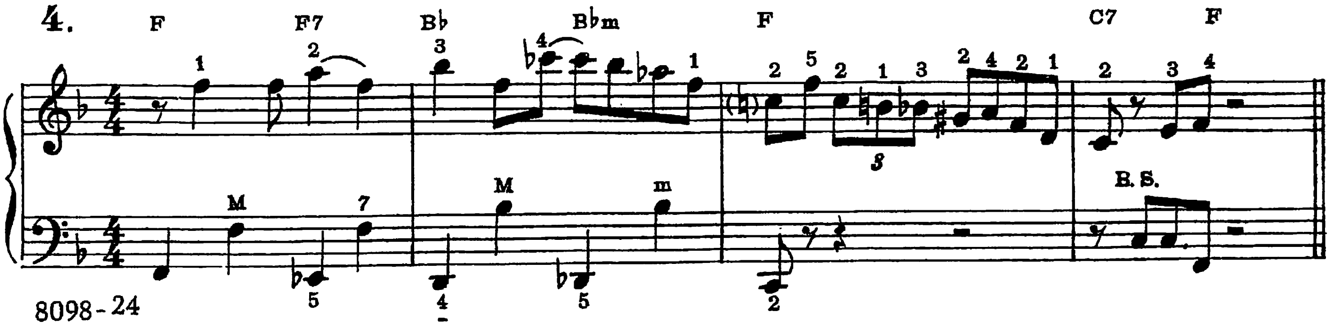
2.


F6
F7
Bb6
Db7
C7
F
M
7
M
A

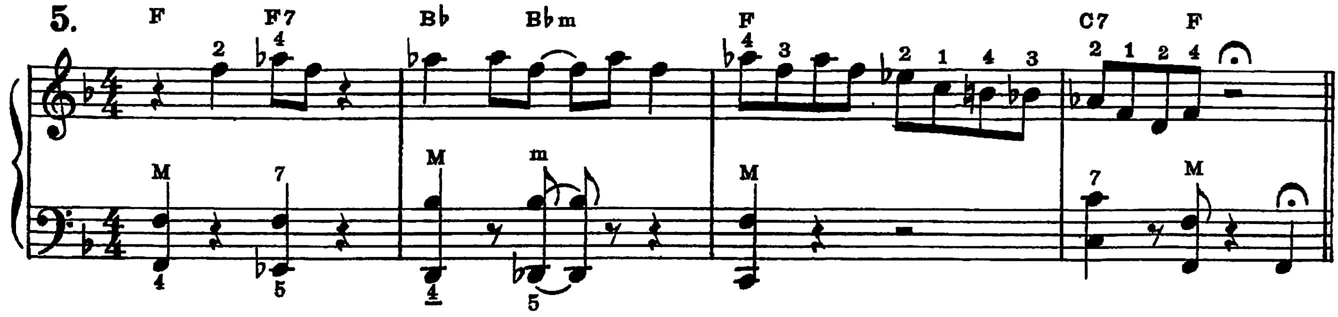
3.


F6
F7
Bb6
Bbm6
C7
F6
B.S.

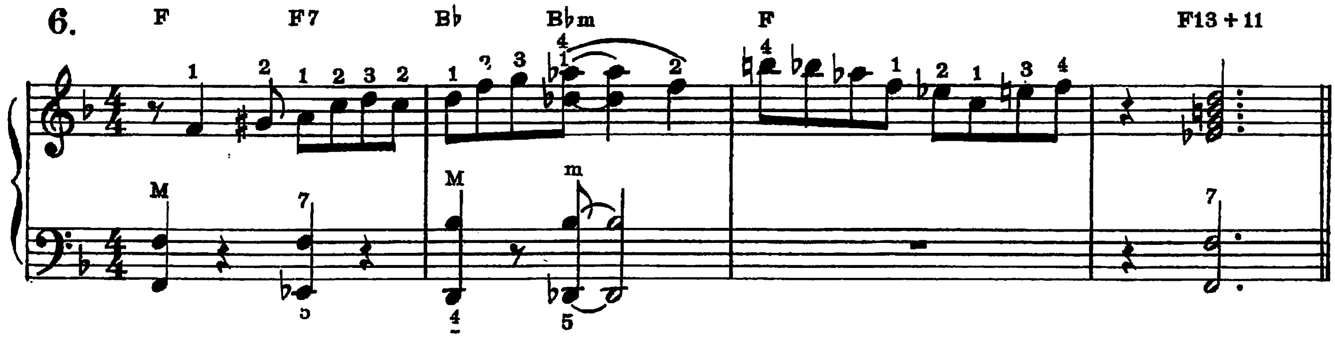
4.


F
F7
Bb
Bbm
F
C7
F
M
7
M
m
B.S.

5.

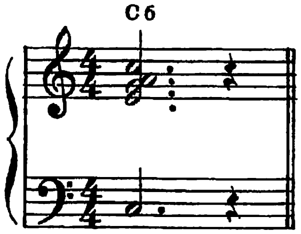

F
F7
B♭
B♭m
F
C7
F
M
7
M
m
M
7
M

6.

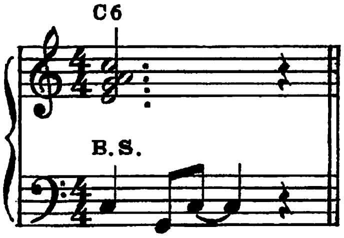

F
F7
B♭
B♭m
F
F13 + 11
M
7
M
m
7

ONE - MEASURE ENDINGS

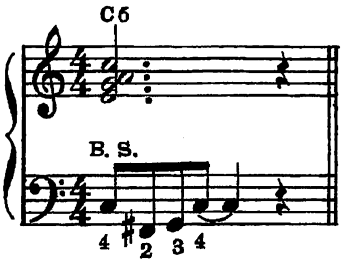
Basic



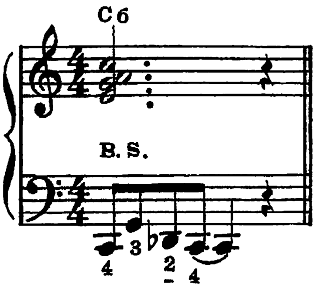
1.



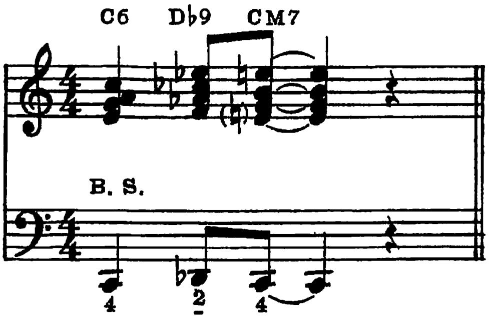
2.



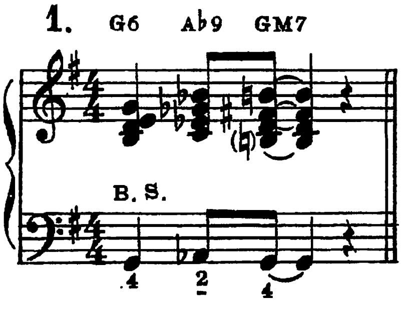
3.



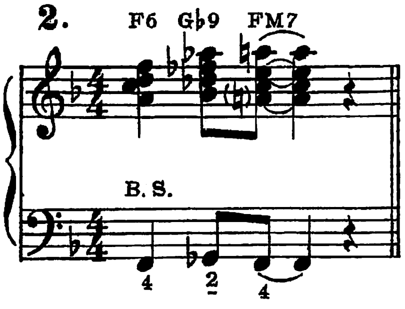
Example (A)



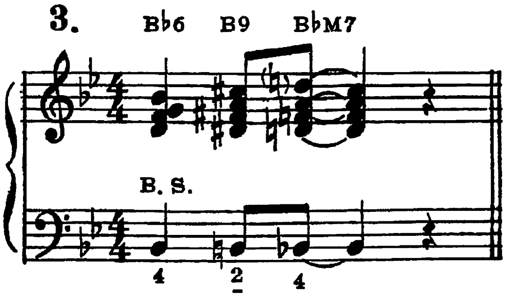
1.



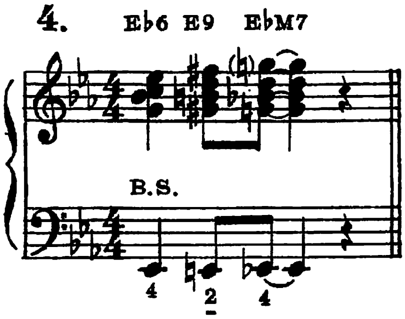
2.



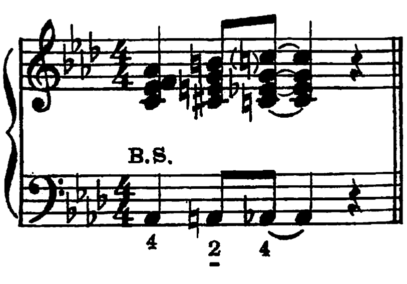
3.



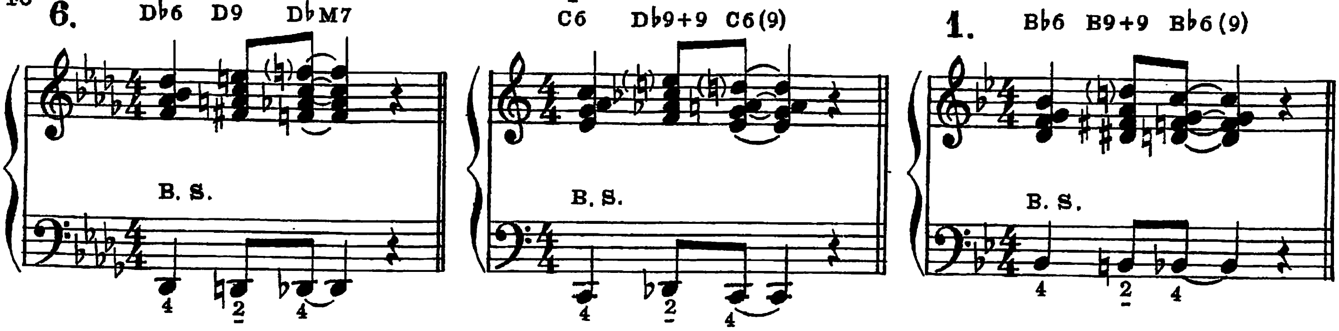
4.



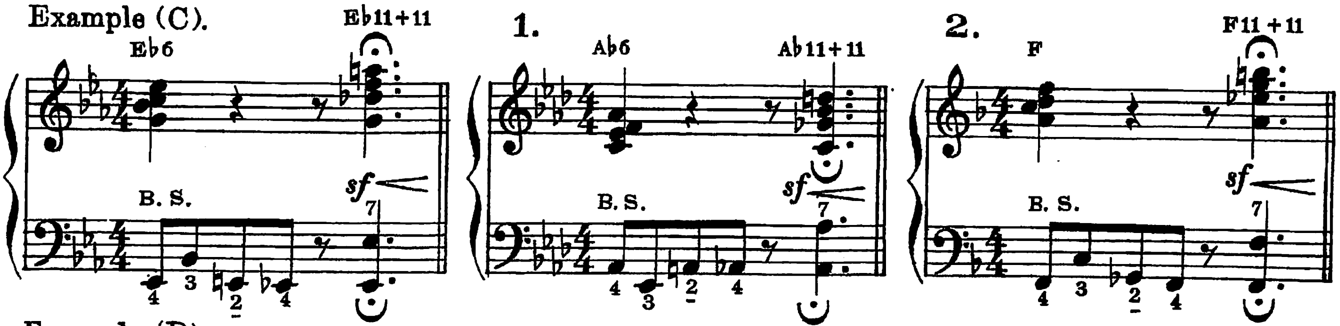
5.



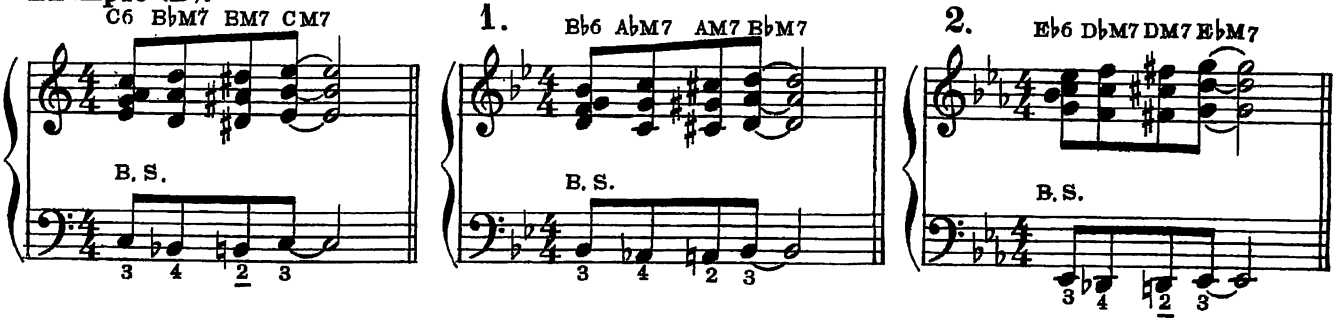
Example (B).


6.
D♭6 D9 D♭M7
B. S.
4 2 4
C6 D♭9+9 C6(9)
B. S.
4 2 4
1.
B♭6 B9+9 B♭6(9)
B. S.
4 2 4

Example (C).


E♭6
E♭11+11
B. S.
sf
7
4 3 2 4
1.
A♭6
A♭11+11
B. S.
sf
7
4 3 2 4
2.
F
F11+11
B. S.
sf
7
4 3 2 4

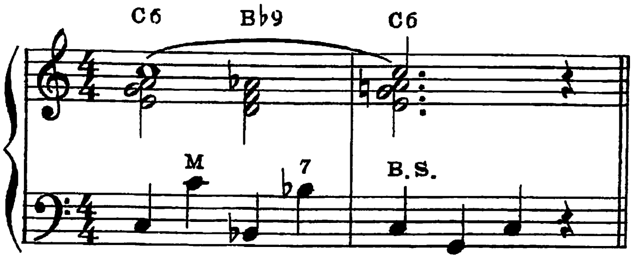
Example (D).


C6 B♭M7 BM7 CM7
B. S.
3 4 2 3
1.
B♭6 A♭M7 AM7 B♭M7
B. S.
3 4 2 3
2.
E♭6 D♭M7 DM7 E♭M7
B. S.
3 4 2 3

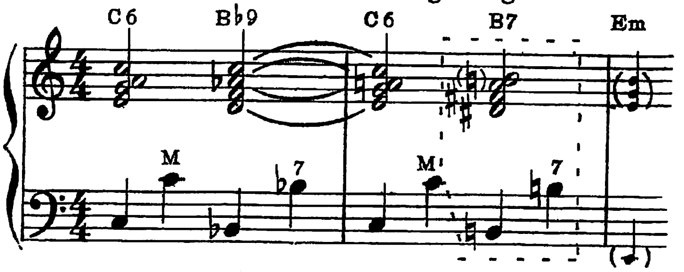
CADENCE

In many tunes, the 15th and 16th measures call for a cadence (coming to rest) comparable to a two-measure ending (31st and 32nd measures of a final chorus). To keep the music from coming to a complete standstill, however, it is usually advisable to insert a modulating chord – leading to the 17th measure – unless there is a melodic "pick-up".

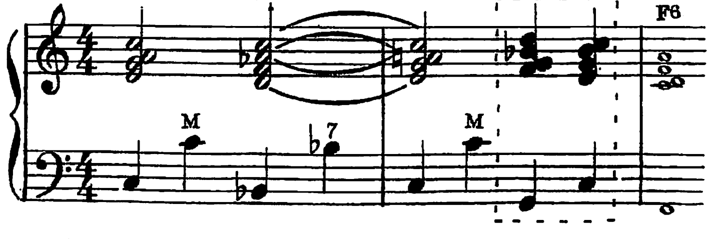
Ending page 10, No. 1


C6
B♭9
C6
M
7
B. S.

Measures 15 and 16 where "bridge" begins with Em.


C6
B♭9
C6
B7
Em
M
7
M
7

Measures 15 and 16 where "bridge" begins with F6.


C6
B♭9
C6
Gm7
C7
F6
M
7
M

NOTE Modulations to minor: Create by using the last part of minor introductions, book one-page 15.

SUMMARY

These books contain material for an occasion where even the accordionists on his first engagement is expected to do his part. The following explanation and examples, will serve to illustrate the relationship between these various musical fragments.

The average American tune has a thirty-two measure chorus in one of two basic forms.

FORM I - A, A, B, A

A - Eight measures ending partially (last melody note is in chord I, but not the root or the last note is in chord V7 - II7 V_7.

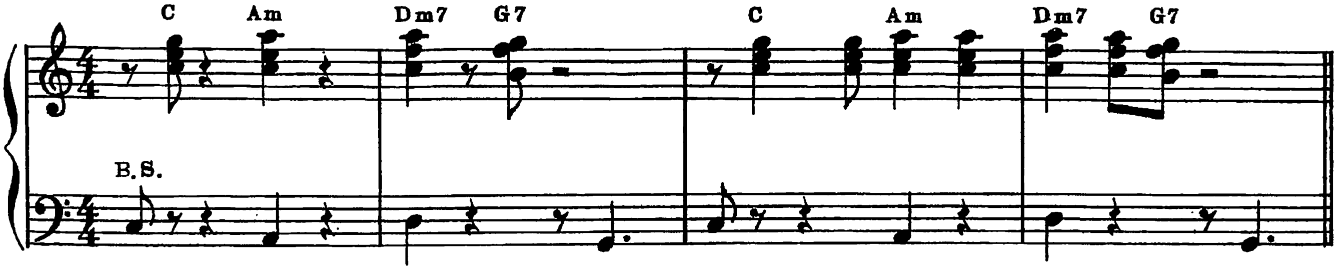
A - Eight measures identical to, or corresponding to A, but usually ending on chord 1 and frequently on the root.

B - Eight measures different from A, known as the "bridge" (release) or simply "the middle part".

A - Eight measures corresponding to A, ending on the root.

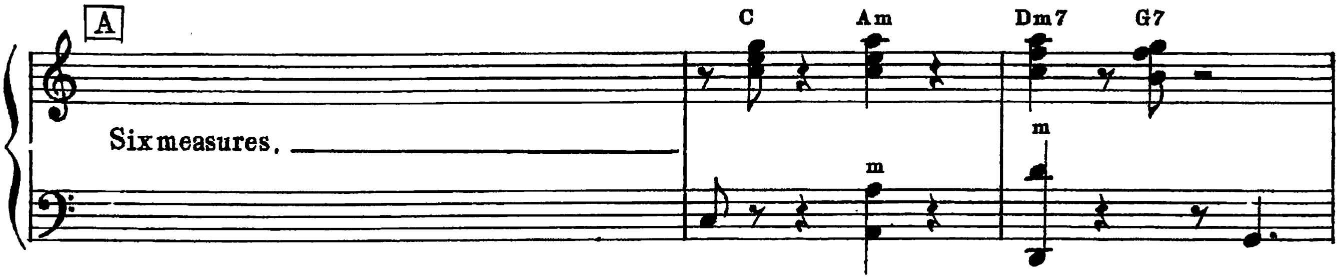
The following "skeleton" shows how the material in these books can be applied to a two-chorus arrangement of an A, A, B, A tune.

Introduction (page 10 - exercise 1)

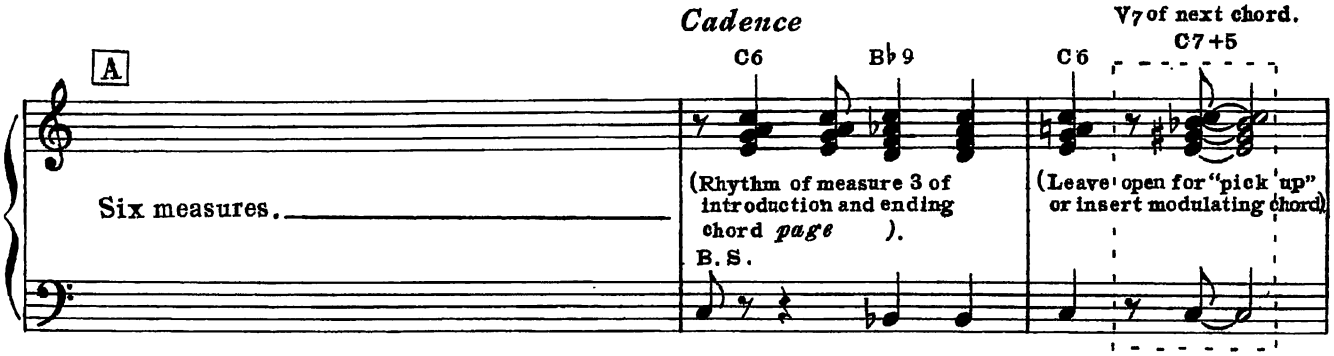

C
Am
Dm7
G7
C
Am
Dm7
G7
B.S.

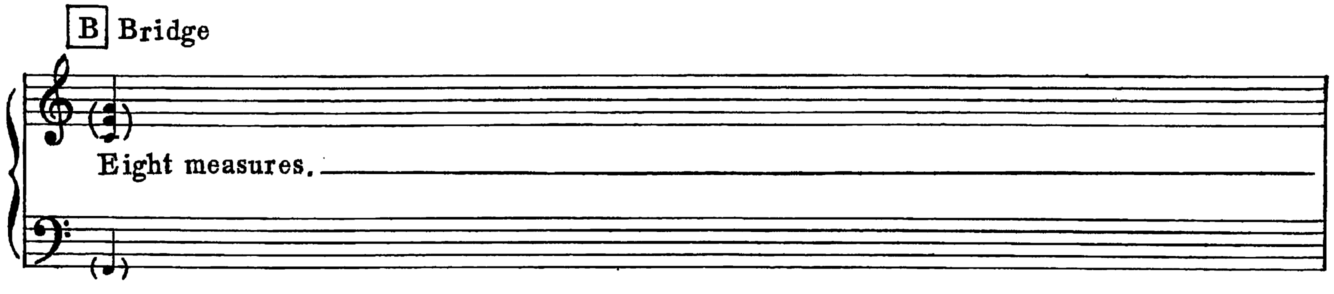
1st Chorus

Turn-around (measures 1 and 2 of introduction).

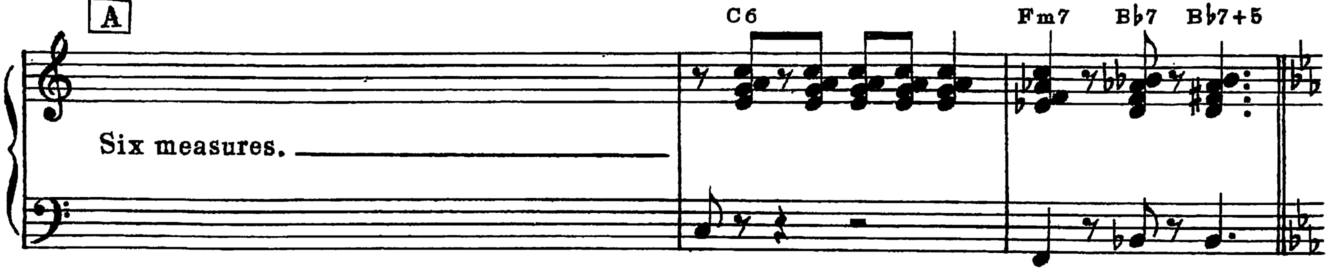

A
Six measures.
C
Am
Dm7
G7
m
m

Cadence

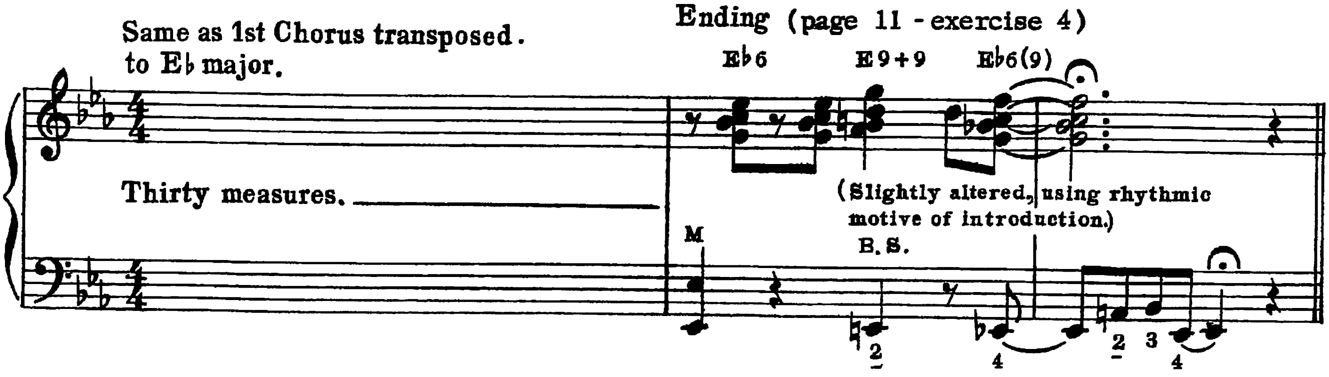

A
Six measures.
C6
B♭9
C6
V7 of next chord.
C7+5
(Rhythm of measure 3 of introduction and ending chord *page*).
B.S.
(Leave open for "pick up" or insert modulating chord)


B
Bridge
Eight measures.

Modulation (page 5 - exercise 2)


A
Six measures.
C6
Fm7
B♭7
B♭7+5

2nd Chorus



Same as 1st Chorus transposed. to E♭ major.

Thirty measures.

Ending (page 11 - exercise 4)

(Slightly altered, using rhythmic motive of introduction.)

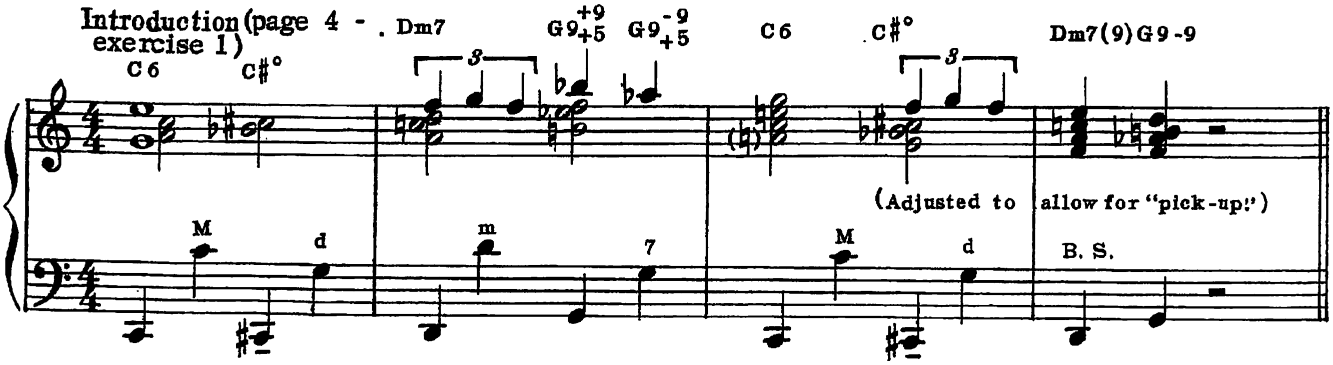
The above example shows how an organic whole can be achieved by "weaving" — using the same, or slightly varied material for all the added parts (introduction, turn-around, modulation, ending). This is most effective for "framing" a more-than-one chorus arrangement of a single tune. Small orchestras on radio stations use this favorite device to give the impression that they have arrangements, when actually, the musicians choose these figures in rehearsal and then play them (with appropriate alterations) from memory.

In a medley of different tunes, it is best not to continue using the same figures into the next tune, but to use a contrasting one. Of course, it is always possible to use entirely independent introductions, turn-arounds, modulations and endings — providing they be in the correct key and style. The following example demonstrates this, using material taken directly from this book, but on the other main form of tune.

Form II — A, B, A, C

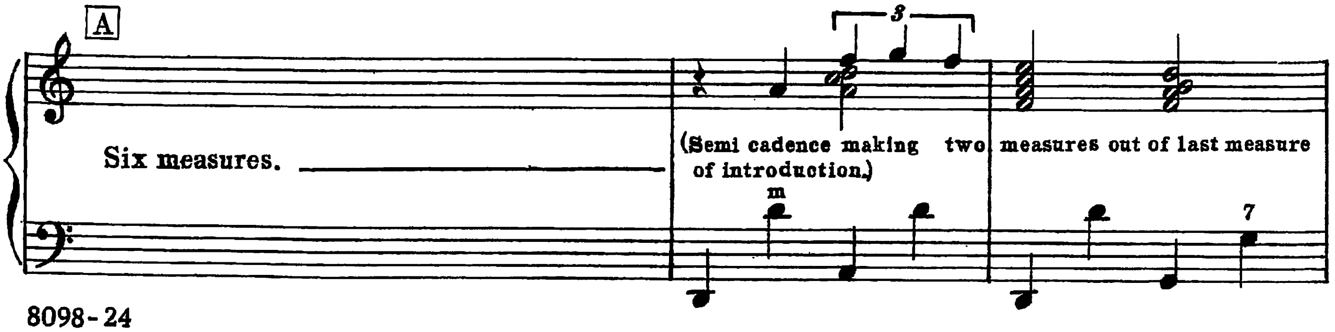
1st A	Eight measures. (may or may not have a cadence)
B	Eight measures contrasting (or at least different), usually ending on V_7 or II 7 - V 7 of the original key.
2nd A	Eight measures corresponding to the 1st A and probably ending differently.
C	Eight measures possible corresponding to B but usually varied considerably, in order to build a climax and lead to an ending.

Introduction (page 4 - exercise 1)



(Adjusted to allow for "pick-up.")

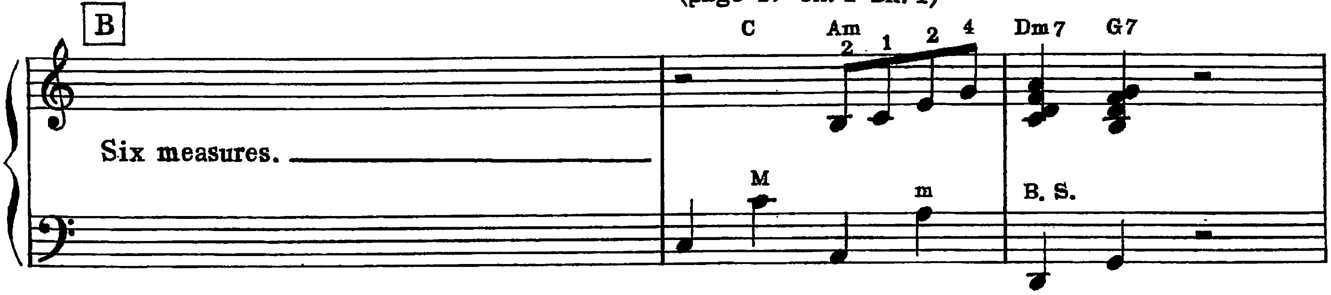
1st Chorus

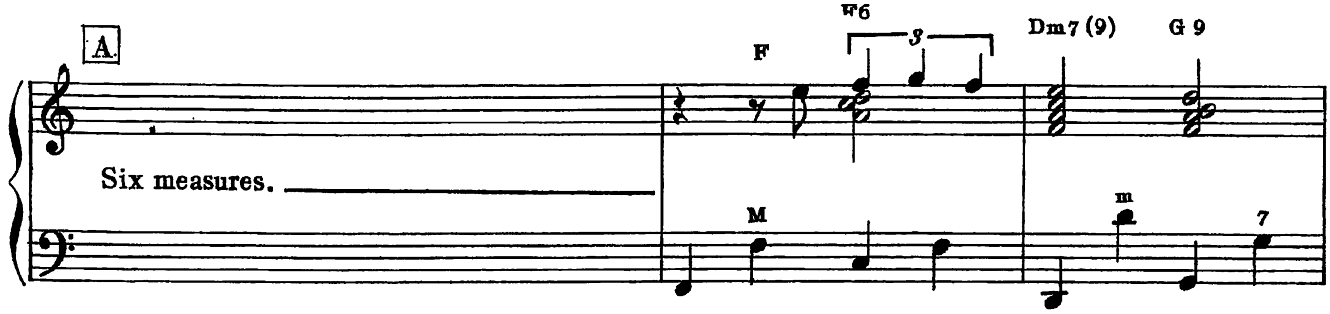


Six measures.

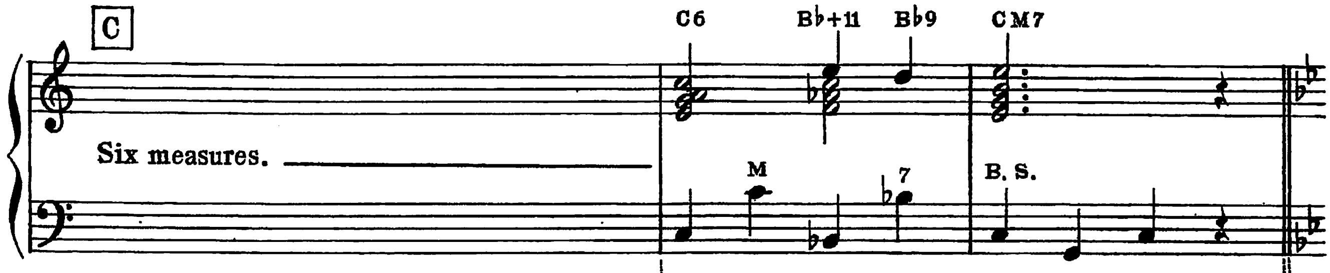
(Semi cadence making two measures out of last measure of introduction.)

Turn-around - (page 19-ex. 1-Bk. 1) **Adjusted to "pick-up".**

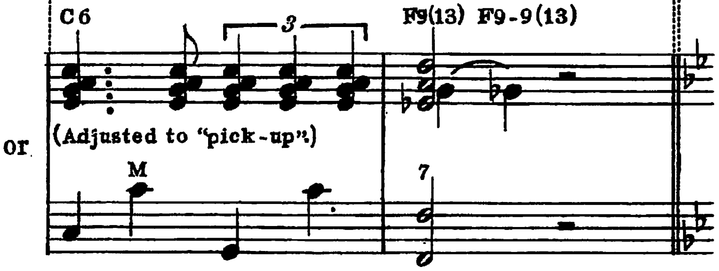

B
Six measures.
C
Am
2 1 2 4
Dm7
G7
M
m
B. S.


A
Six measures.
F
F6
3
Dm7 (9)
G 9
M
m
7

Ending (page 10, exercise 5)


C
Six measures.
C6
B♭+11
B♭9
CM7
M
7
B. S.

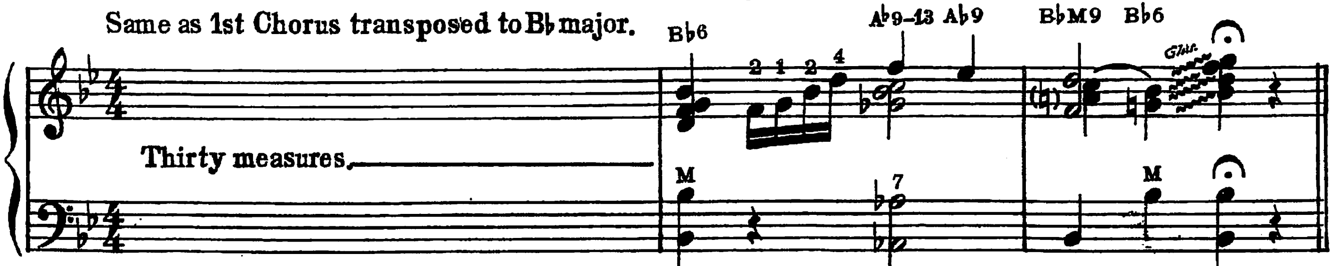
Modulation (page 3, exercise 2)


C6
3
F9(13)
F9-9(13)
or
(Adjusted to "pick-up")
M
7

2nd Chorus

Same as 1st Chorus transposed to B♭ major.

Ending (page 10 - exercise 8)

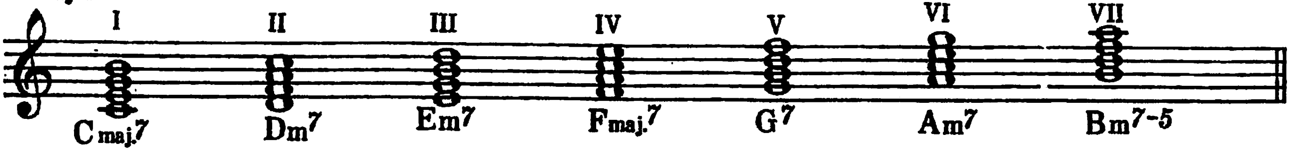

Thirty measures.
B♭6
2 1 2 4
A♭9-13
A♭9
B♭M9
B♭6
Gliss.
M
7
M

NOTE Where references are made, in this book, to II₇chords, etc., the examples shown give all the necessary information for our particular purpose which is to enable the young professional to play an introduction, turn-around, etc., when needed. More detailed explanation of these chords can be found in Anthony Mecca's PROGRESSIVE IDEAS IN "POP" PLAYING FOR ACCORDION.

COMPLETE LIST OF 7th CHORDS BASED ON THE DEGREES OF THE MAJOR AND MINOR SCALES

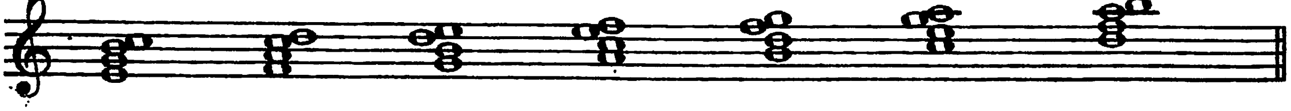
Major Scales

C major

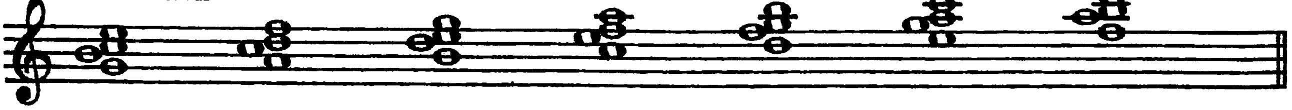

I
II
III
IV
V
VI
VII
Cmaj.7
Dm7
Em7
Fmaj.7
G7
Am7
Bm7-5

Inversions of the above Chords.

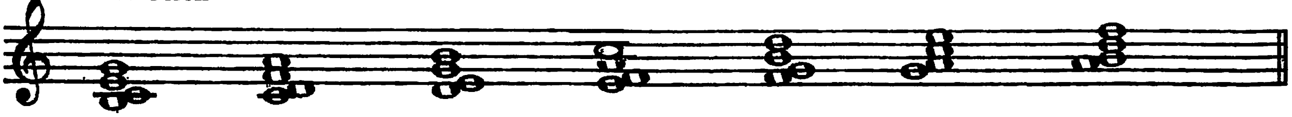
1st inversion



2nd inversion

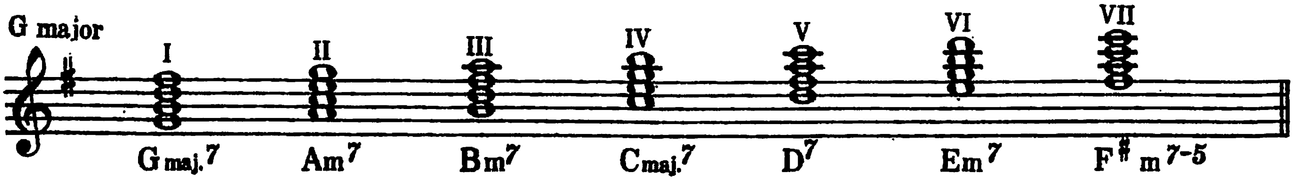


3rd inversion

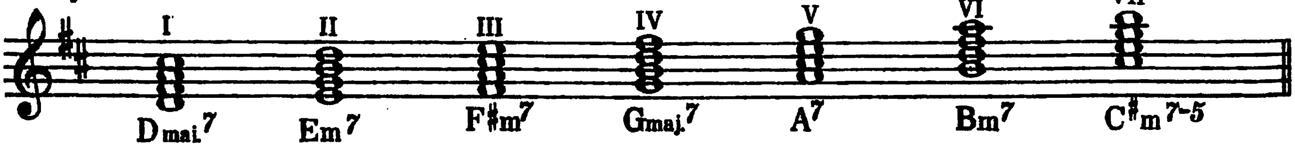


Practice all the following chords in their inversions.

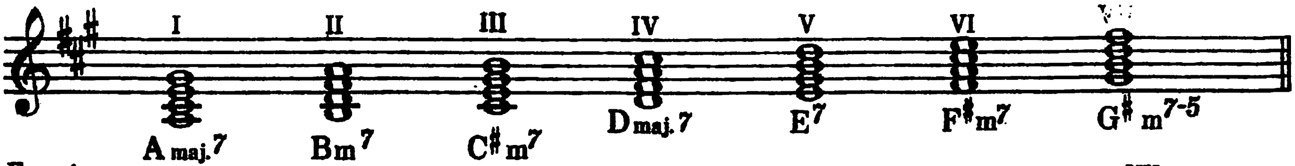
G major


I
II
III
IV
V
VI
VII
Gmaj.7
Am7
Bm7
Cmaj.7
D7
Em7
F# m7-5

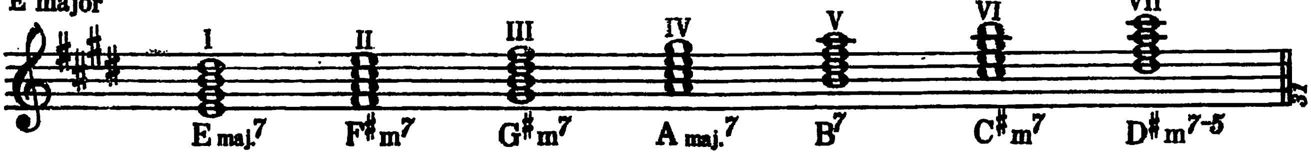
D major


I
II
III
IV
V
VI
VII
Dmaj.7
Em7
F#m7
Gmaj.7
A7
Bm7
C#m7-5

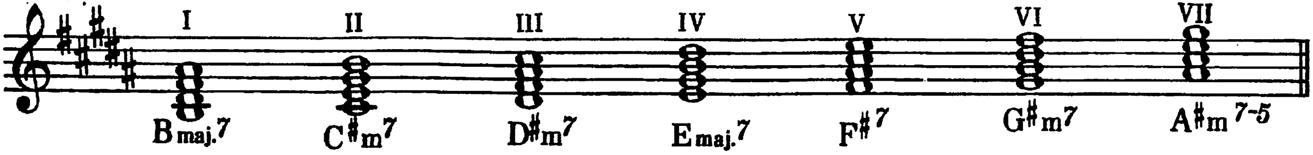
A major


I
II
III
IV
V
VI
Amaj.7
Bm7
C#m7
Dmaj.7
E7
F#m7
G#m7-5

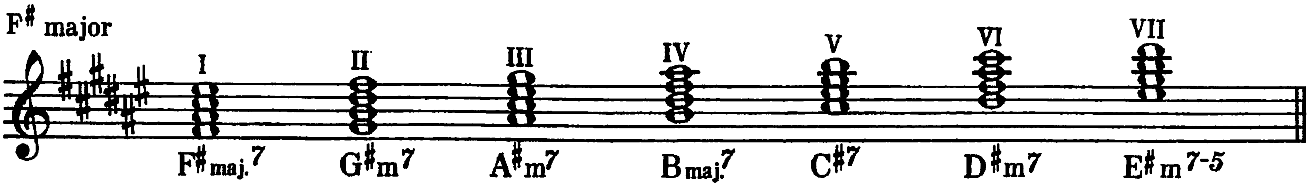
E major


I
II
III
IV
V
VI
VII
Emaj.7
F#m7
G#m7
Amaj.7
B7
C#m7
D#m7-5

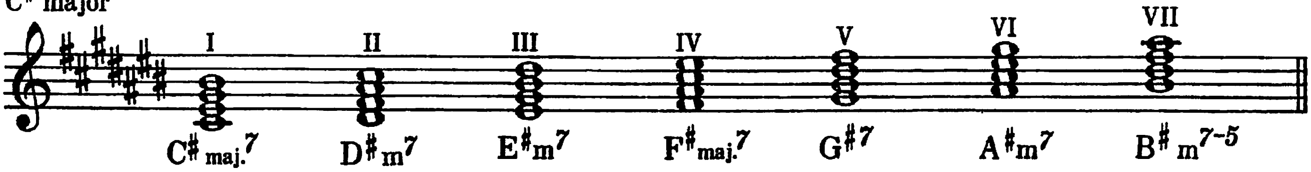
B major


I
II
III
IV
V
VI
VII
Bmaj.7
C♯m7
D♯m7
Emaj.7
F♯7
G♯m7
A♯m7-5

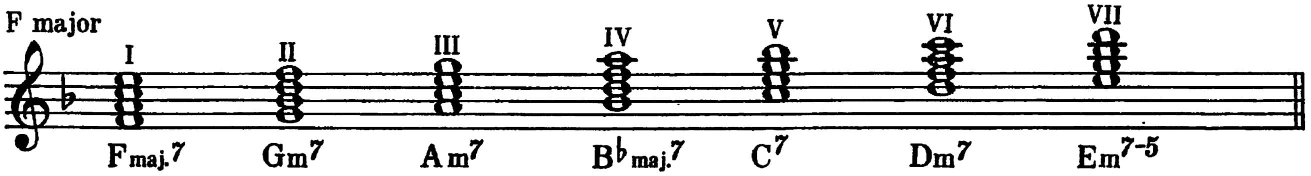
F♯ major


I
II
III
IV
V
VI
VII
F♯maj.7
G♯m7
A♯m7
Bmaj.7
C♯7
D♯m7
E♯m7-5

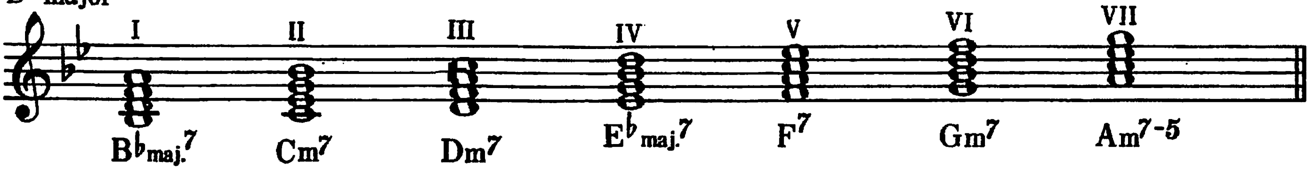
C♯ major


I
II
III
IV
V
VI
VII
C♯maj.7
D♯m7
E♯m7
F♯maj.7
G♯7
A♯m7
B♯m7-5

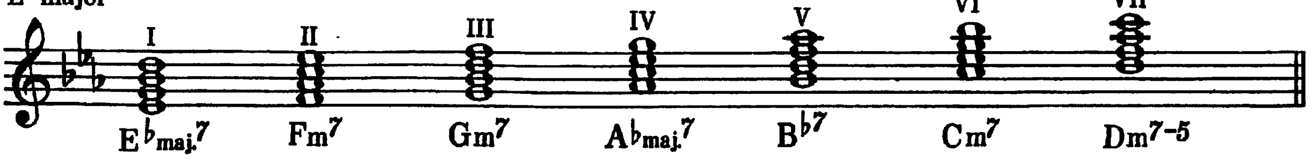
F major


I
II
III
IV
V
VI
VII
Fmaj.7
Gm7
Am7
B♭maj.7
C7
Dm7
Em7-5

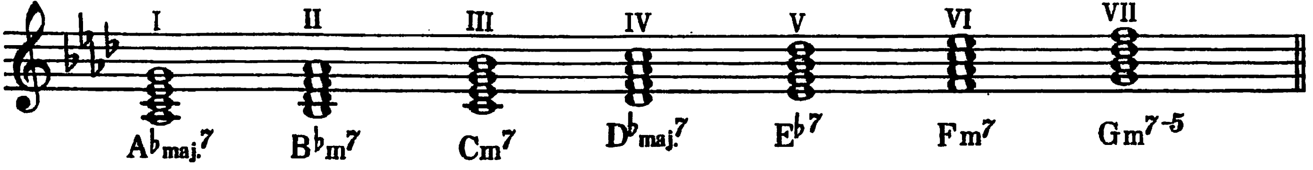
B♭ major


I
II
III
IV
V
VI
VII
B♭maj.7
Cm7
Dm7
E♭maj.7
F7
Gm7
Am7-5

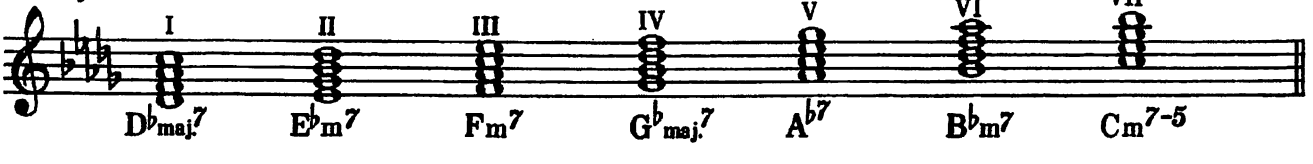
E♭ major


I
II
III
IV
V
VI
VII
E♭maj.7
Fm7
Gm7
A♭maj.7
B♭7
Cm7
Dm7-5

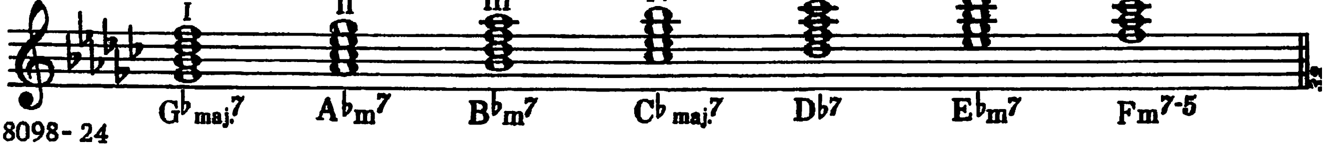
A♭ major


I
II
III
IV
V
VI
VII
A♭maj.7
B♭m7
Cm7
D♭maj.7
E♭7
Fm7
Gm7-5

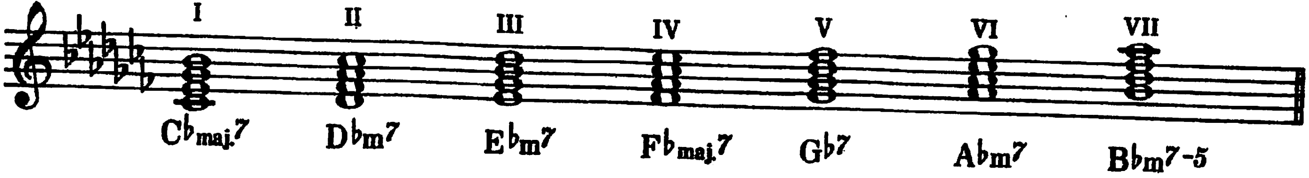
D♭ major


I
II
III
IV
V
VI
VII
D♭maj.7
E♭m7
Fm7
G♭maj.7
A♭7
B♭m7
Cm7-5

G♭ major

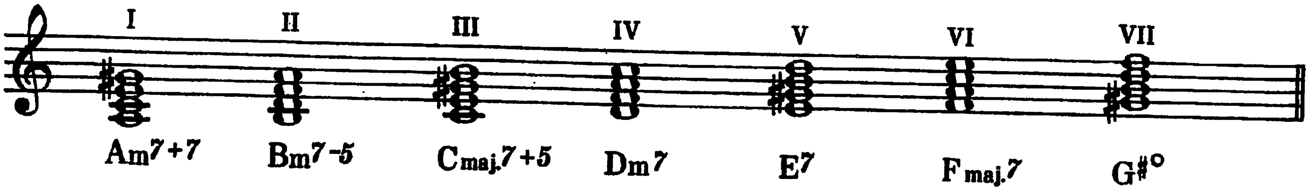

I
II
III
IV
V
VI
VII
G♭maj.7
A♭m7
B♭m7
C♭maj.7
D♭7
E♭m7
Fm7-5

C♭ major


I
II
III
IV
V
VI
VII
C♭maj.7
D♭m7
E♭m7
F♭maj.7
G♭7
A♭m7
B♭m7-5

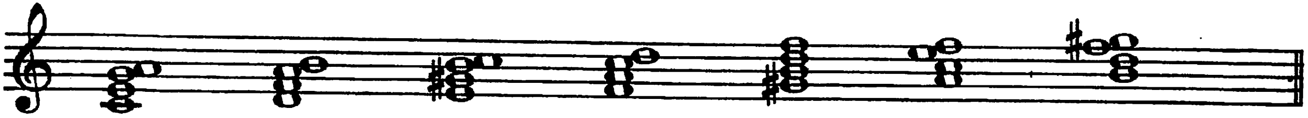
Minor (harmonic) Scales

A (harmonic) minor

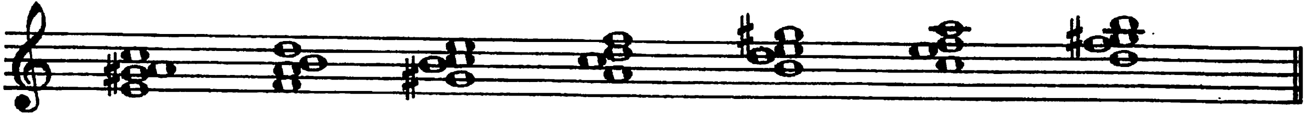

I
II
III
IV
V
VI
VII
Am7+7
Bm7-5
Cmaj.7+5
Dm7
E7
Fmaj.7
G♯°

Inversions of the above Chords.

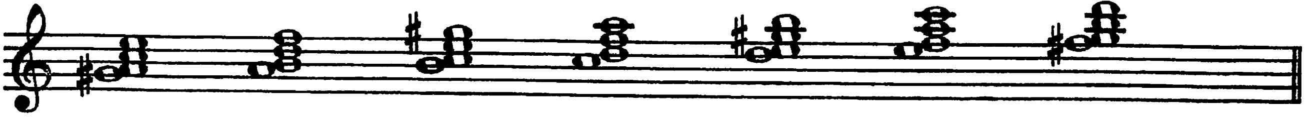
1st inversion



2nd inversion

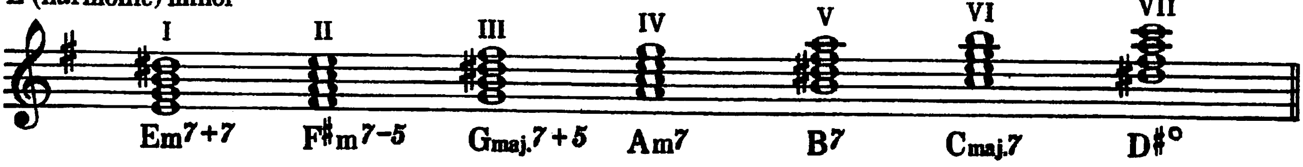


3rd inversion

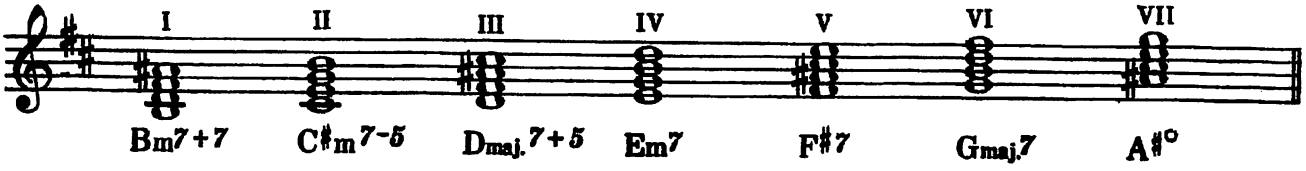


Practice all the following chords in their inversions.

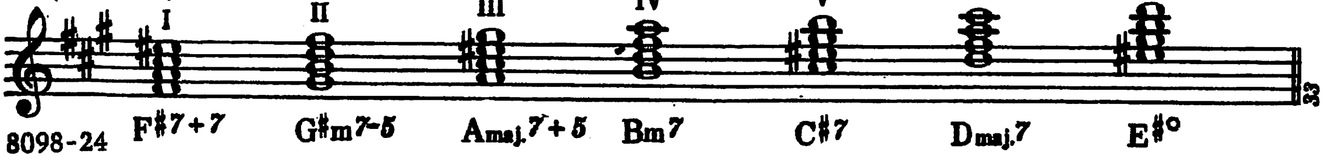
E (harmonic) minor


I
II
III
IV
V
VI
VII
Em7+7
F♯m7-5
Gmaj.7+5
Am7
B7
Cmaj.7
D♯°

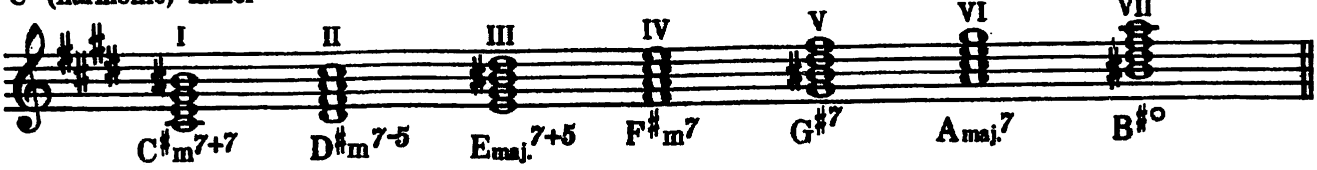
B (harmonic) minor


I
II
III
IV
V
VI
VII
Bm7+7
C♯m7-5
Dmaj.7+5
Em7
F♯7
Gmaj.7
A♯°

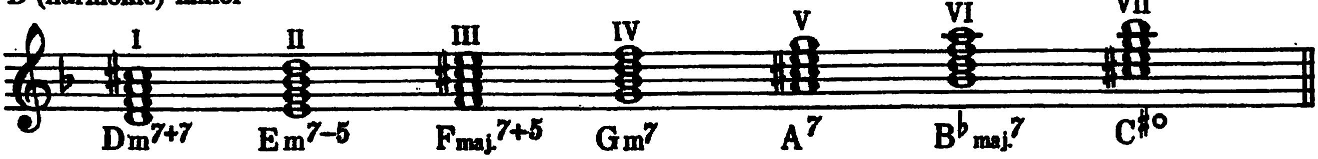
F♯ (harmonic) minor


I
II
III
IV
V
VI
VII
F♯7+7
G♯m7-5
Amaj.7+5
Bm7
C♯7
Dmaj.7
E♯°

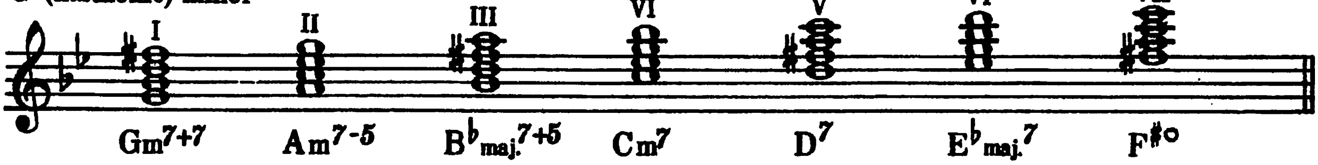
C♯ (harmonic) minor


I
II
III
IV
V
VI
VII
C♯m7+7
D♯m7-5
Emaj.7+5
F♯m7
G♯7
Amaj.7
B♯o

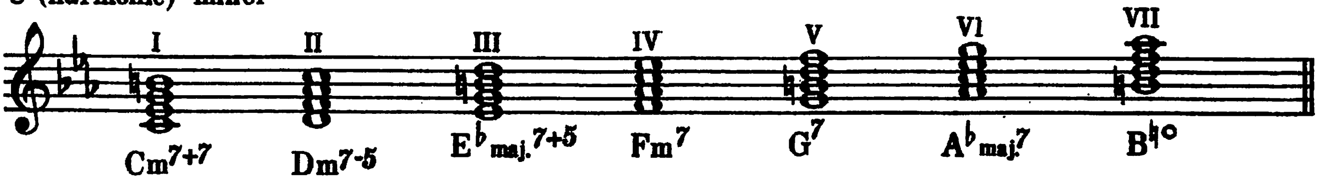
D (harmonic) minor


I
II
III
IV
V
VI
VII
Dm7+7
Em7-5
Fmaj.7+5
Gm7
A7
B♭maj.7
C♯o

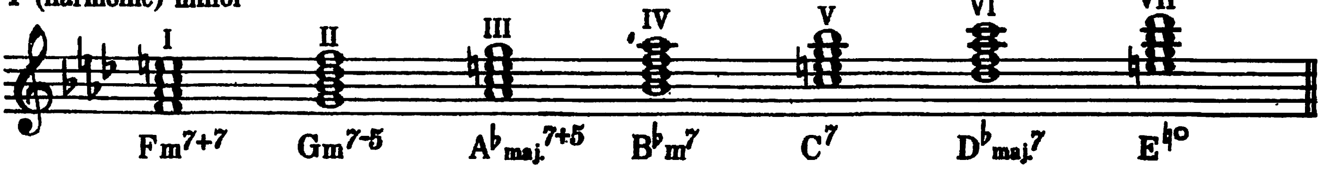
G (harmonic) minor


I
II
III
VI
V
VI
VII
Gm7+7
Am7-5
B♭maj.7+5
Cm7
D7
E♭maj.7
F♯o

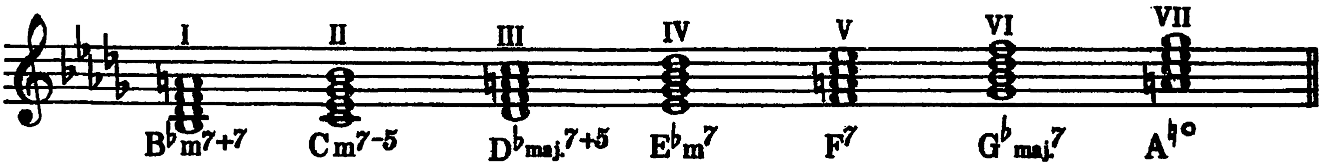
C (harmonic) minor


I
II
III
IV
V
VI
VII
Cm7+7
Dm7-5
E♭maj.7+5
Fm7
G7
A♭maj.7
B♮o

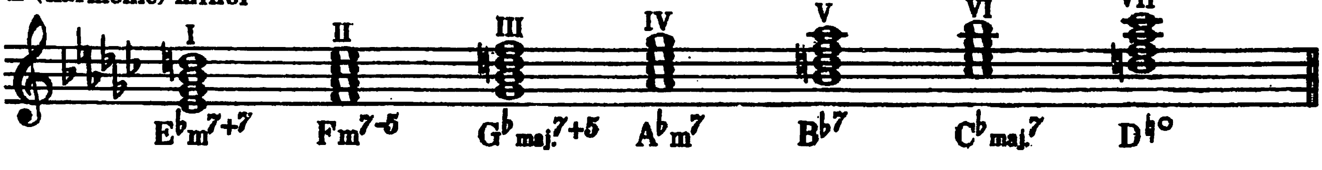
F (harmonic) minor


I
II
III
IV
V
VI
VII
Fm7+7
Gm7-5
A♭maj.7+5
B♭m7
C7
D♭maj.7
E♮o

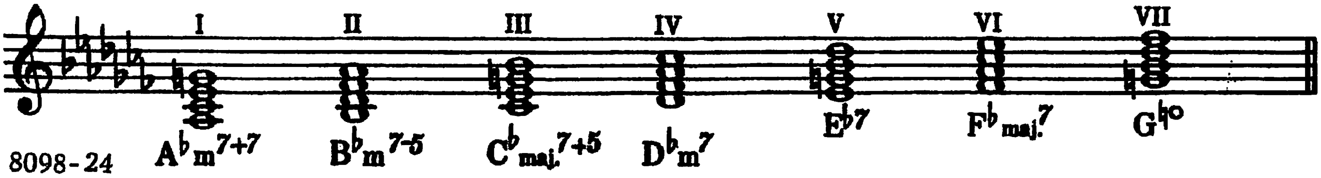
B♭ (harmonic) minor


I
II
III
IV
V
VI
VII
B♭m7+7
Cm7-5
D♭maj.7+5
E♭m7
F7
G♭maj.7
A♮o

E♭ (harmonic) minor


I
II
III
IV
V
VI
VII
E♭m7+7
Fm7-5
G♭maj.7+5
A♭m7
B♭7
C♭maj.7
D♮o

A♭ (harmonic) minor


I
II
III
IV
V
VI
VII
A♭m7+7
B♭m7-5
C♭maj.7+5
D♭m7
E♭7
F♭maj.7
G♮o

The Art of Muscular & Finger Control for the Piano Accordion
First Steps in Chordland
Elsie Bennett
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Grade 5+	No. 8118 Volume 2	....
Grade 6+	No. 8119 Volume 3	....

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Grade 5+	No. 8079 Book Two	....

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Grade 4	No. 8054 Book 2	....

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MECCA'S Chord Course FOR ACCORDION
Work Book in Modern Chords
12 BELLOW SHAKE SOLOS
EASY
Rhythmic Patterns
Fredric Tedesco

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Eric Olzen
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Echoes from UKR
Echoes from UKR
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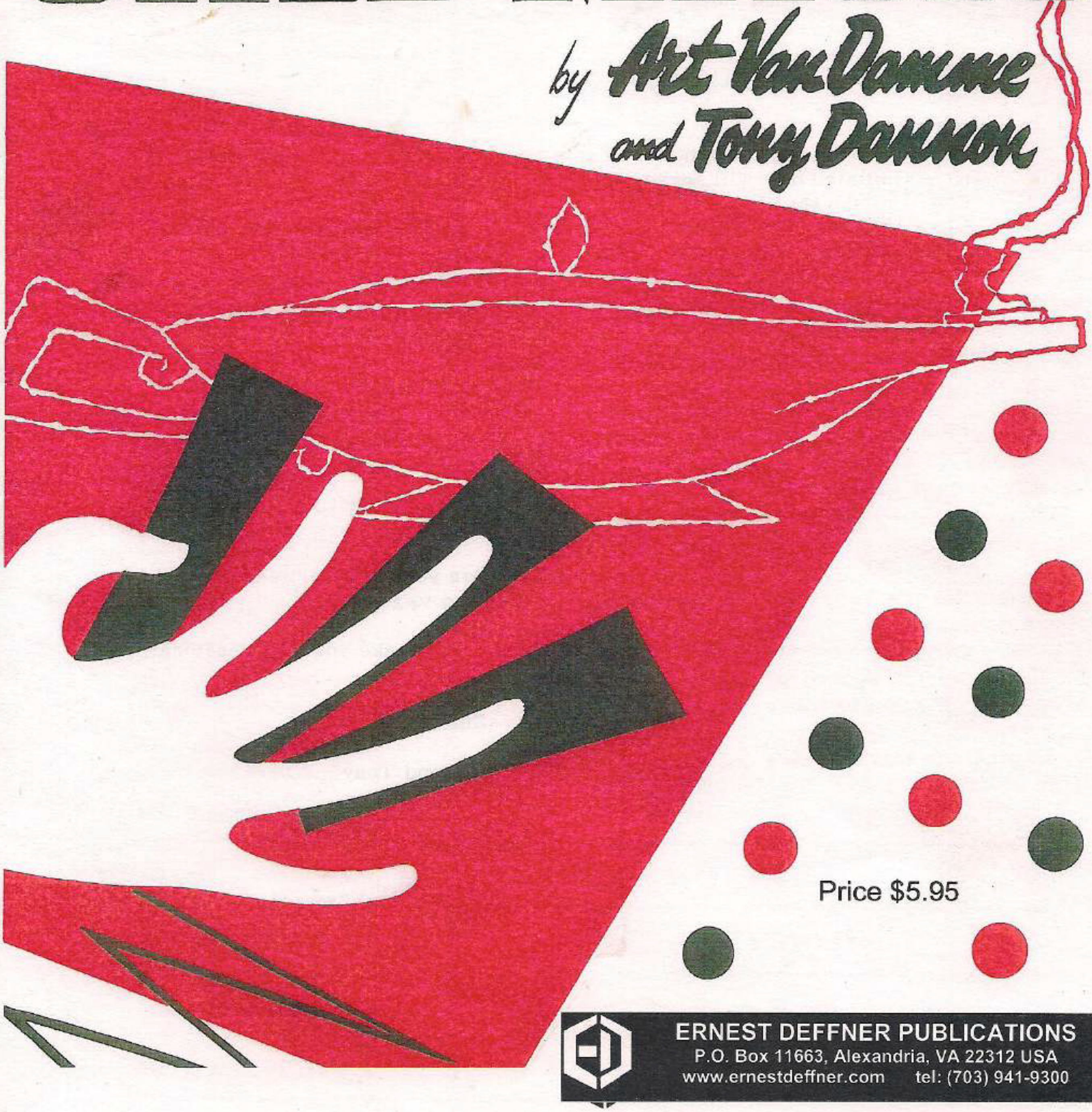
ED6061

JAZZ MAGIC

by Art Van Damme
and Tony Dannon



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INTRODUCTION

The "magic of jazz" is revealed by the proper use of this album written by America's favorite jazz artists Art Van Damme and Tony Dannon.

ART AND TONY SAY:

IMPORTANT
The best way to absorb the contents of this book is to MEMORIZE - because any pattern assimilated now will serve you for a long time.
As you will notice the chord progressions used throughout this book are those used in popular standard songs and will always prove practical. By memorizing them, you will always be able to fall back on these basic standard patterns. They will also benefit you in making your own jazz riffs later on.

While it is assumed that anyone who undertakes to learn jazz playing is a reasonably advanced student, the basic requirement before starting this book is a thorough knowledge of all scales and intervals. The chord charts on pages 3-4-5 can serve as a reference guide.

To get best results remember to:

1. Memorize the Chord Melody line on the top line first so that you will learn its chord construction and be able to play it without hesitation.

2. Memorize the second line (jazz line) so that when you try other tunes you will always be able to use these same patterns in addition to your own.

3. Don't think that learning one song in this album will make you a professional. This is only the start; the rest will follow.

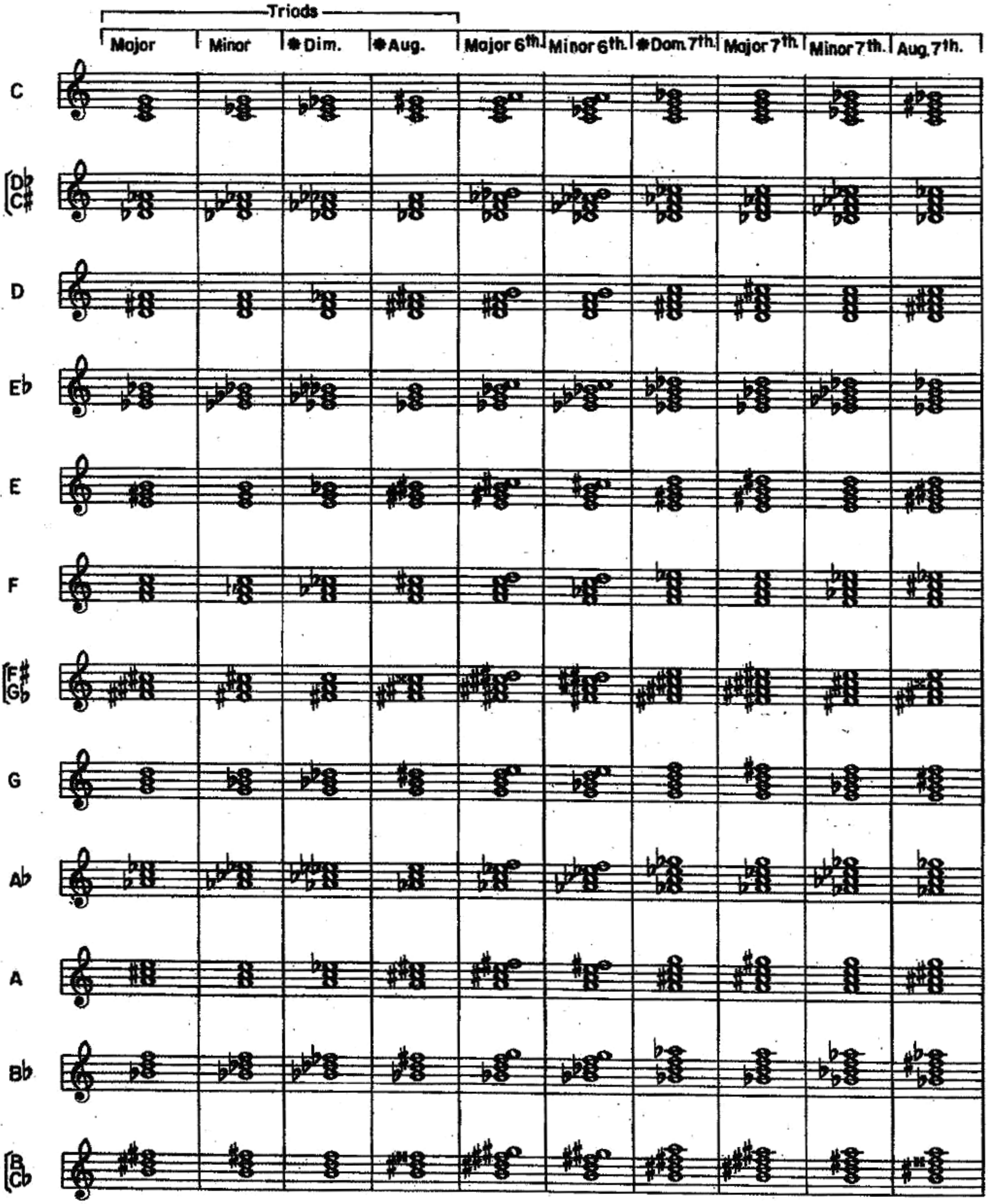
Sincerely,

Art and Tony

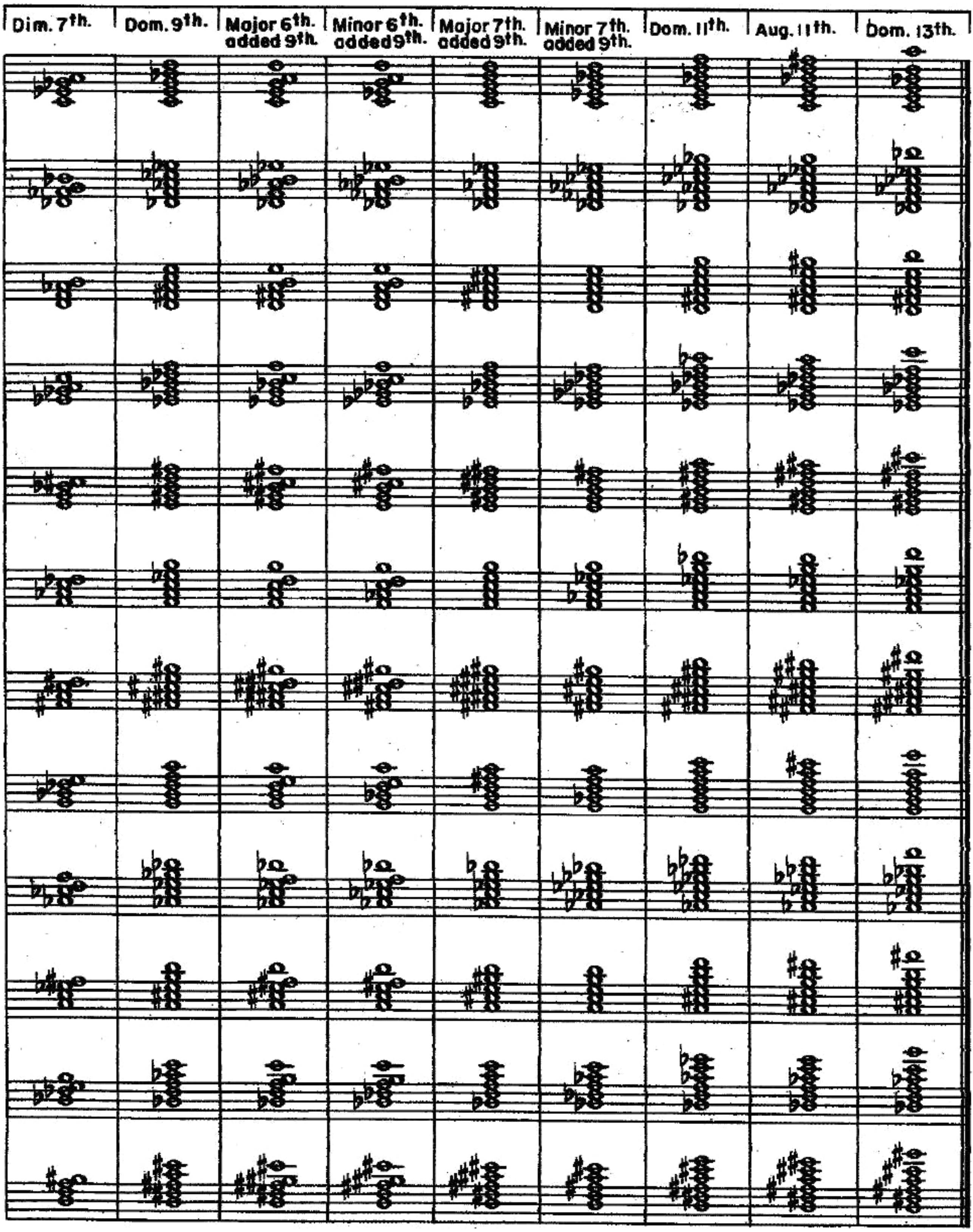
CONSTRUCTION OF CHORDS

CHORDS ARE CONSTRUCTED BY A COMBINATION OF SCALE STEPS (DEGREES OF THE MAJOR SCALE.

Chords:	Combine the following intervals of the Major Scale
1. Major	1 — 3 — 5
2. Minor	1 — ♭3 — 5
3. Diminished	1 — ♭3 — ♭5
4. Augmented	1 — 3 — ♯5
5. Major 6th.	1 — 3 — 5 — 6
6. Minor 6th.	1 — ♭3 — 5 — 6
7. Dominant 7th.	1 — 3 — 5 — ♭7
8. Major 7th.	1 — 3 — 5 — 7
9. Minor 7th.	1 — ♭3 — 5 — ♭7
10. Augmented 7th.	1 — 3 — ♯5 — ♭7
11. Diminished 7th.	1 — ♭3 — ♭5 — 6 [The 6th is the enharmonic equivalent of the ♭♭7.
12. Dominant 9th.	1 — 3 — 5 — ♭7 — 9
13. Major 6th. add 9th.	1 — 3 — 5 — 6 — 9
14. Minor 6th. add 9th.	1 — ♭3 — 5 — 6 — 9
15. Major 7th. add 9th.	1 — 3 — 5 — 7 — 9
16. Minor 7th. add 9th.	1 — ♭3 — 5 — ♭7 — 9
17. Dominant 11th.	1 — 3 — 5 — ♭7 — 9 — 11
18. Augmented 11th.	1 — 3 — 5 — ♭7 — 9 — ♯11
19. Dominant 13th.	1 — 3 — 5 — ♭7 — 9 — 13

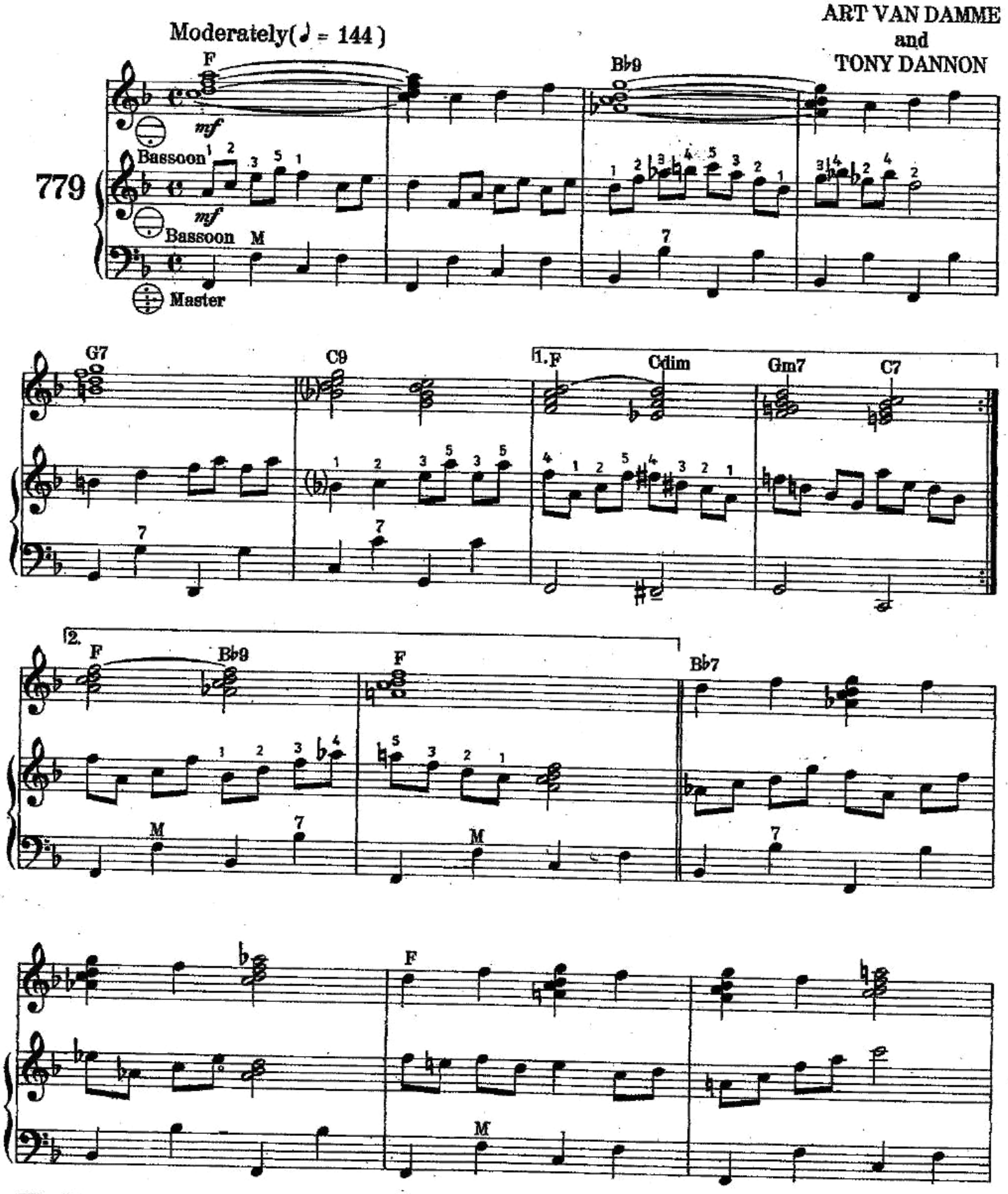

Triads
Major
Minor
* Dim.
* Aug.
Major 6th.
Minor 6th.
* Dom. 7th.
Major 7th.
Minor 7th.
Aug. 7th.
C
D♭
C♯
D
E♭
E
F
F♯
G♭
G
A♭
A
B♭
B
C♭

* Dim. = Diminished
* Aug. = Augmented
* Dom. = Dominant


Dim. 7th.
Dom. 9th.
Major 6th. added 9th.
Minor 6th. added 9th.
Major 7th. added 9th.
Minor 7th. added 9th.
Dom. 11th.
Aug. 11th.
Dom. 13th.

JAZZ MAGIC

ART VAN DAMME
and
TONY DANNON


Moderately(♩ = 144)
779
F
B♭9
mf
Bassoon
Bassoon
M
Master
7
G7
C9
1.F
Cdim
Gm7
C7
2.
F
B♭9
F
B♭7
F

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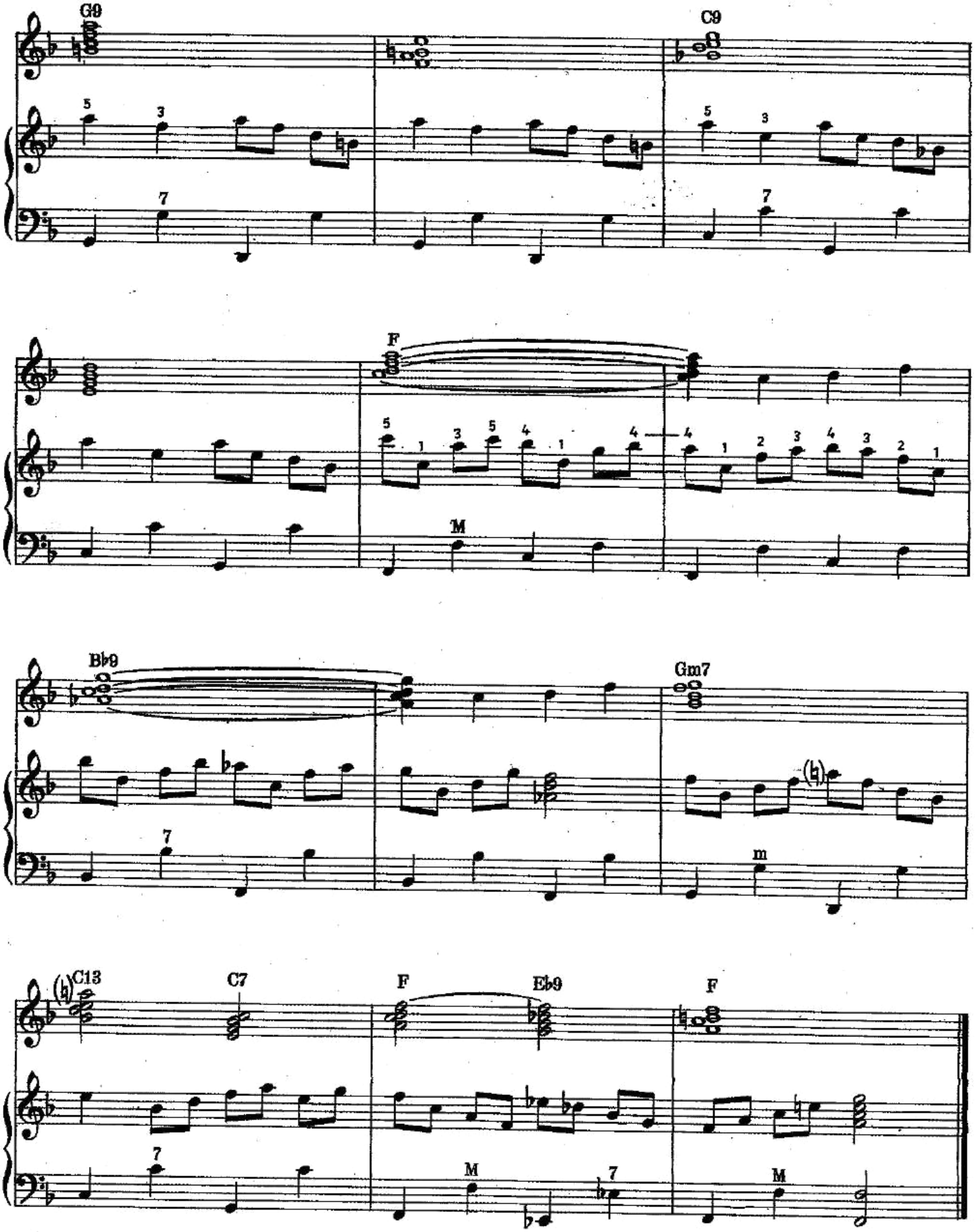
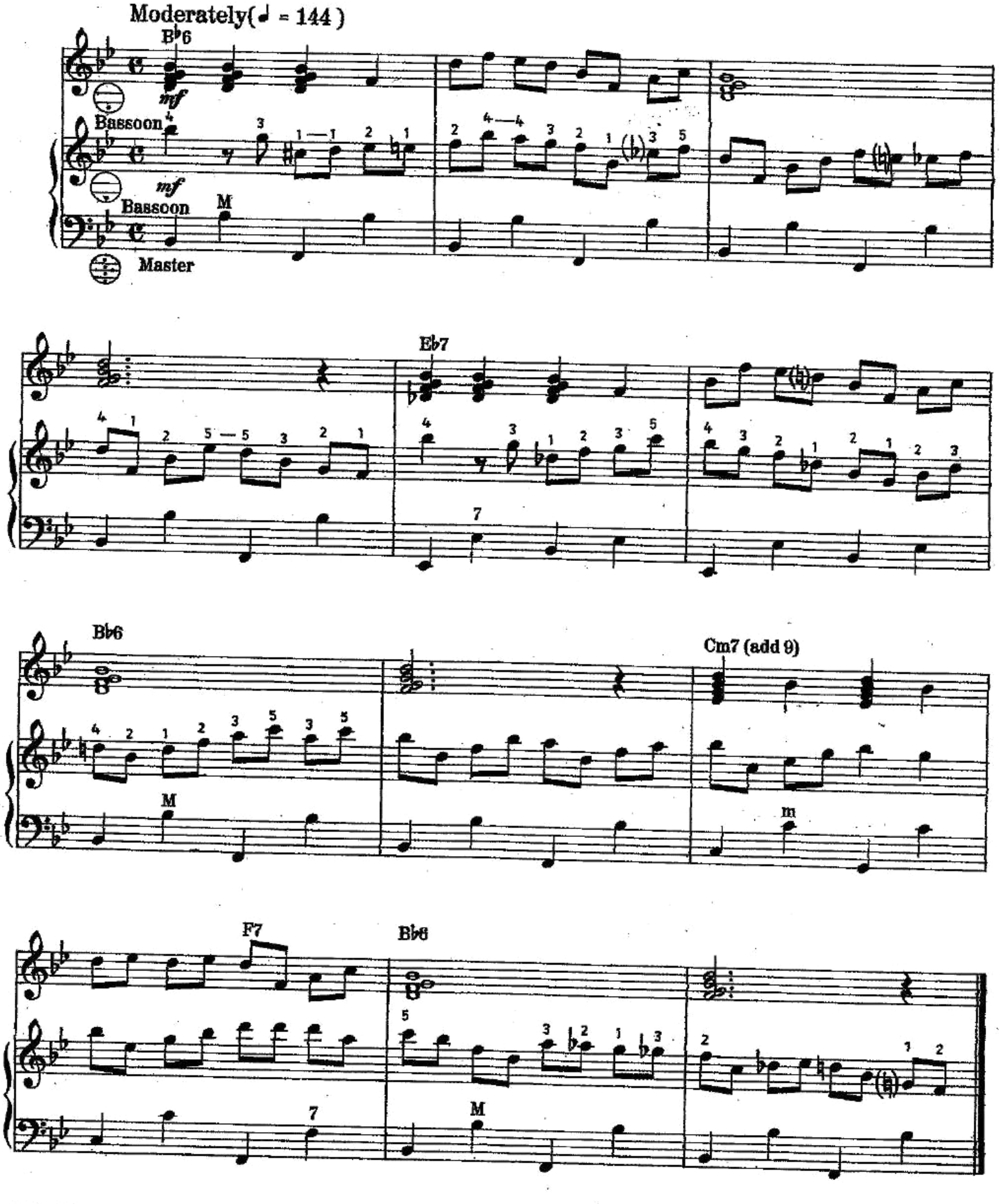
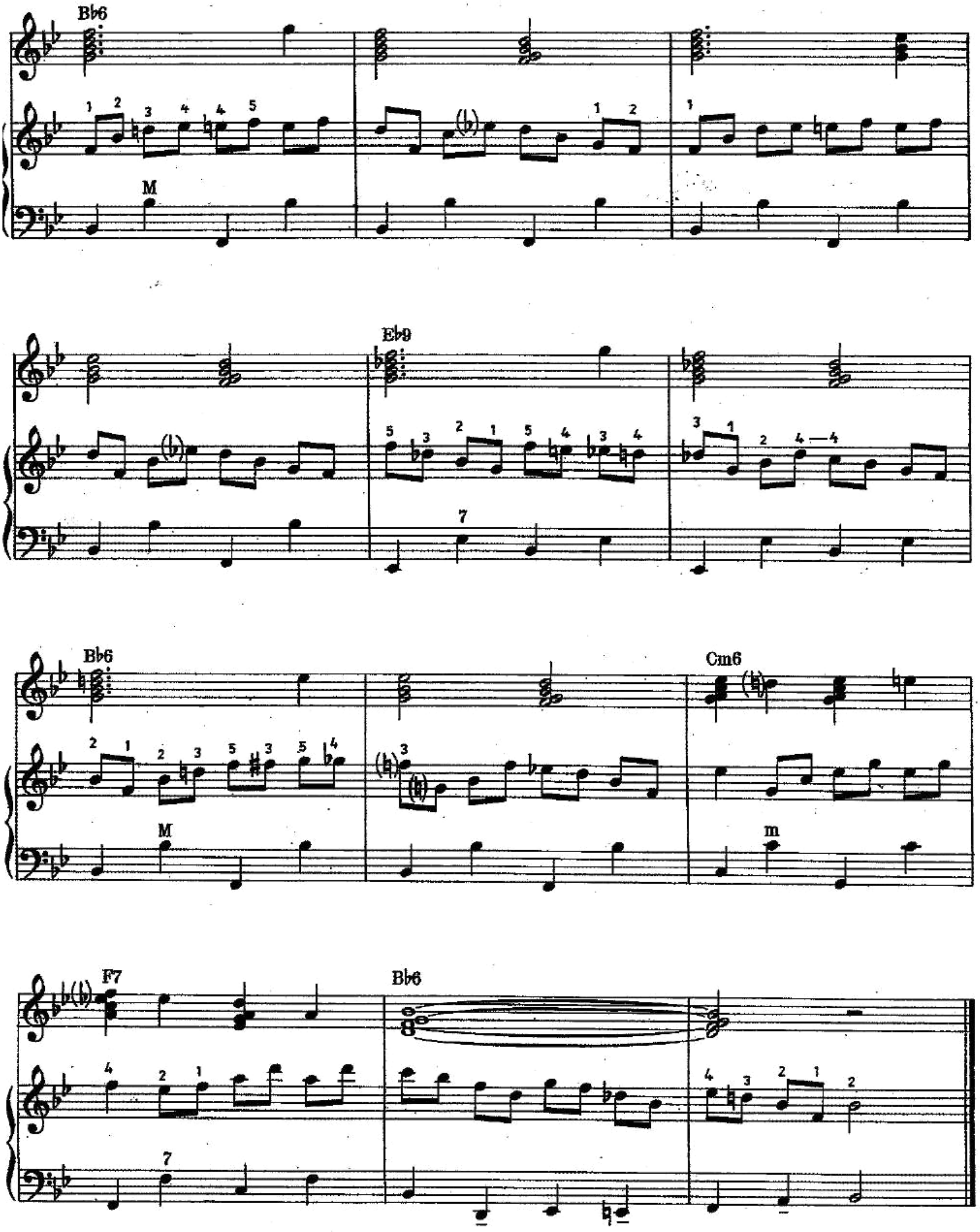

G9
C9
7
F
M
B♭9
7
Gm7
m
C13
C7
F
E♭9
F
7
M
7
M

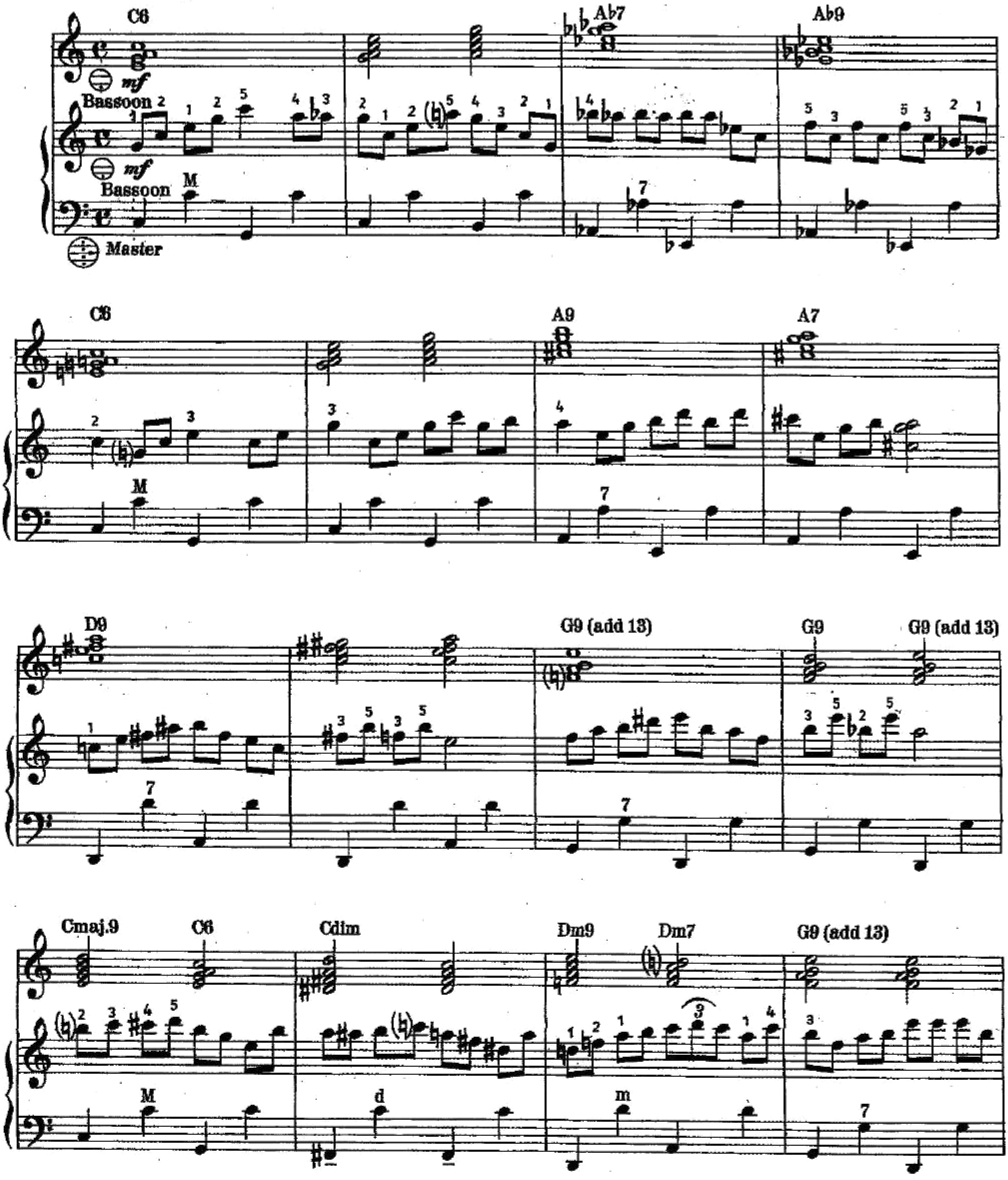
B-FLAT BLUES No. 1

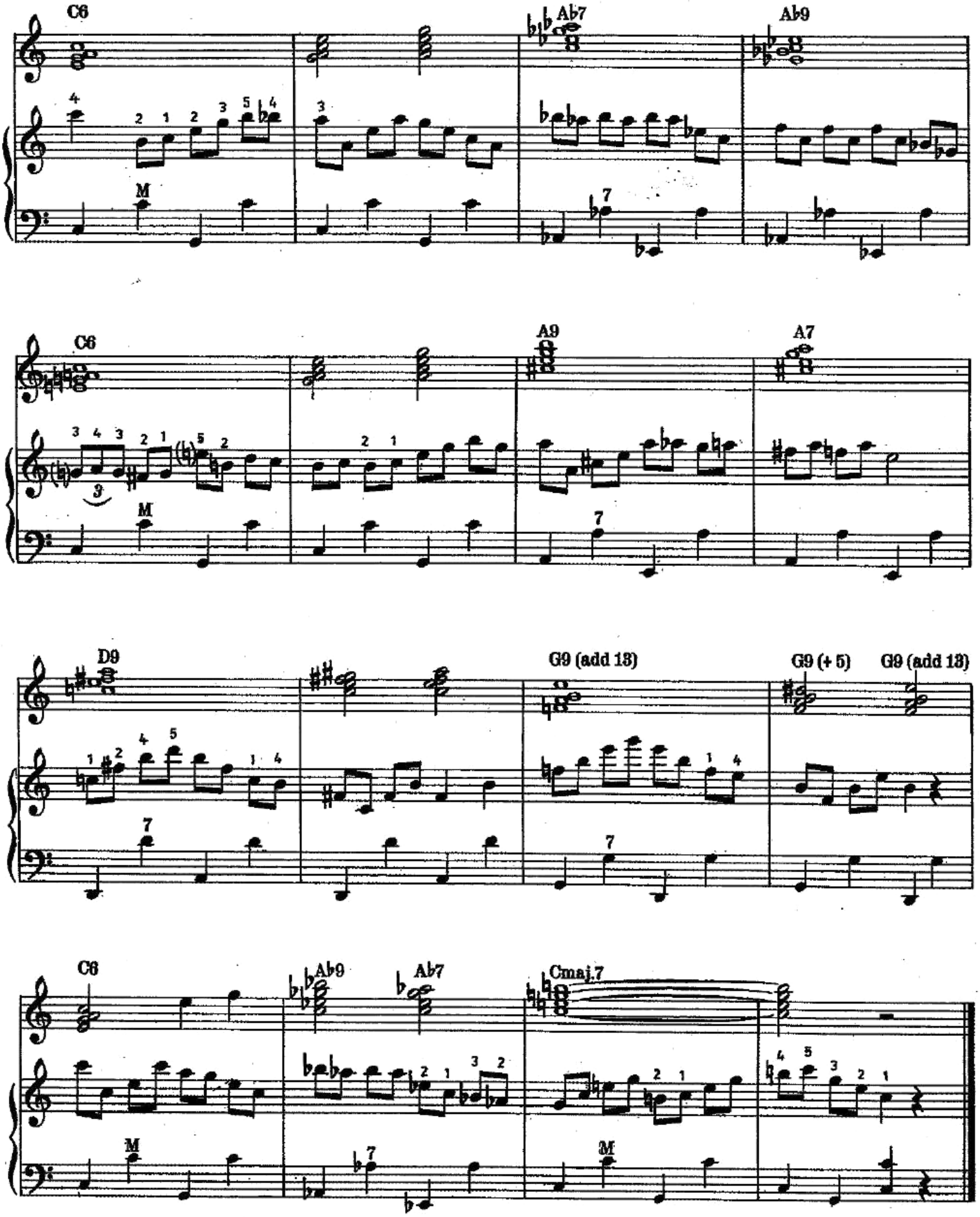

Moderately(♩ = 144)
B♭6
mf
Bassoon
mf
Bassoon
M
Master
E♭7
7
B♭6
M
Cm7 (add 9)
m
F7
7
B♭6
M


B♭6
M
E♭9
7
B♭6
M
Cm6
m
F7
7
B♭6

FAREWELL BLUES

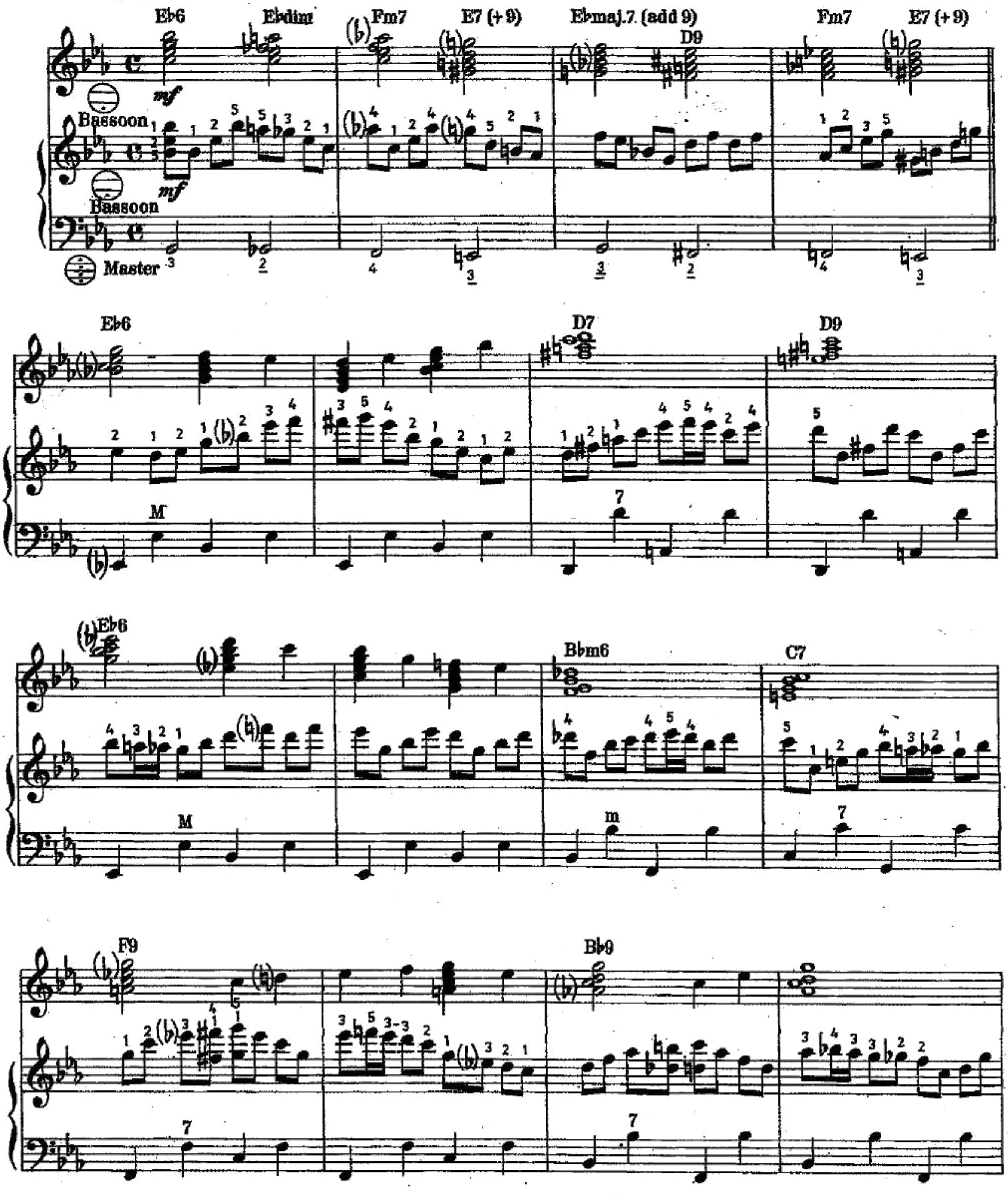
Moderately Fast (♩=168)

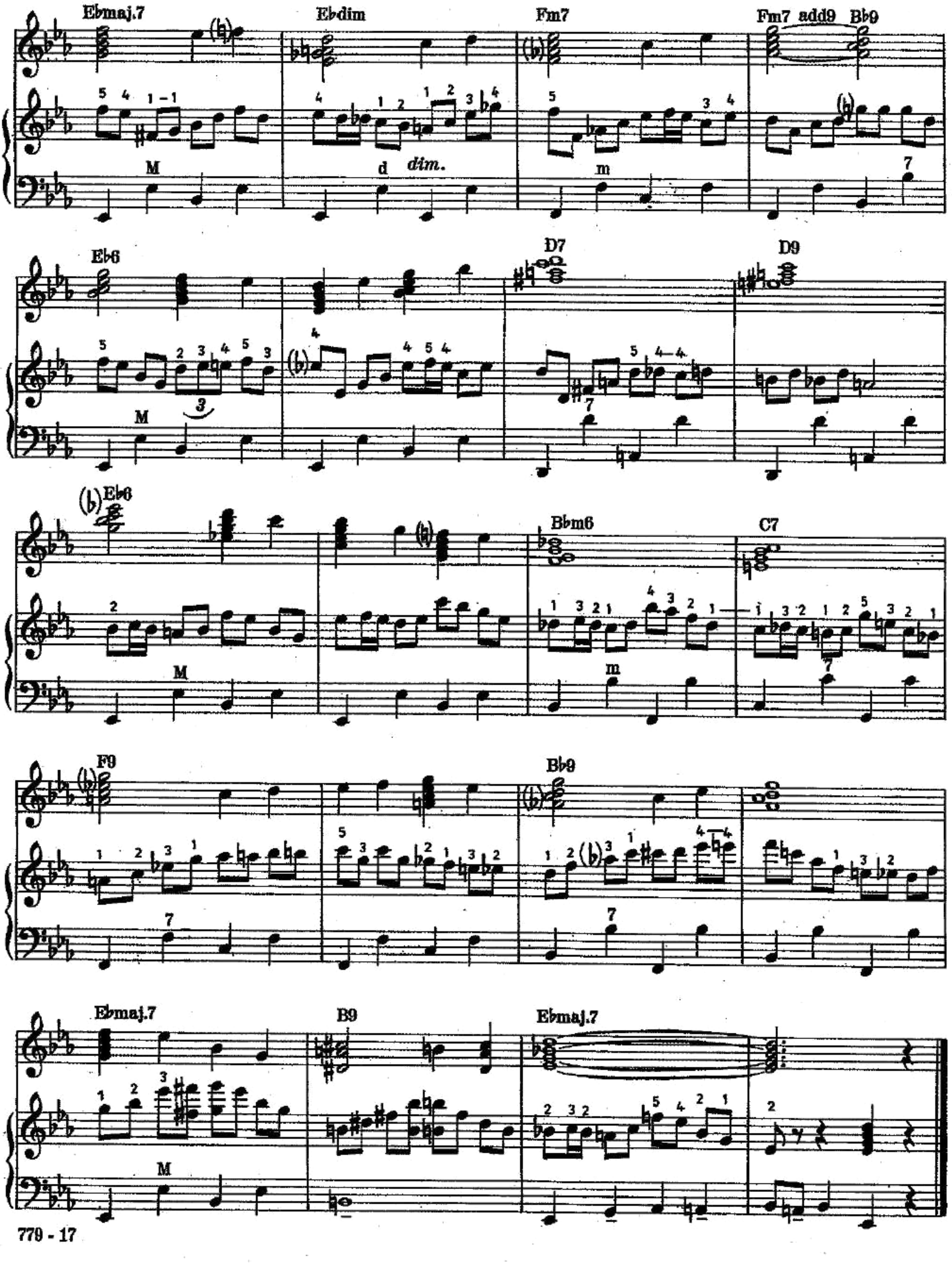

C6
Ab7
Ab9
mf
Bassoon
mf
Bassoon
M
7
Master
C6
A9
A7
M
7
D9
G9 (add 13)
G9
G9 (add 13)
7
7
Cmaj.9
C6
Cdim
Dm9
Dm7
G9 (add 13)
M
d
m
7


C6
Ab7
Ab9
M
7
C6
A9
A7
M
7
D9
G9 (add 13)
G9 (+ 5)
G9 (add 13)
7
7
C6
Ab9
Ab7
Cmaj.7
M
7
M

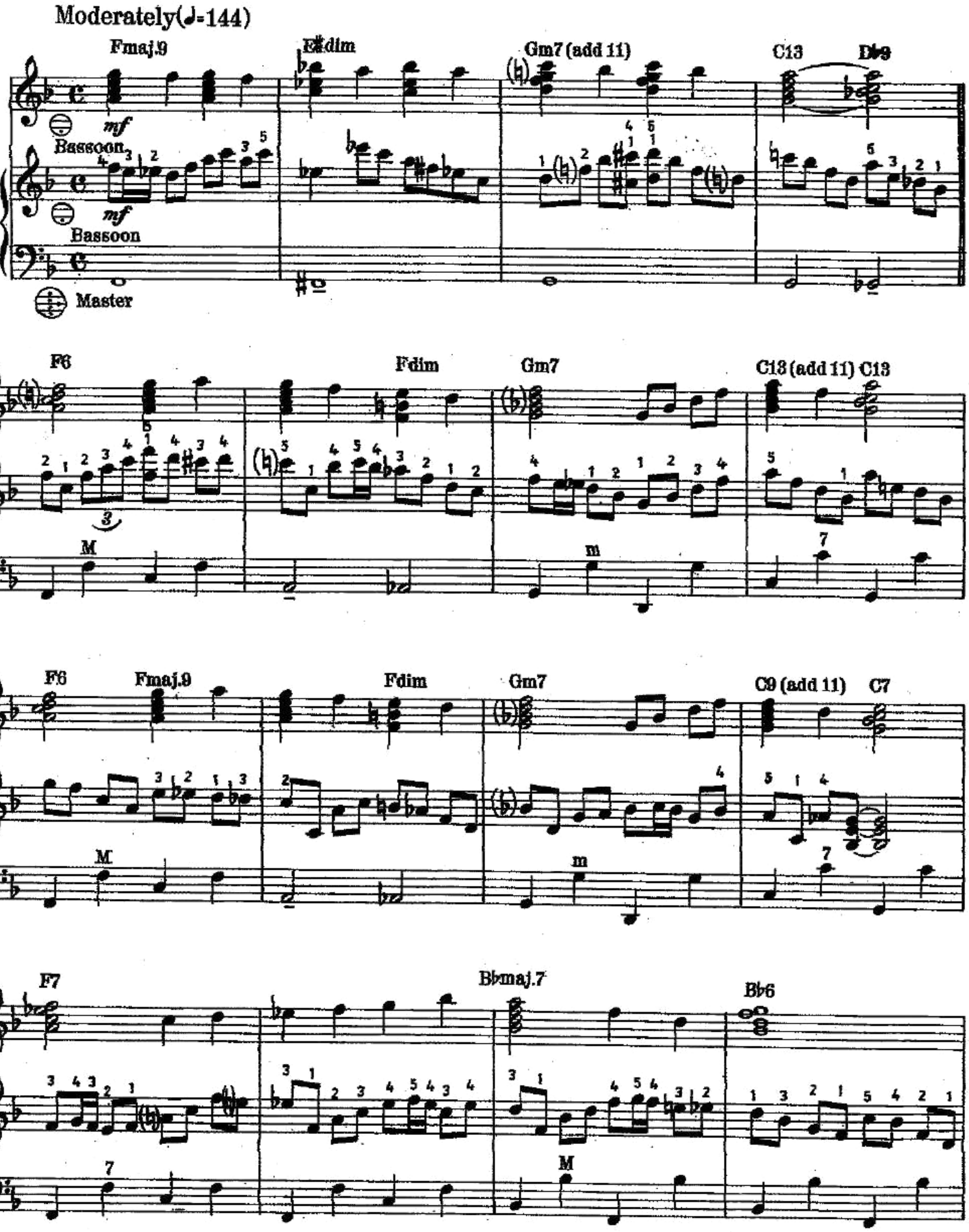
SOFTLY

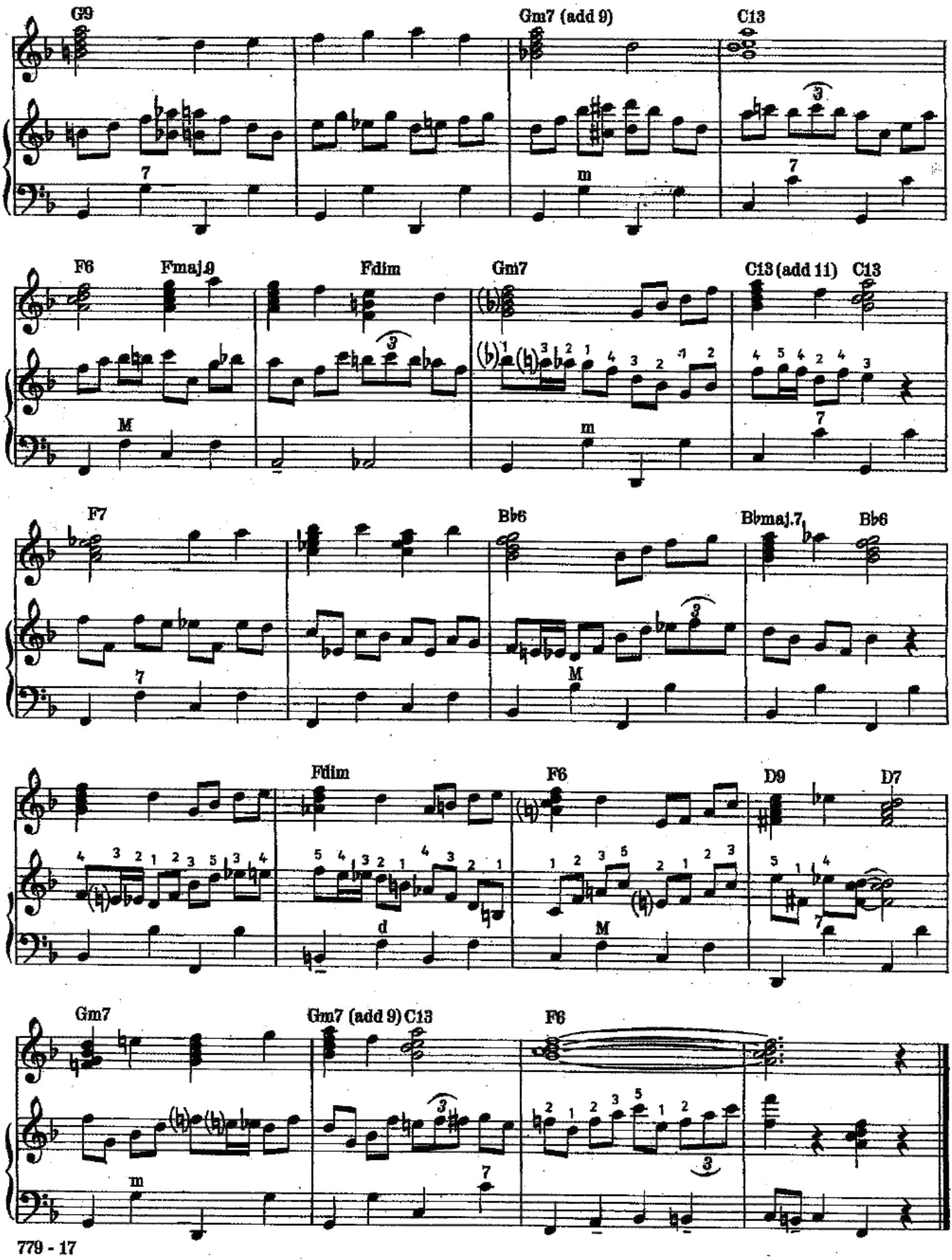
Moderately (♩=138)


Eb6
Ebdim
Fm7
E7 (+9)
Ebmaj.7 (add 9)
D9
Fm7
E7 (+9)
mf
Bassoon
mf
Bassoon
Master
Eb6
M
D7
7
D9
Eb6
M
Bbm6
m
C7
7
F9
7
Bb9
7


E♭maj.7
E♭dim
Fm7
Fm7 add9
B♭9
M
d
dim.
m
7
E♭6
M
(3)
D7
D9
7
(♭) E♭6
B♭m6
C7
M
m
7
F9
B♭9
7
7
E♭maj.7
B9
E♭maj.7
M

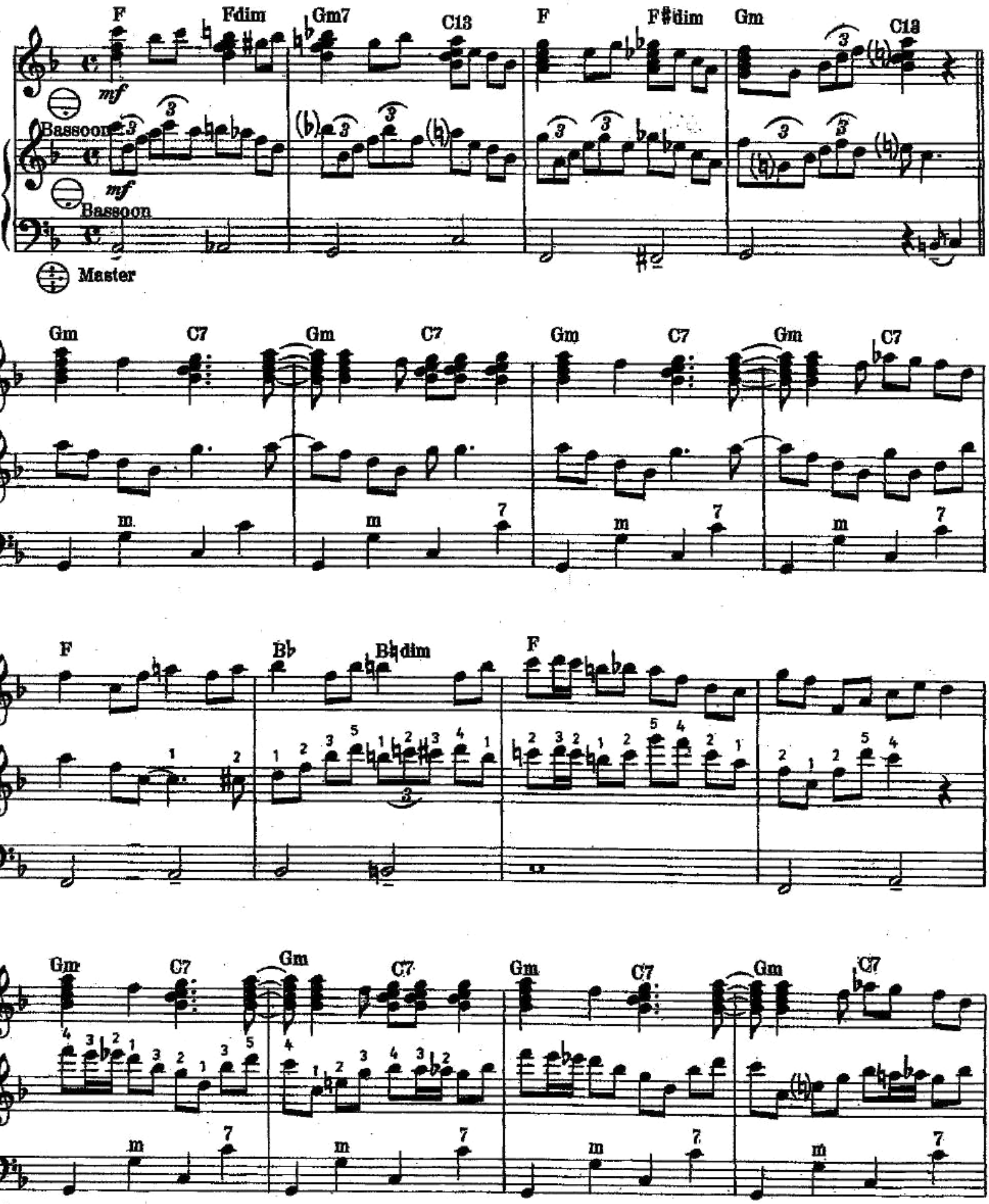
5. ONLY LOVE

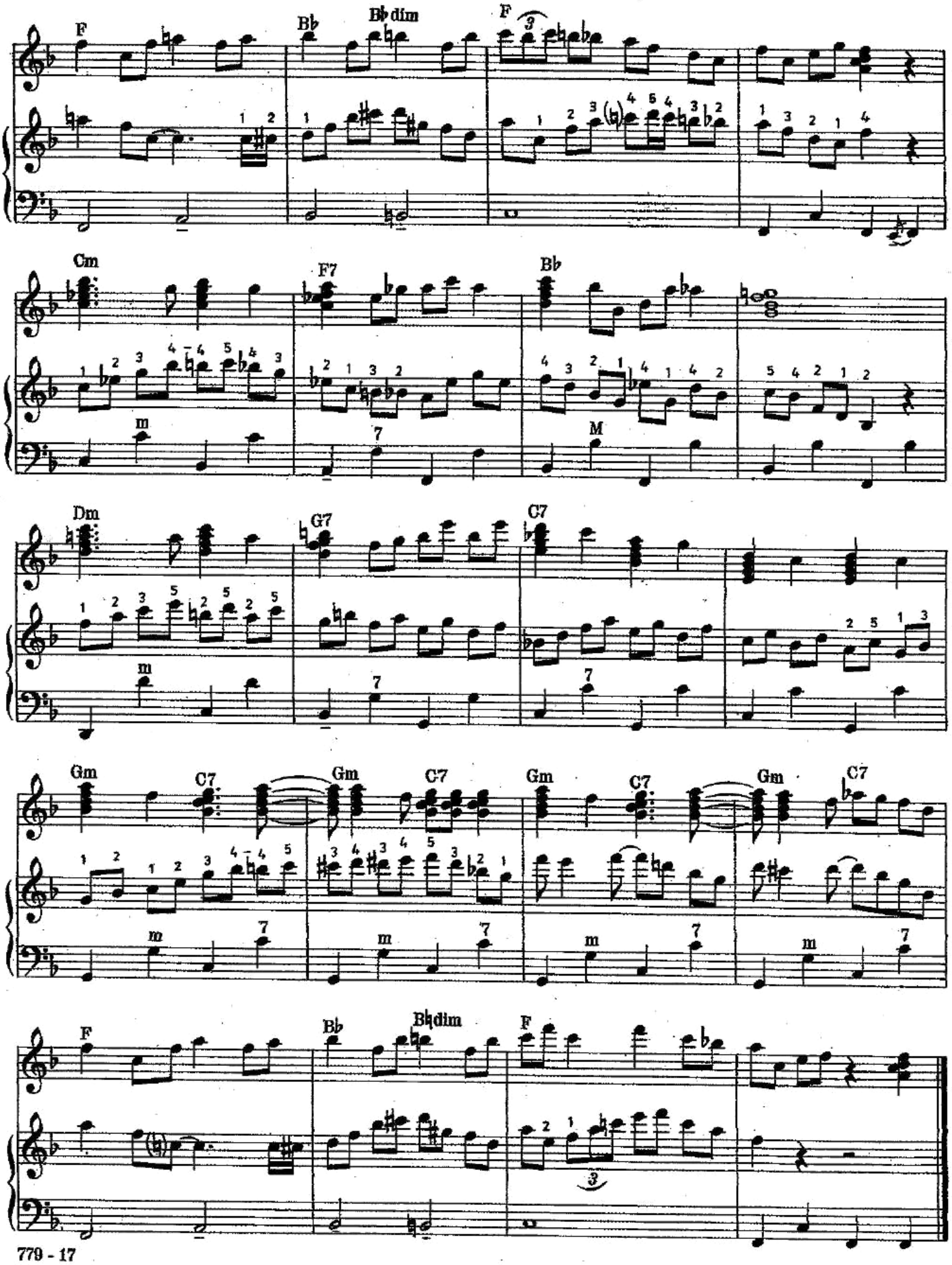

Moderately(♩=144)
Fmaj.9
E♭dim
Gm7 (add 11)
C13
D♭9
mf
Bassoon
mf
Bassoon
Master
F6
Fdim
Gm7
C13 (add 11) C13
M
m
7
F6
Fmaj.9
Fdim
Gm7
C9 (add 11)
C7
M
m
7
F7
B♭maj.7
B♭6
7
M


G9
Gm7 (add 9)
C13
7
m
7
F6
Fmaj.9
Fdim
Gm7
C13 (add 11)
C13
M
m
7
F7
B♭6
B♭maj.7
B♭6
7
M
Fdim
F6
D9
D7
d
M
7
Gm7
Gm7 (add 9)
C13
F6
m
7
3

HONEY KNOWS

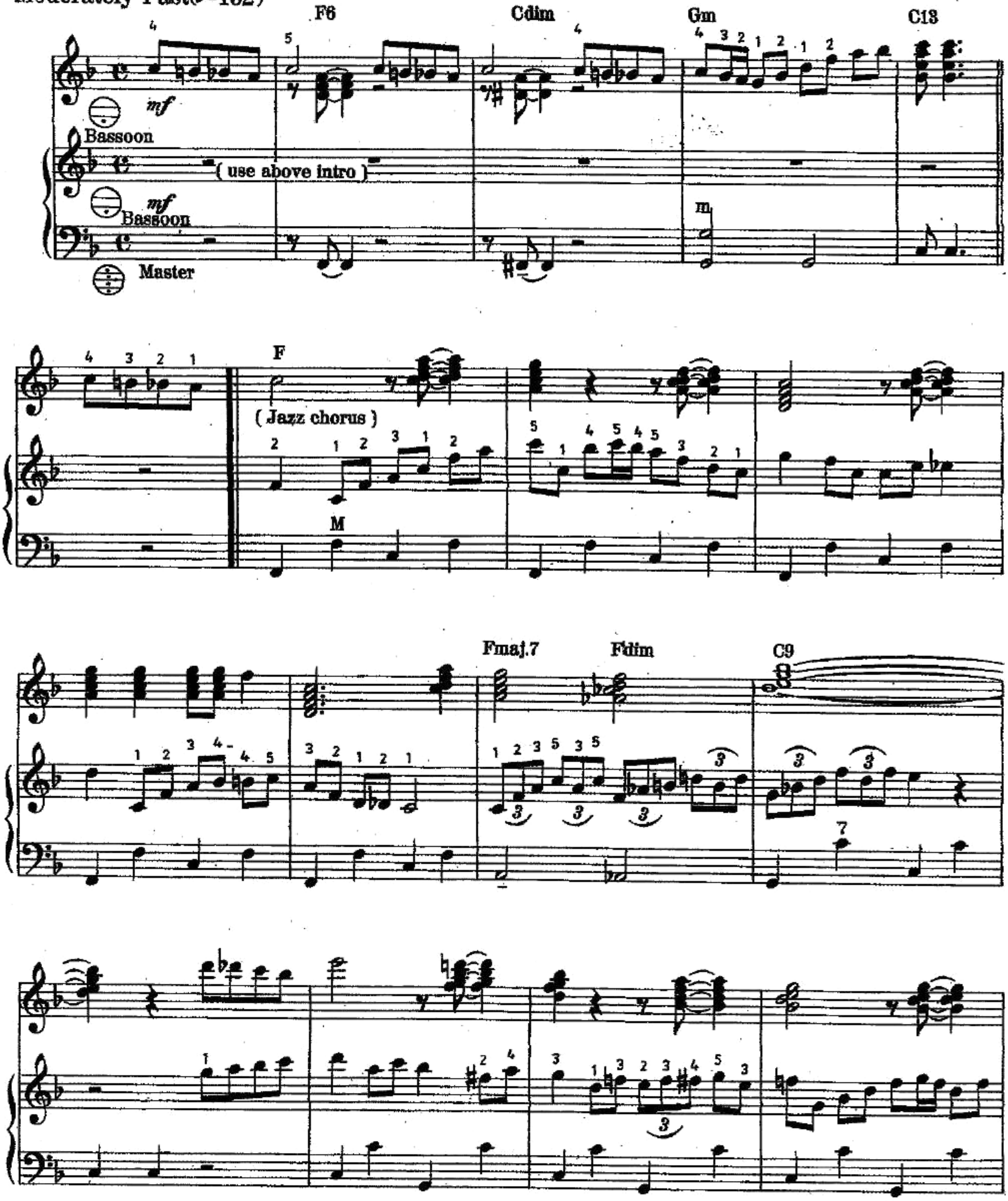
Moderately(♩=144)

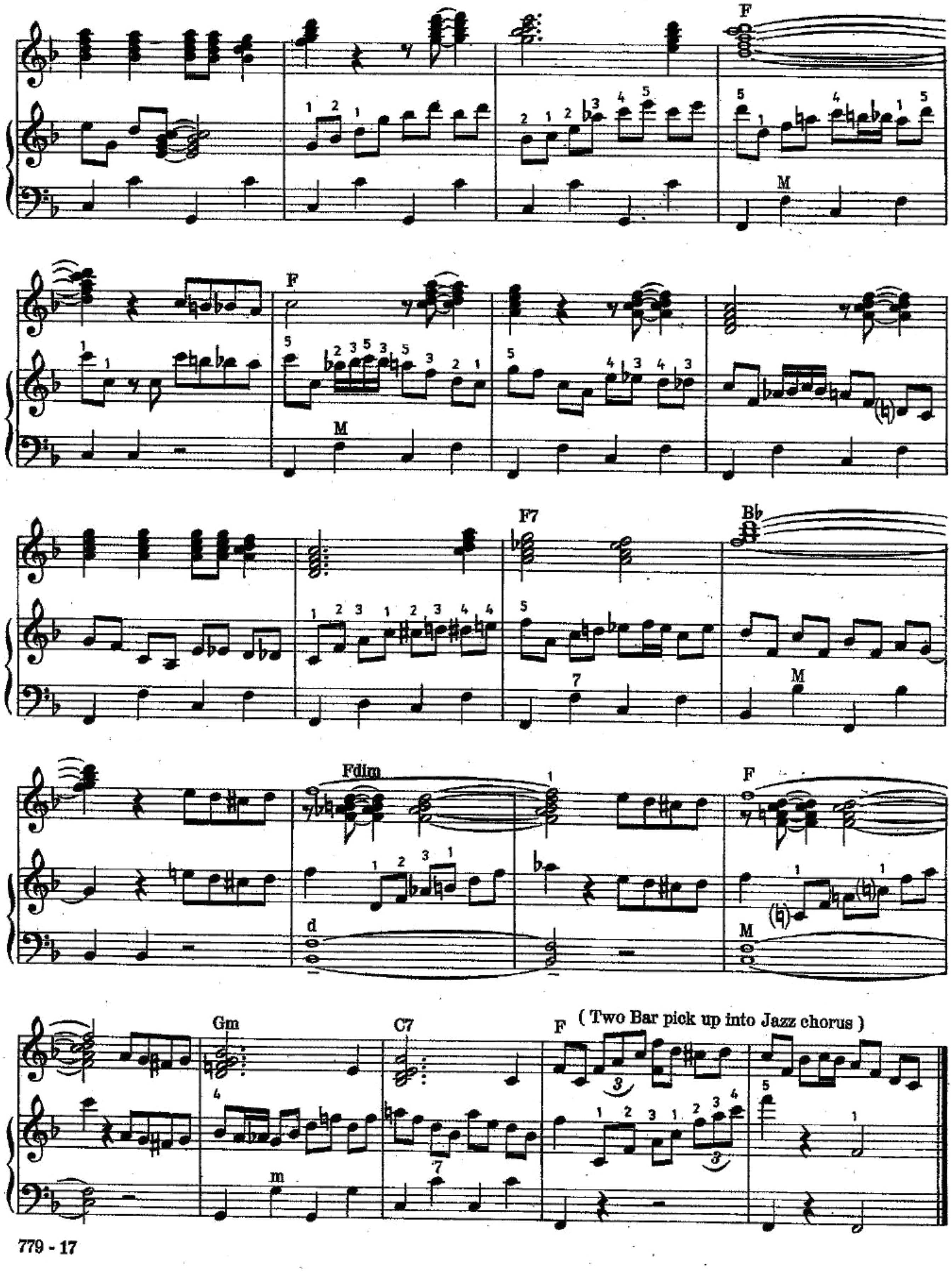

F
Fdim
Gm7
C13
F
F♯dim
Gm
C13
mf
Bassoon
mf
Bassoon
Master
Gm
C7
m
7
F
B♭
B♮dim
F


F
B♭
B♭dim
F
Cm
F7
B♭
Dm
G7
C7
Gm
C7
Gm
C7
Gm
C7
Gm
C7
F
B♭
B♮dim
F
m
7
M

CIRI-BIRI-BIN

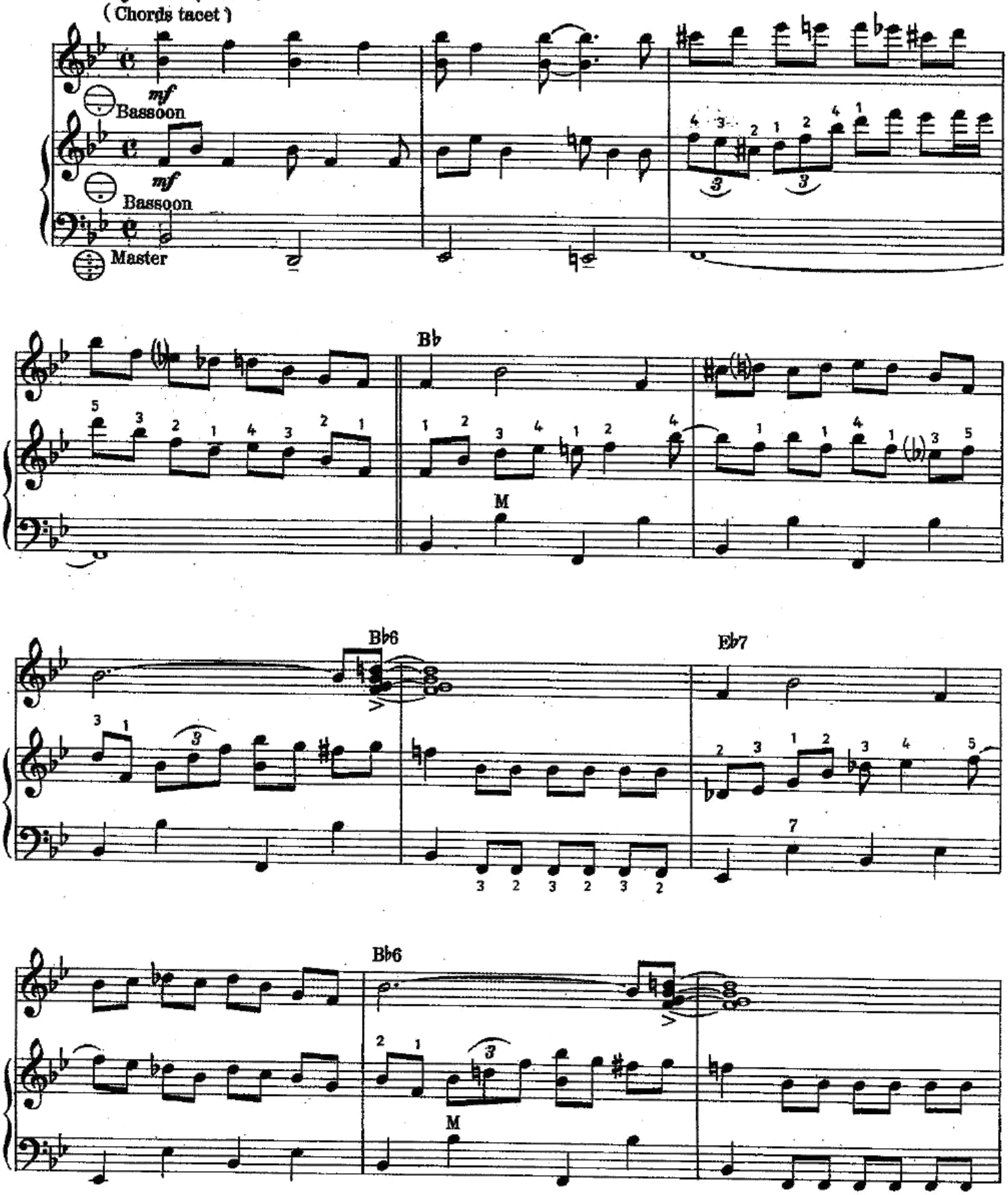
Moderately Fast(♩=152)

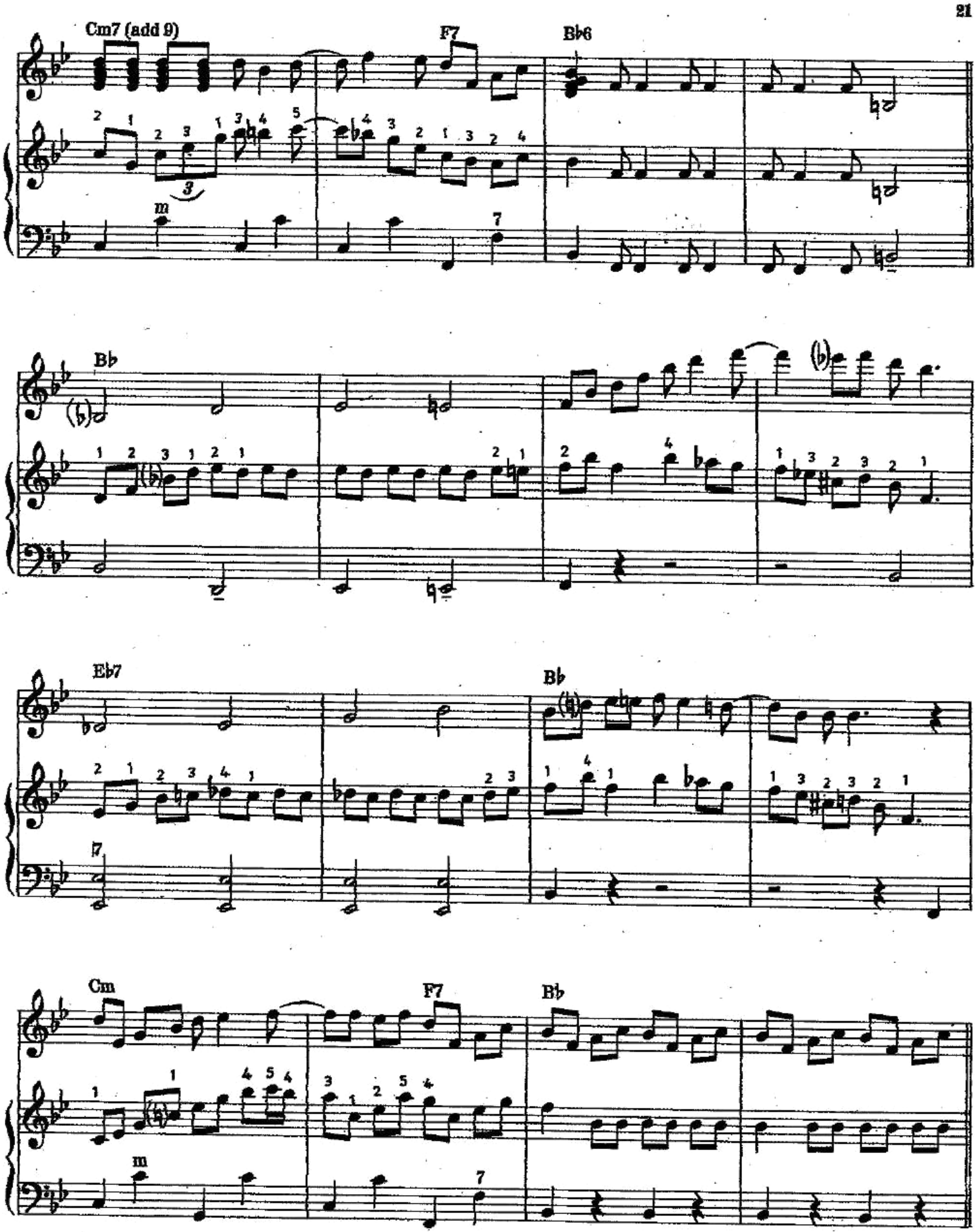

F6
Cdim
Gm
C13
mf
Bassoon
(use above intro)
mf
Bassoon
Master
m
F
(Jazz chorus)
M
Fmaj.7
Fdim
C9

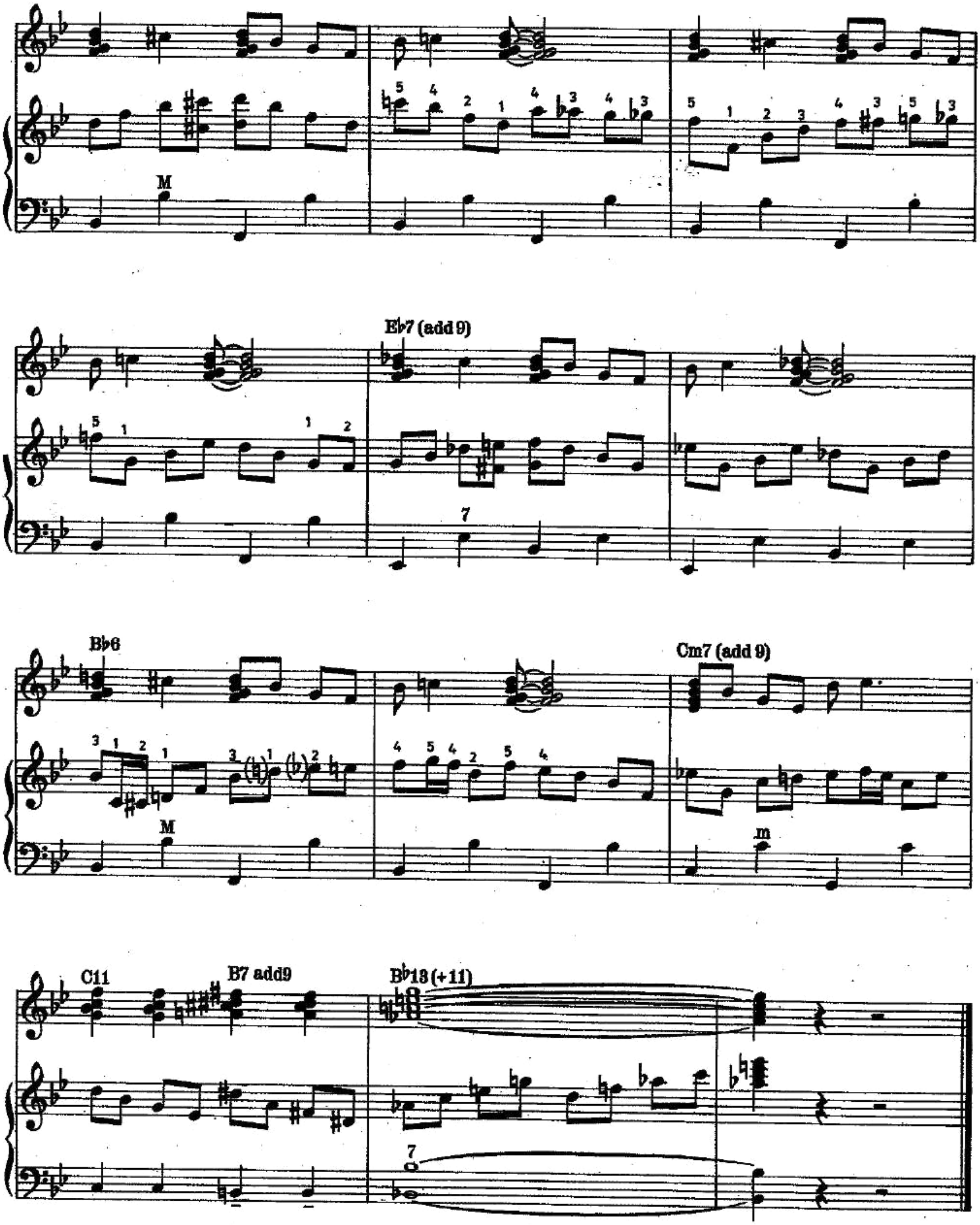

F
M
F
M
F7
7
B♭
M
Fdim
d
F
M
Gm
m
C7
7
F
(Two Bar pick up into Jazz chorus)

B - FLAT BLUES No. 2

Moderately Fast(♩=152)


(Chords tacet)
mf
Bassoon
mf
Bassoon
Master
B♭
M
B♭6
E♭7
7
B♭6
M


Cm7 (add 9)
F7
B♭6
B♭
E♭7
B♭
Cm
F7
B♭


M
E♭7 (add 9)
7
B♭6
M
Cm7 (add 9)
m
C11
B7 add9
B♭13 (+11)
7

GREAT COLLECTIONS and BOOKS for ACCORDION

MASTER METHODS for POP, JAZZ, BLUES, BOOGIE, LATIN, etc.

PROGRESSIVE IDEAS FOR POP PLAYING by Anthony Mecca. For those who want to master the modern idiom, Mecca divulges his secrets and ideas to create or improve original introductions, modulations, turn arounds, endings, etc. Advanced students or budding professionals benefit from 36 informative pages. Grade 6+ No. 8039

JUST JAZZ by Angelo Di Pippo. An interesting 24-page folio of original jazz compositions for advanced students who want to learn progressive jazz. The many forms and combinations in the solos are those used by the jazz *greats* of accordion. Contains: *Backwoods, Jazz Waltz, Just Jazz, Lebanon, West Coast.* Grade 5+ No. 8088

JUST JAZZ
JAZZ IDEAS

JAZZ IDEAS for the DANCE BAND ACCORDIONIST, Book 1 and 2, Anthony Mecca. Two volumes which divulge this outstanding musician's most important innovations. Instructs on how to play good jazz, turn arounds, modulations, endings plus many other of Mecca's own musical ideas.
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PROGRESSIVE JAZZ STYLES, by Anthony Mecca. An excellent 24-page collection of unusual jazz melodies which illustrate a variety of innovations in the modern idiom. A 24-page collection containing five original jazz compositions, each of which illustrates and teaches principles of this special playing style. Grade 5+ No. 8076

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Grade 6+ No. 8073 Book 1
Grade 6+ No. 8074 Book 2

JAZZ - PRESENT TENSE by Angelo Dellaira. A 28-page folio of ten original modern jazz tunes which will delight both teenage and adult students who delve into modern jazz for pleasure and public performance. An analysis of important features in each composition is indicated on the music. Grade 6+ No. 8110

THE LAST WORD IN BOOGIE-WOOGIE by Frank Gaviani. The term *boogie-woogie* was coined by Tin Pan Alley writers who popularized the style as an accompaniment to various forms of blues, jazz, jive, swing, etc. Here is the most complete 69-page course for learning how to play boogie-woogie, clearly and expertly written, easily understood.
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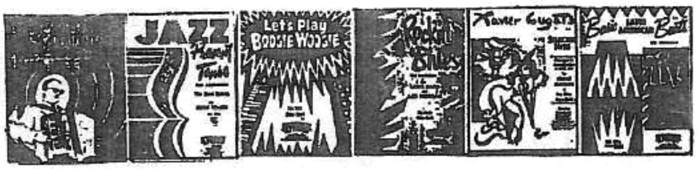
7 BOOGIE WOOGIE SOLOS FOR THE ACCORDION by Frank Gaviani. A 35-page volume containing well known favorites arranged in the boogie woogie style: ***Boogie on the Swanee, Ciribiriboogie, Three Blind Mice, On a Boogie Holiday, Carnival of Venice a la Boogie, Long Long Ago Boogie*** and ***Yankee Boogie.*** Grade 5+ No. 7948

LET'S PLAY BOOGIE WOOGIE Frank Gaviani's arrangements of five favorite melodies with a delightful boogie woogie beat:. My Old Kentucky Home, Old Folks at Home, Home Sweet Home, Long Long Ago and On Top of Old Smokey. Grade 4 No. 7951

ROCKIN' BLUES FOR ACCORDION by Leon Sash and Lee Morgan. One of the world's greatest jazz accordionists, Leon Sash, and his bassist-vocalist wife collaborated on this exciting collection of six originals: *Buttons 'n' Blues, Safe on Bass, Sashin' the Blues, Take Twelve, "T" for Twist* and *Tippy's Tricks.* Grade 4 No. 8109

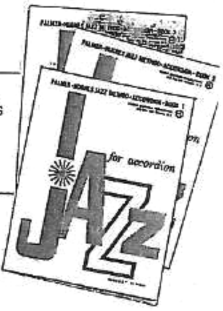


BASIC LATIN AMERICAN BEATS FOR ACCORDION by Angelo DiPippo. With 15 vivid musical examples in captivating selections illustrating the Beguine, Cha-cha-cha, Bolero, Conga, Merengue, Mambo, Paso Doble, Rhumba, Samba, Tango, etc., Di Pippo teaches the accordionist the intricacies of the Latin beat. Grades 3-4 No. 8106

XAVIER CUGAT'S SELECTED HITS, Frank Gaviani arrangements, 31 pages of top Latin melodies: ***Amour, Babalou', Perfidia, Maria Elena, Frenesi, Bien Bien Bien, Blue Echoes, Cachita, Loved One, Mexican Jumping Bean, Negra Leono', Noche De Ronda You're the Moment of a Lifetime.*** Grade 7+ No. 7944.

3 JAZZ BOOKS by Palmer-Hughes
excellent study material for jazz enthuisasts

AL251	Jazz Method for Accordion, Book 1
AL252	Jazz Method for Accordion, Book 2
AL253	Jazz Method for Accordion, Book 3



JAZZ
SYNCOPATION FROM THE BEGINNING

MODERN ACCORDIONIST

JAZZ SYNCOPATION FROM THE BEGINNING by Pietro Deiro Jr. Based on studies by Pietro Deiro, the progressively graded exercises contained within this 37 page-book will provide a firm foundation for the beginning jazz accordionist in such techniques as accents, rhythms, & sight-reading. Grade 5+ No. PD762

MODERN ACCORDIONIST by Matt Mathews. From one of the greatest accordion jazz exponents comes this 31-page method folio of exercises, original songs and standards, combined with informative text, meant to teach the reader the fundamentals necessary to play with that "jazz feel." Grade 7+ No. PD758

POP MUSIC SERIES for ACCORDION SOLO
also suitable for duet and/or combo

Spanish Flea, Wechter/Deiro, Jr. (featured by Herb Alpert and the Tijuana Brass)

20033	Accordion Solo
20033	Duet: accordion and guitar, or two accordions

Sunny, Moderate Rock, Hebb/Deiro, Jr. (with lyrics)

20086	Accordion Solo
20086	Duet for accordion and Guitar

Whatever Will Be, Will Be (Que Sera, Sera), Livingston,Evans/Deiro Jr., (with lyrics)

20039	Accordion Solo
20039	Duet: accordion and guitar, or two accordions
20039	Trio: two accordions and guitar

The Look of Love from film "Casino Royale", Bacharach/Deiro, Jr. (with lyrics)

20008	Accordion Solo
20008	Duet: accordion and guitar, or two accordions
20008	Trio: two accordions and guitar

Cab Driver, Parks/Deiro, Jr. (with lyrics)

20006	Accordion Solo
20006	Duet: accordion and guitar, or two accordions
20006	Trio: two accordions and guitar

SPANISH FLEA

WHATEVER WILL BE, WILL BE

Ernest Deffner
PUBLICATIONS

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tel: (703) 941-9300 fax: (703) 941-9301
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email: ernestdeffner@aol.com

MUSICAL
MERCHANDISE
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JAZZ MAGIC

No. 2

by Art Van Damme
and Tony Dannon

Price $ 6.95

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INTRODUCTION

The "magic of jazz" is revealed by the proper use of this album written by America's favorite jazz artists Art Van Damme and Tony Dannon.

ART AND TONY SAY:

IMPORTANT
The best way to absorb the contents of this book is to MEMORIZE - because any pattern assimilated now will serve you for a long time.
As you will notice the chord progressions used throughout this book are those used in popular standard songs and will always prove practical. By memorizing them, you will always be able to fall back on these basic standard patterns. They will also benefit you in making your own jazz riffs later on.

While it is assumed that anyone who undertakes to learn jazz playing is a reasonably advanced student, the basic requirement before starting this book is a thorough knowledge of all scales and intervals. The chord charts on pages 3-4-5 can serve as a reference guide.

To get best results remember to:

1. Memorize the Chord Melody line on the top line first so that you will learn its chord construction and be able to play it without hesitation.

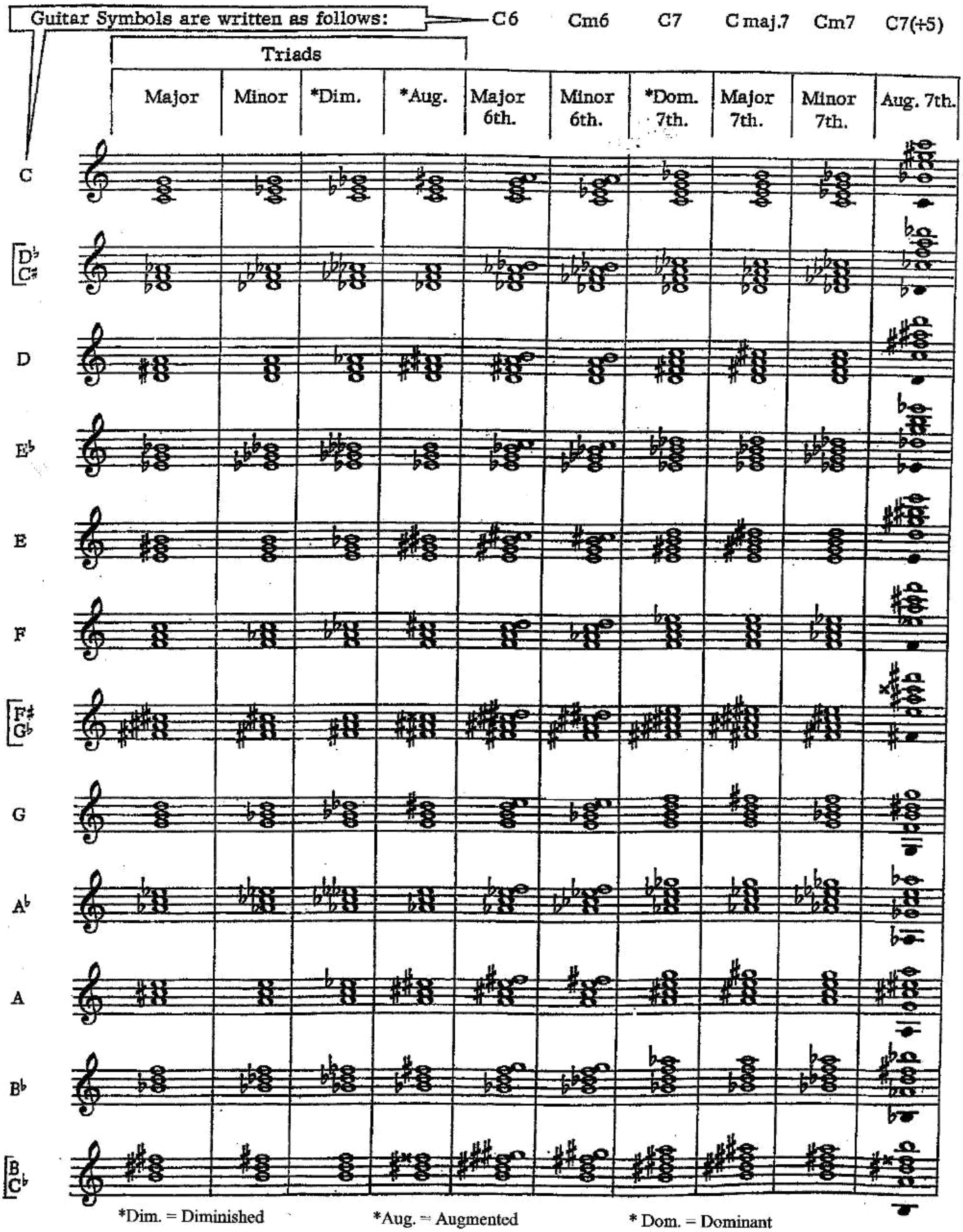
2. Memorize the second line (jazz line) so that when you try other tunes you will always be able to use these same patterns in addition to your own.

3. Don't think that learning one song in this album will make you a professional. This is only the start; the rest will follow.

Sincerely,

Art and Tony

COMPLETE CHOR


Guitar Symbols are written as follows:
C6
Cm6
C7
C maj.7
Cm7
C7(+5)
Triads
Major
Minor
*Dim.
*Aug.
Major 6th.
Minor 6th.
*Dom. 7th.
Major 7th.
Minor 7th.
Aug. 7th.
C
D♭ C♯
D
E♭
E
F
F♯ G♭
G
A♭
A
B♭
B C♭

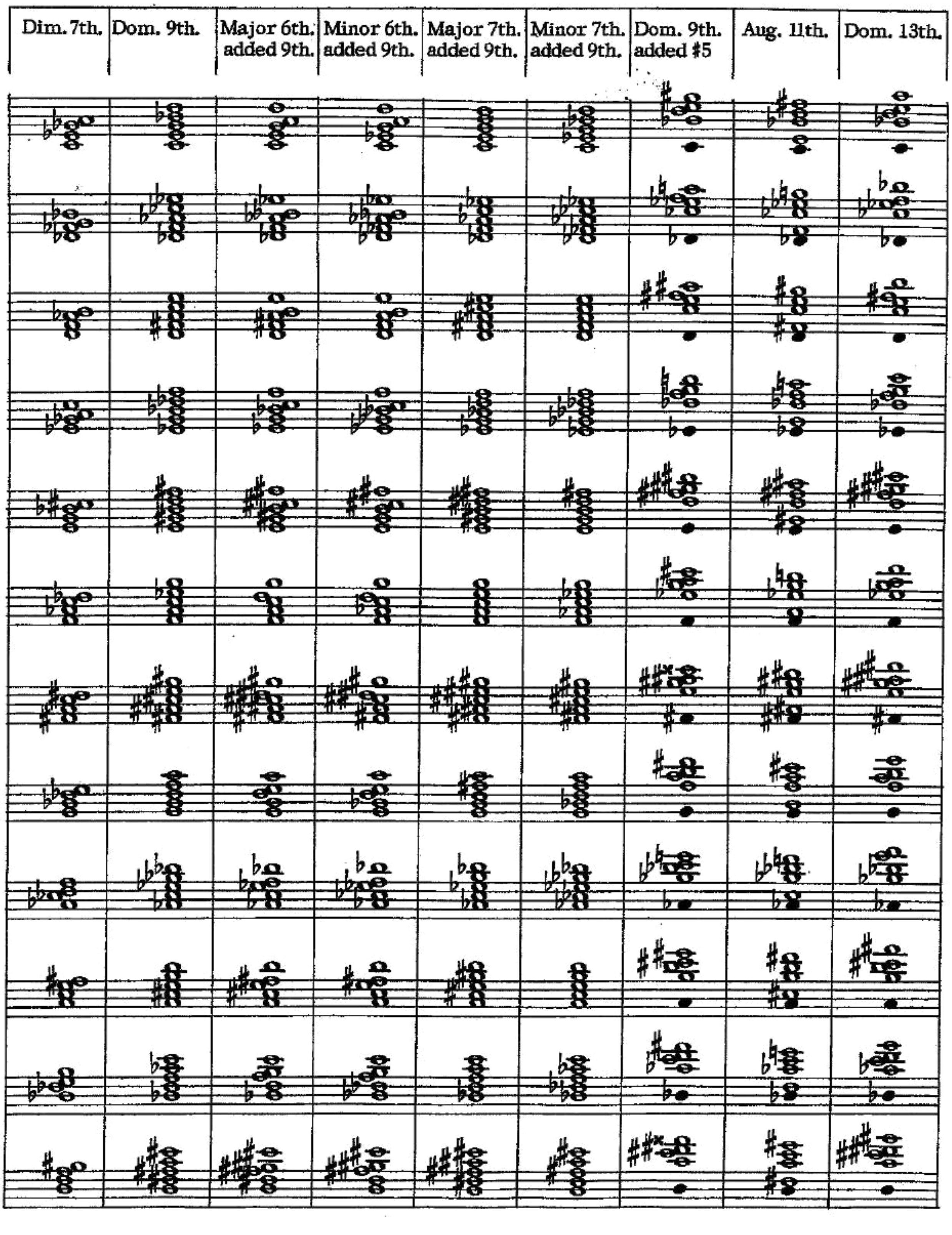
*Dim. = Diminished

*Aug. = Augmented

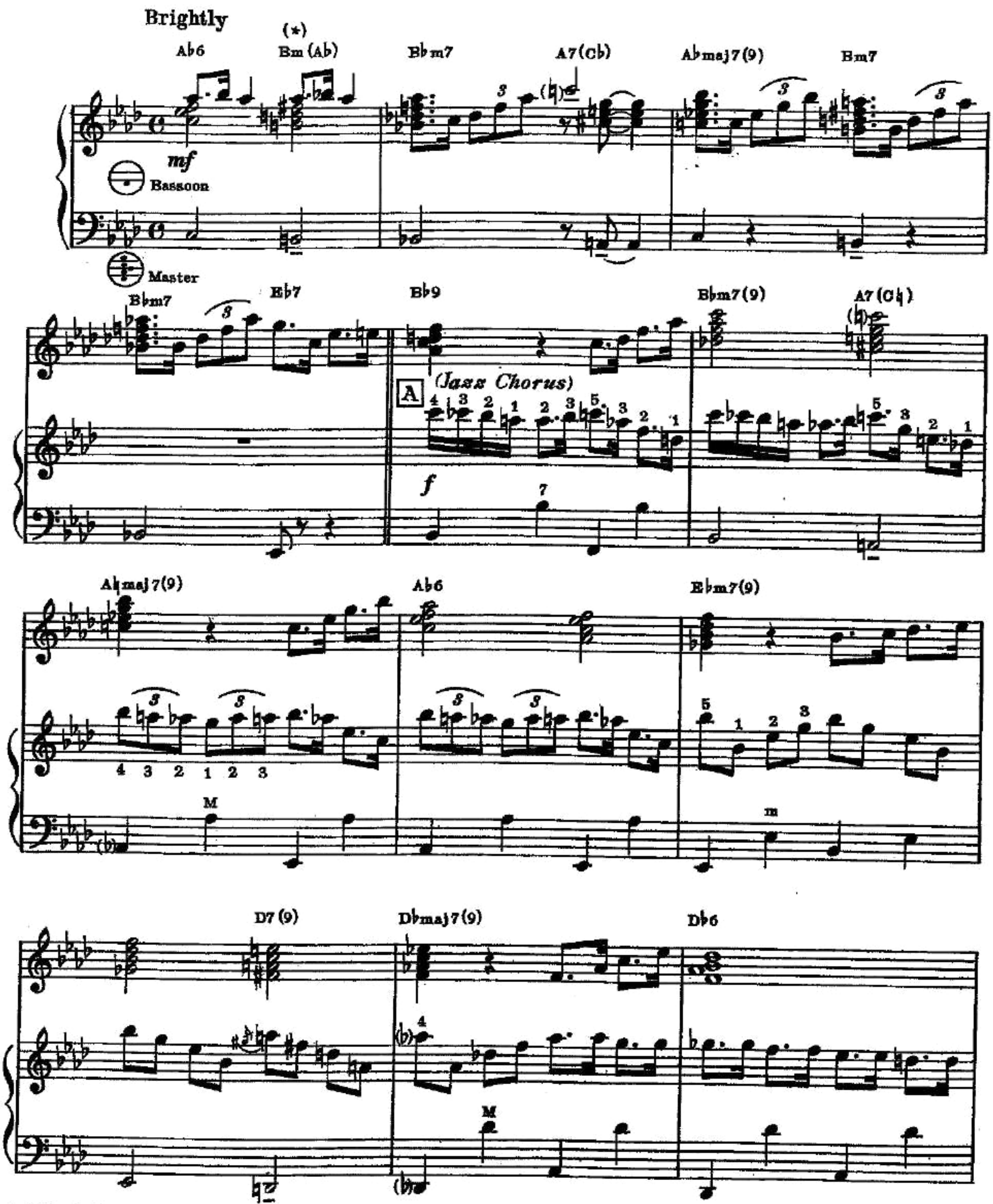
* Dom. = Dominant

REFERENCE CHART

C dim. 7 C9 C6(9) Cm6(9) C maj.7(9) Cm7(9) C9(+5) C9(+11) C13


Dim. 7th.
Dom. 9th.
Major 6th. added 9th.
Minor 6th. added 9th.
Major 7th. added 9th.
Minor 7th. added 9th.
Dom. 9th. added #5
Aug. 11th.
Dom. 13th.

A La Gene


Brightly
(*)
A♭6
Bm (A♭)
B♭m7
A7(C♭)
A♭maj7(9)
Bm7
mf
Bassoon
Master
B♭m7
E♭7
B♭9
B♭m7(9)
A7(C♮)
A
(Jazz Chorus)
f
A♮maj7(9)
A♭6
E♭m7(9)
D7(9)
D♭maj7(9)
D♭6

(*) The Letter *name* or *number* in the brackets refer to the ("added") melody note, or ("added") note within chord structure.

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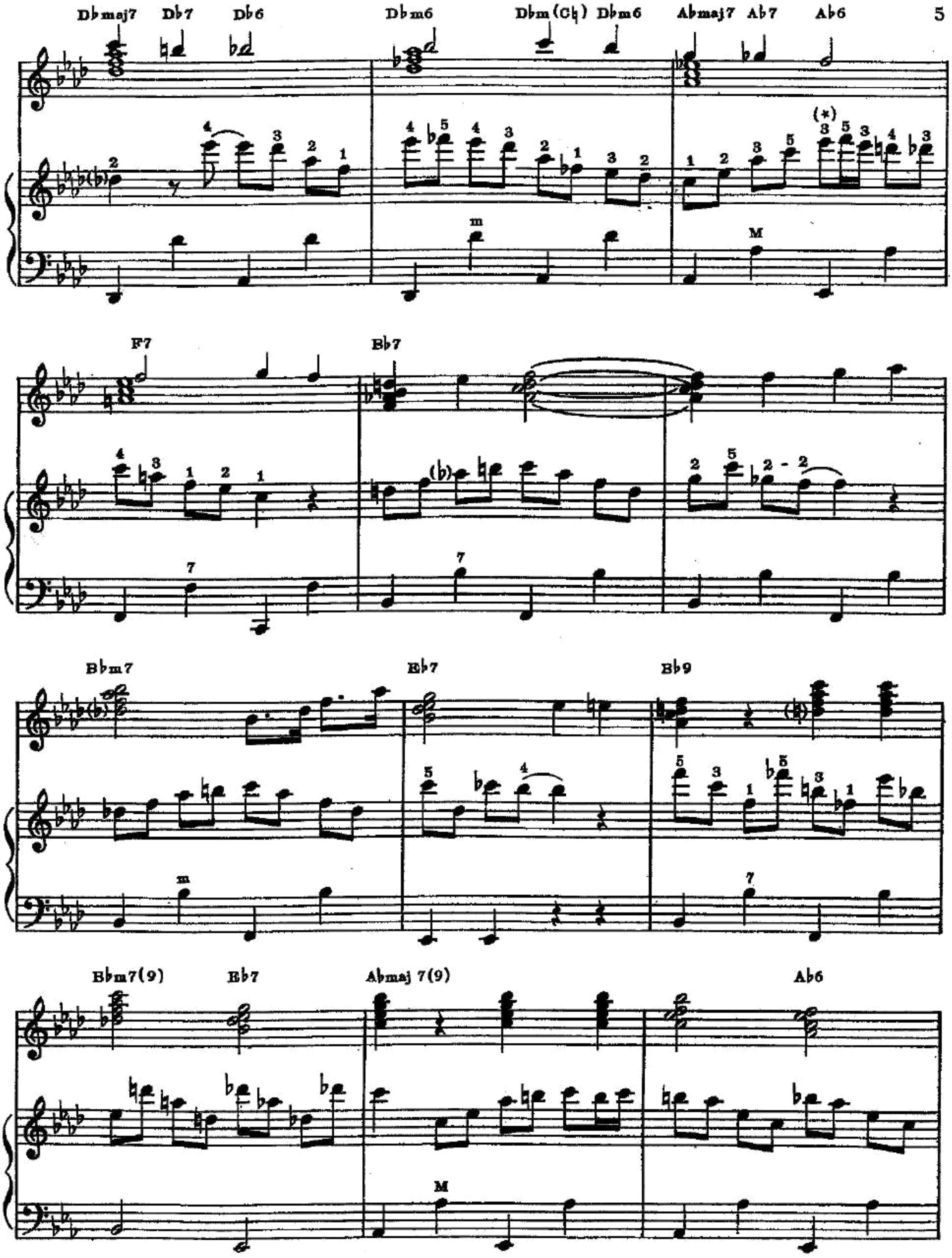
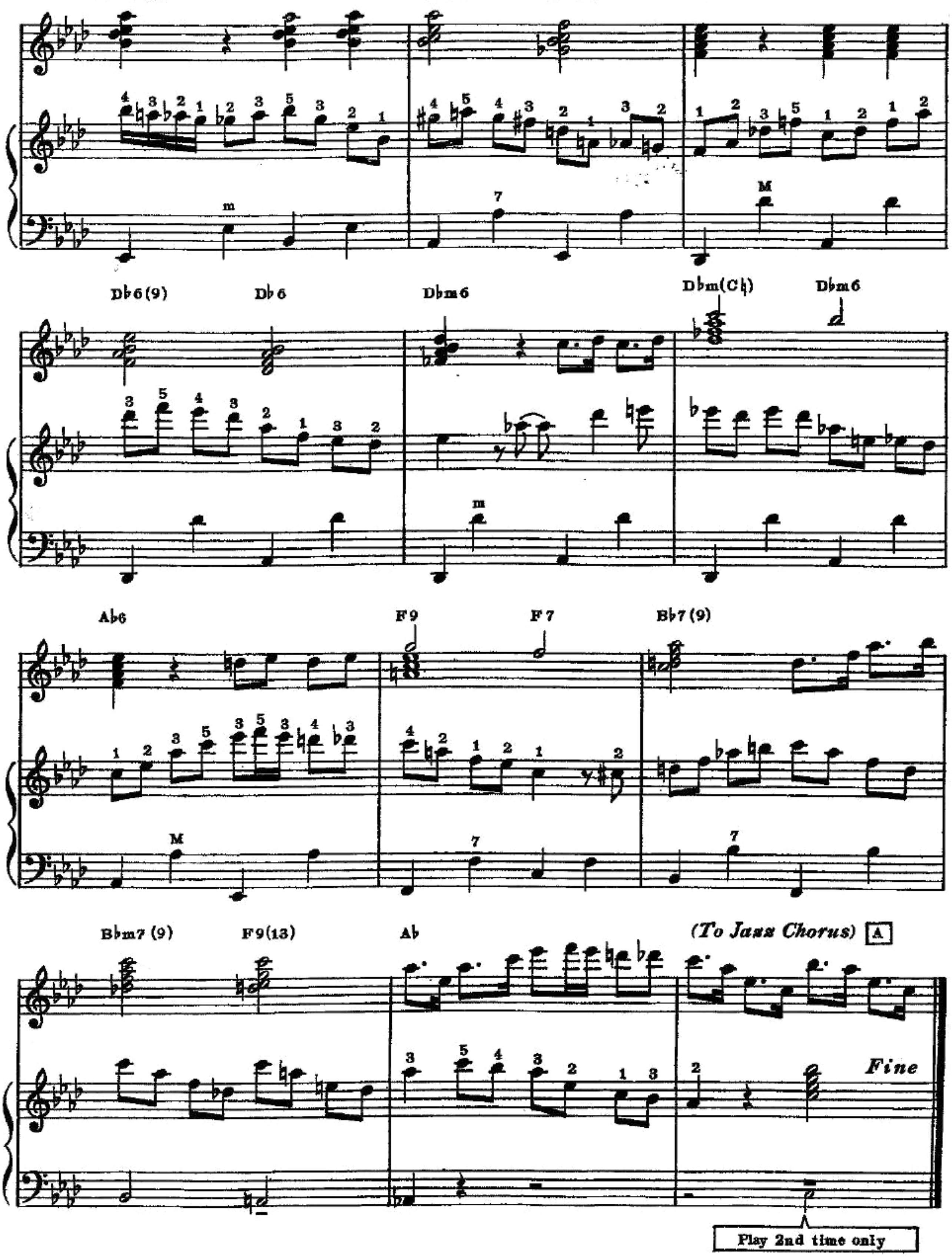
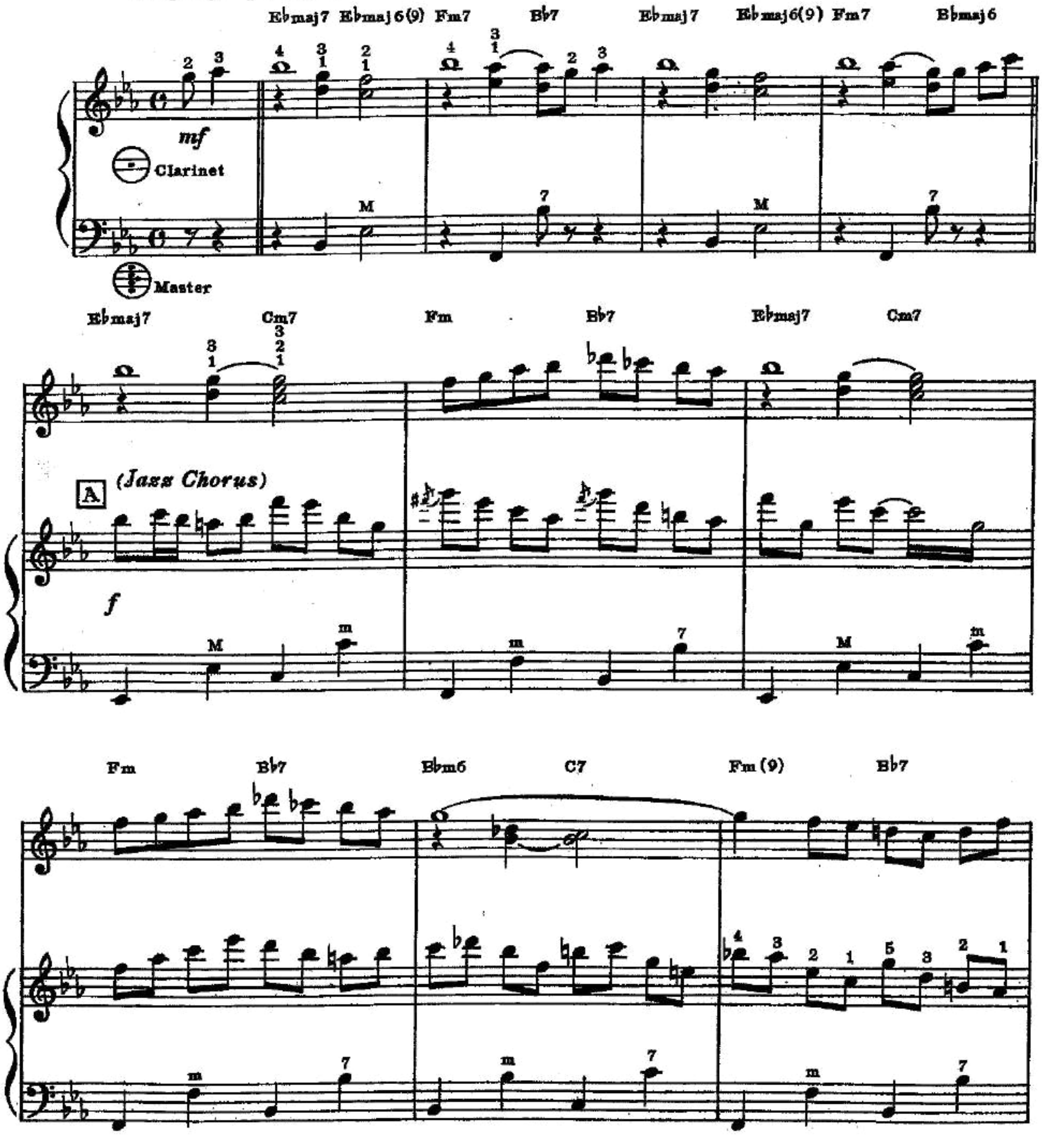

Dbmaj7
Db7
Db6
Dbm6
Dbm(C♮)
Dbm6
Abmaj7
Ab7
Ab6
(*)
m
M
F7
Bb7
7
Bbm7
Eb7
Bb9
Bbm7(9)
Eb7
Abmaj 7(9)
Ab6

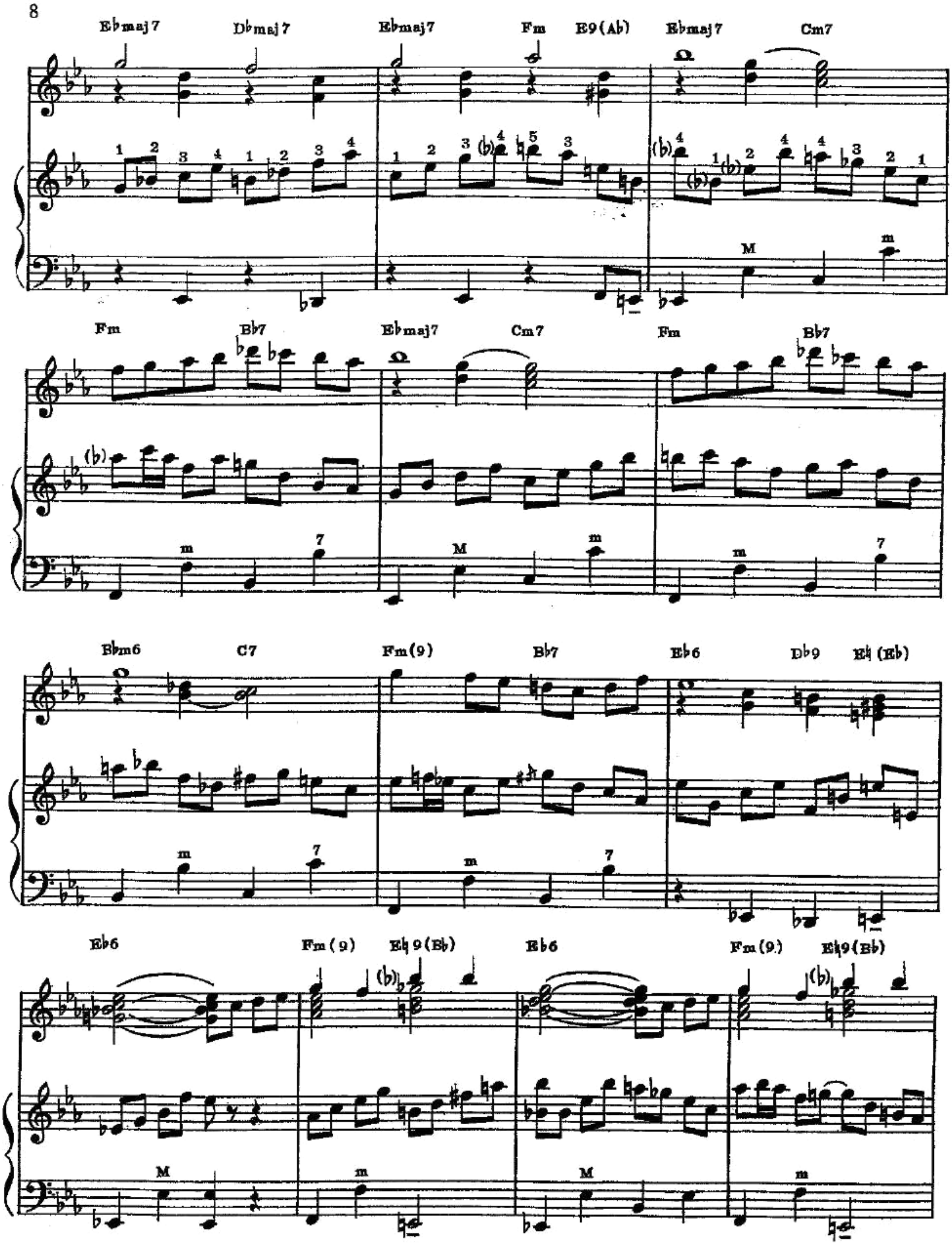
(★) This is typical jazz fingering. Unorthodox, but correct.

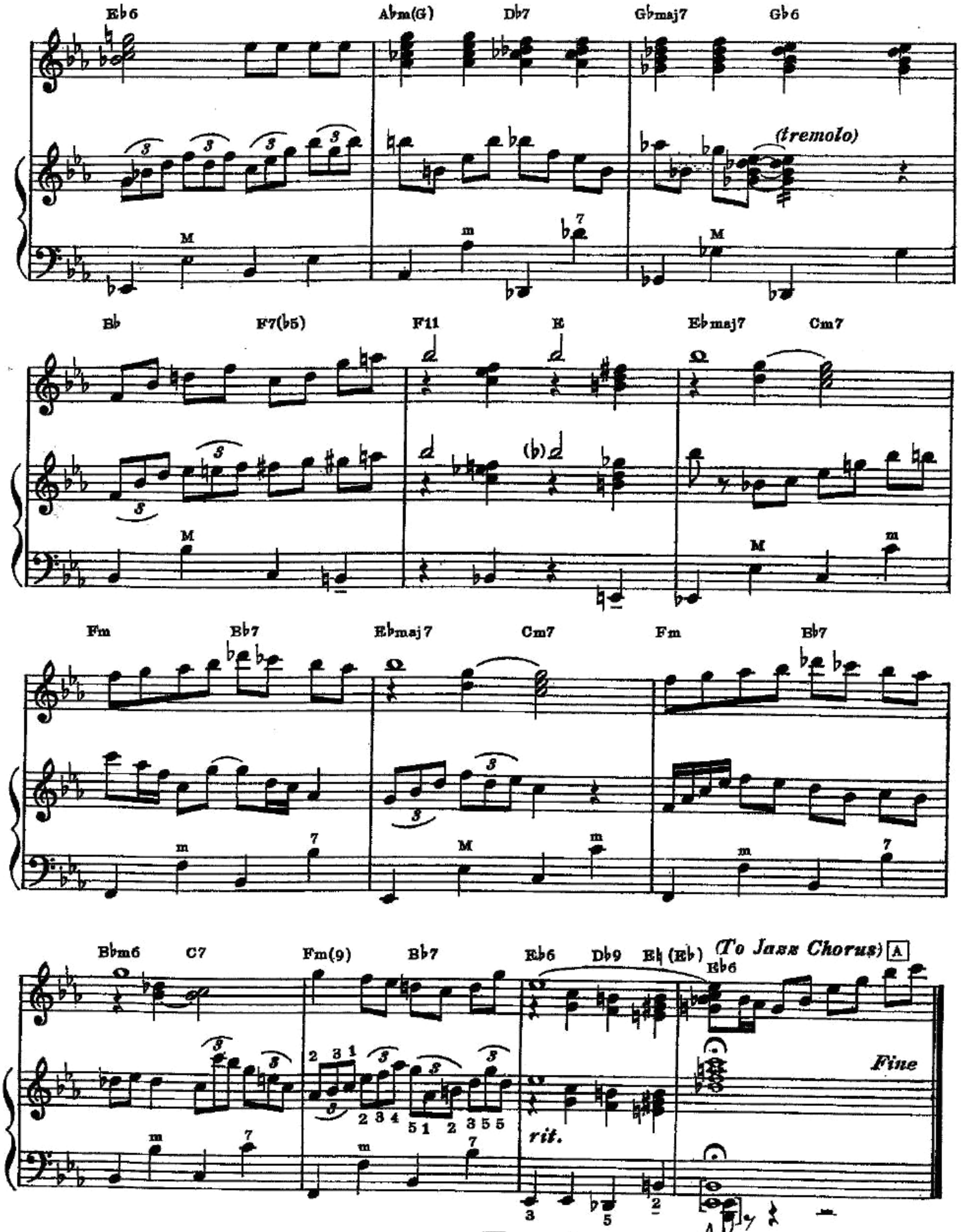

Ebm7 (11)
Ab(9)
Ab9(F)
Db9
m
7
M
Db6(9)
Db6
Dbm6
Dbm(C♮)
Dbm6
m
Ab6
F9
F7
Bb7(9)
M
7
7
Bbm7 (9)
F9(13)
Ab
(To Jazz Chorus)
A
Fine
Play 2nd time only

A La Lionel

Bright jump tempo

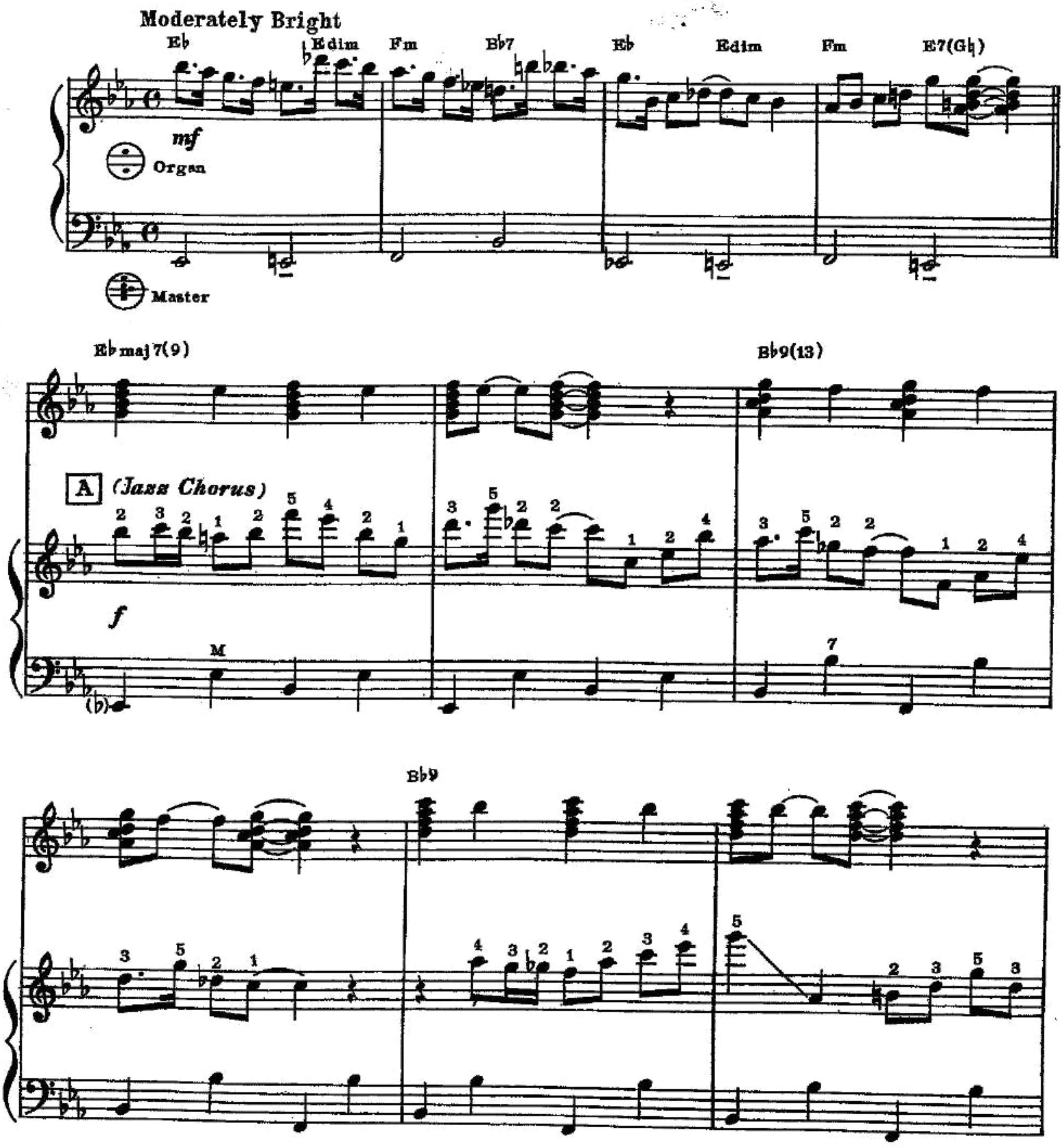

Ebmaj7
Ebmaj6(9)
Fm7
Bb7
Ebmaj7
Ebmaj6(9)
Fm7
Bbmaj6
mf
Clarinet
Master
M
7
Ebmaj7
Cm7
Fm
Bb7
Ebmaj7
Cm7
A
(Jazz Chorus)
f
m
Fm
Bb7
Bbm6
C7
Fm(9)
Bb7

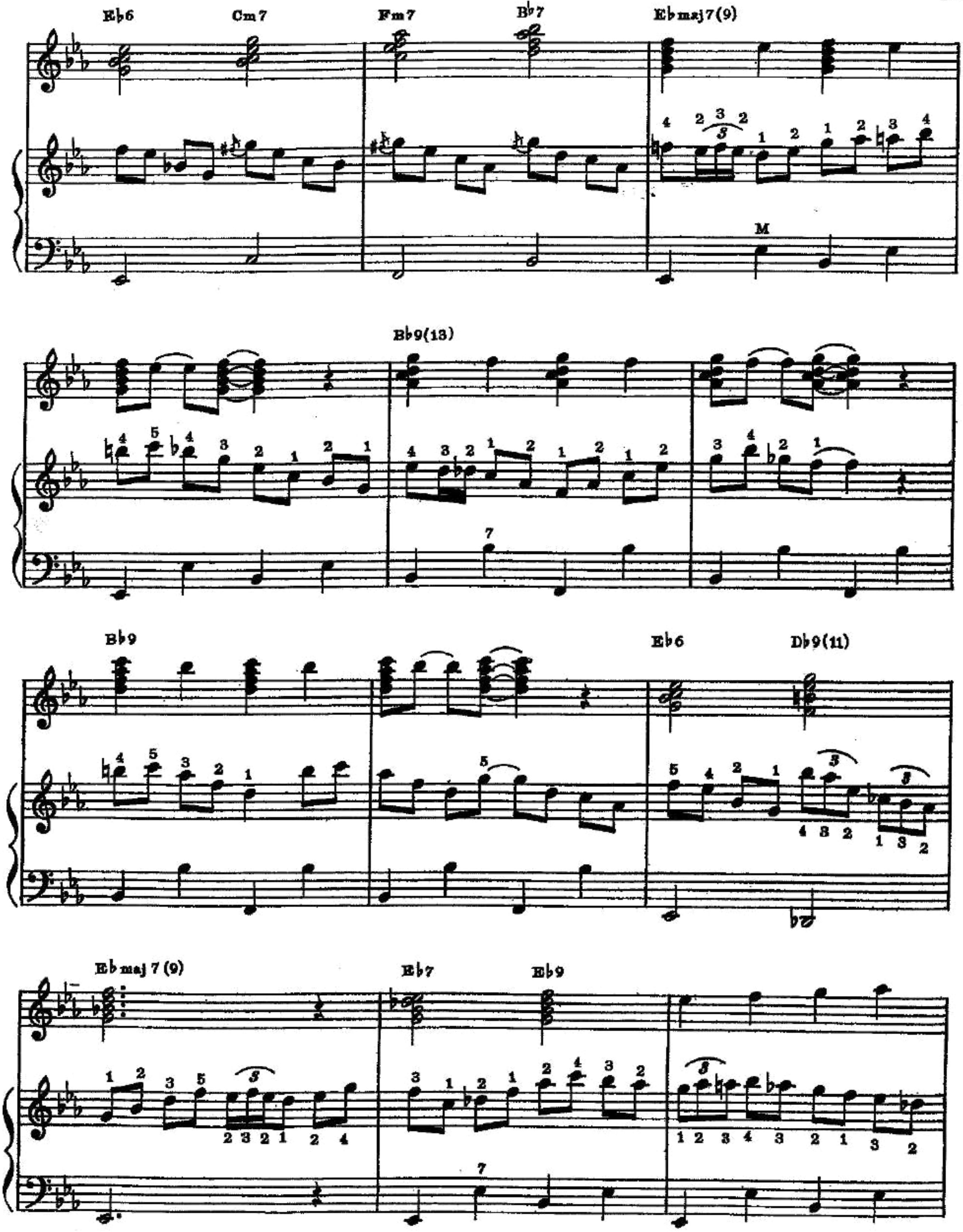

E♭maj7
D♭maj7
E♭maj7
Fm
E9 (A♭)
E♭maj7
Cm7
Fm
B♭7
E♭maj7
Cm7
Fm
B♭7
B♭m6
C7
Fm(9)
B♭7
E♭6
D♭9
E♮ (E♭)
E♭6
Fm (9)
E♮ 9 (B♭)
E♭6
Fm (9)
E♮9 (B♭)
M
m
7

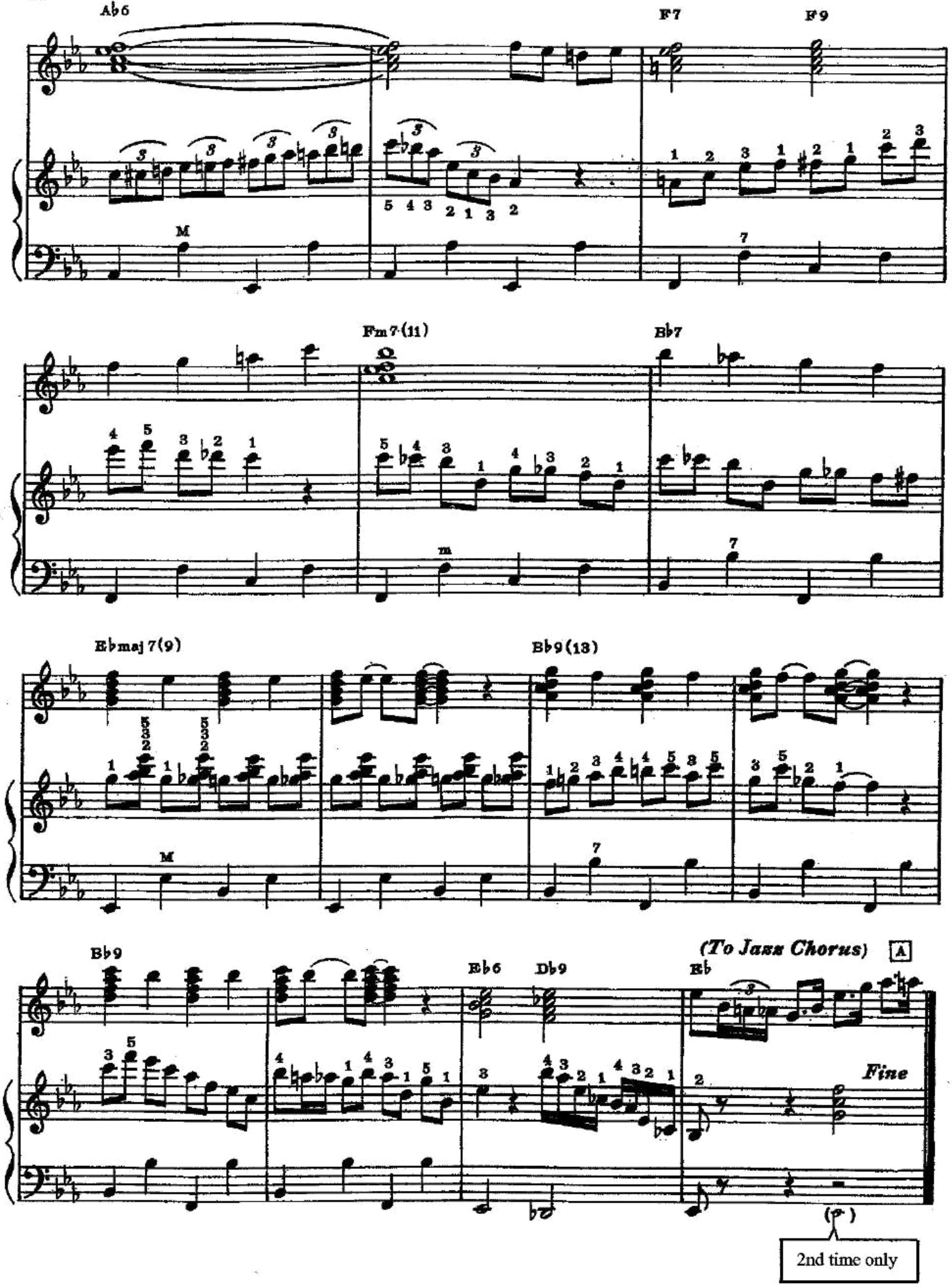

Eb6
Abm(G)
Db7
Gbmaj7
Gb6
(tremolo)
M
m
7
Bb
F7(b5)
F11
E
Ebmaj7
Cm7
(b)
Fm
Bb7
Ebmaj7
Cm7
Fm
Bb7
Bbm6
C7
Fm(9)
Bb7
Eb6
Db9
E♮ (Eb)
(To Jazz Chorus)
A
Eb6
Fine
rit.

Whole notes 2nd time only

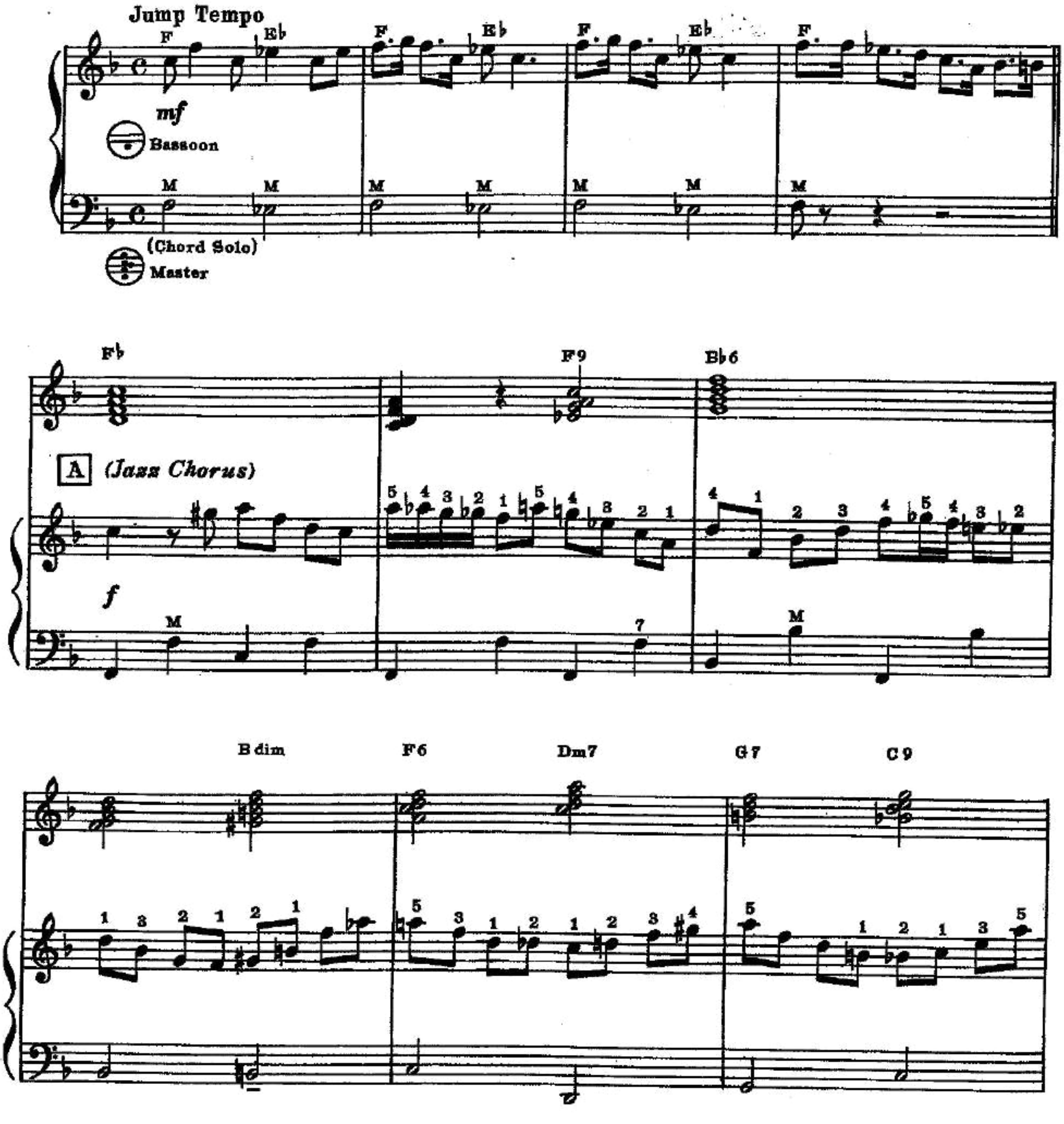
A La Nick

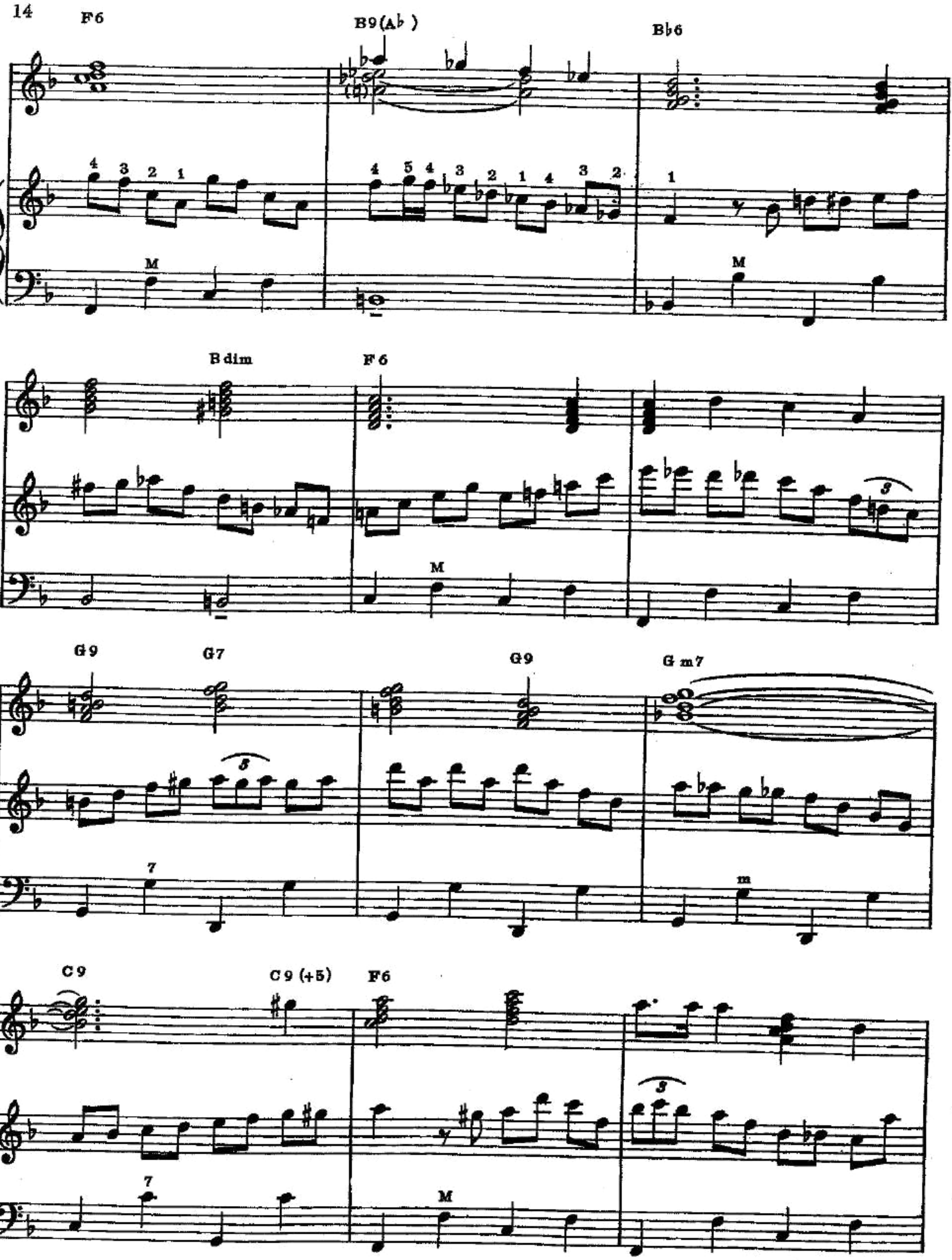

Moderately Bright
Eb
Edim
Fm
Bb7
Eb
Edim
Fm
E7(G♮)
mf
Organ
Master
Eb maj 7(9)
Bb9(13)
A
(Jazz Chorus)
f
M
7
Bb9

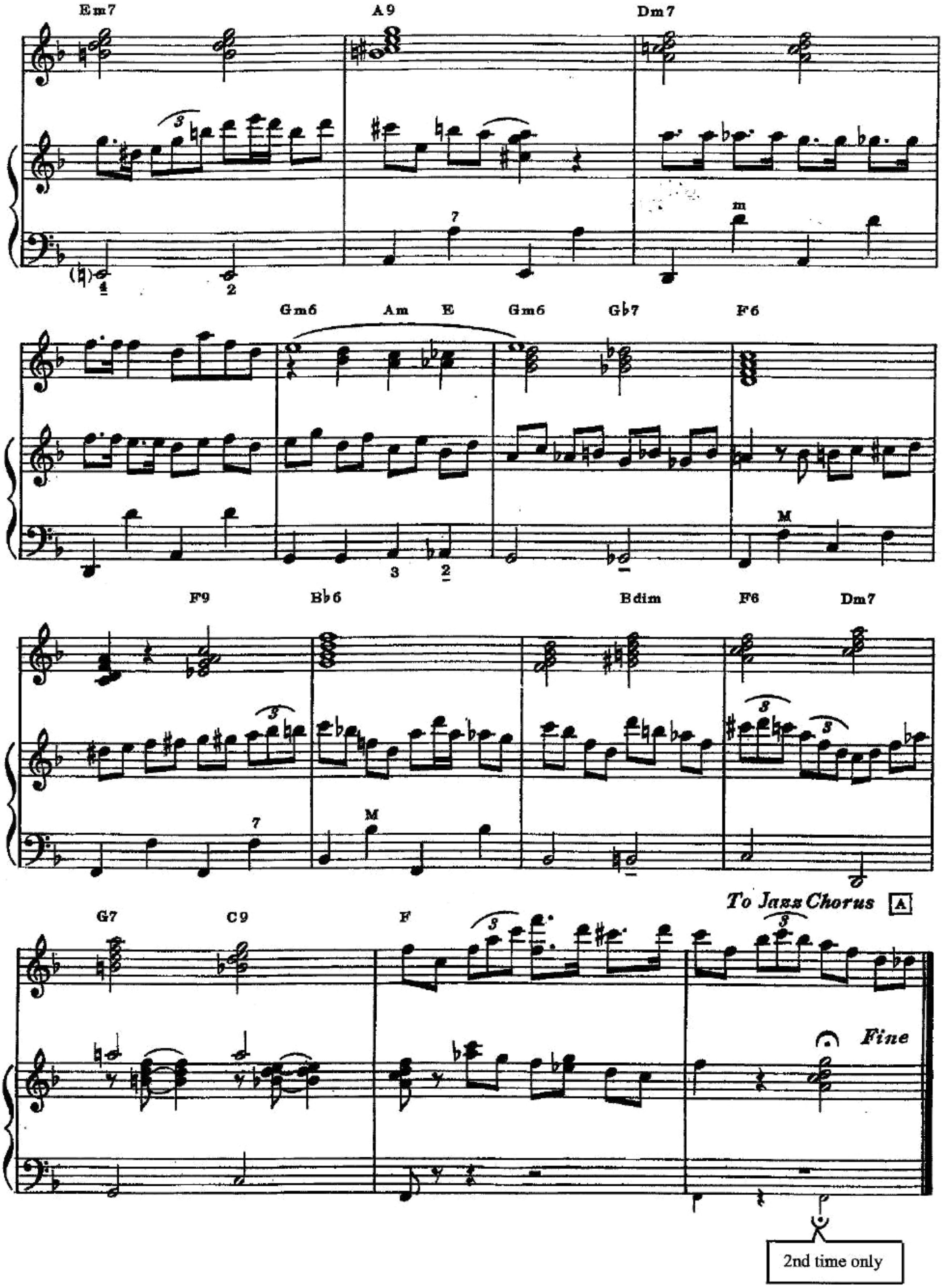

E♭6
Cm7
Fm7
B♭7
E♭maj7(9)
M
B♭9(13)
7
B♭9
E♭6
D♭9(11)
E♭maj7(9)
E♭7
E♭9
7


Ab6
F7
F9
M
7
Fm7(11)
Bb7
m
7
Ebmaj7(9)
Bb9(13)
M
7
Bb9
Eb6
Db9
(To Jazz Chorus)
A
Eb
Fine
2nd time only

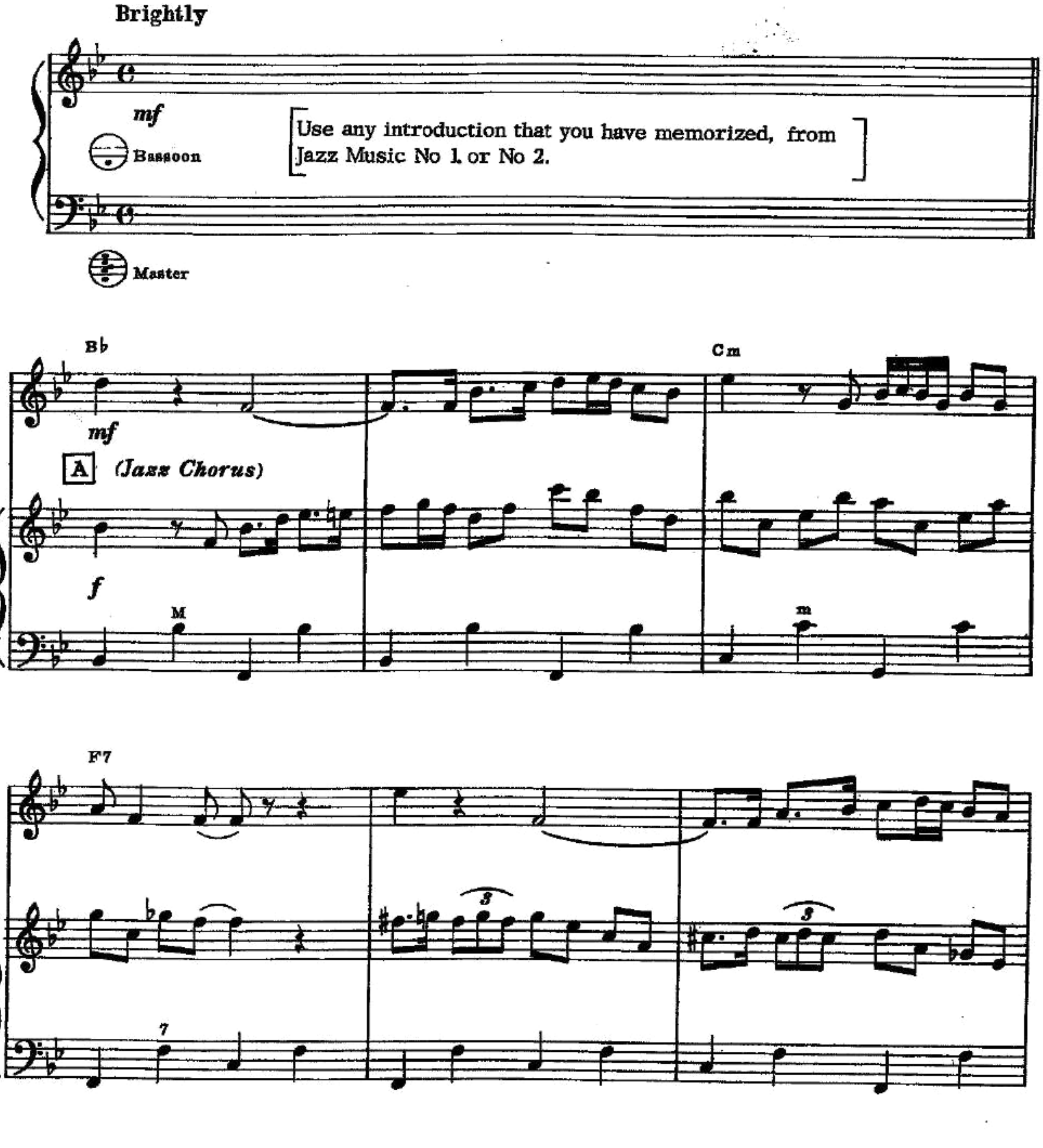
A La Mode


Jump Tempo
F
E♭
F
E♭
F
E♭
F
mf
Bassoon
M
M
M
M
M
M
M
(Chord Solo)
Master
F♭
F9
B♭6
A (Jazz Chorus)
f
M
7
M
B dim
F6
Dm7
G7
C9

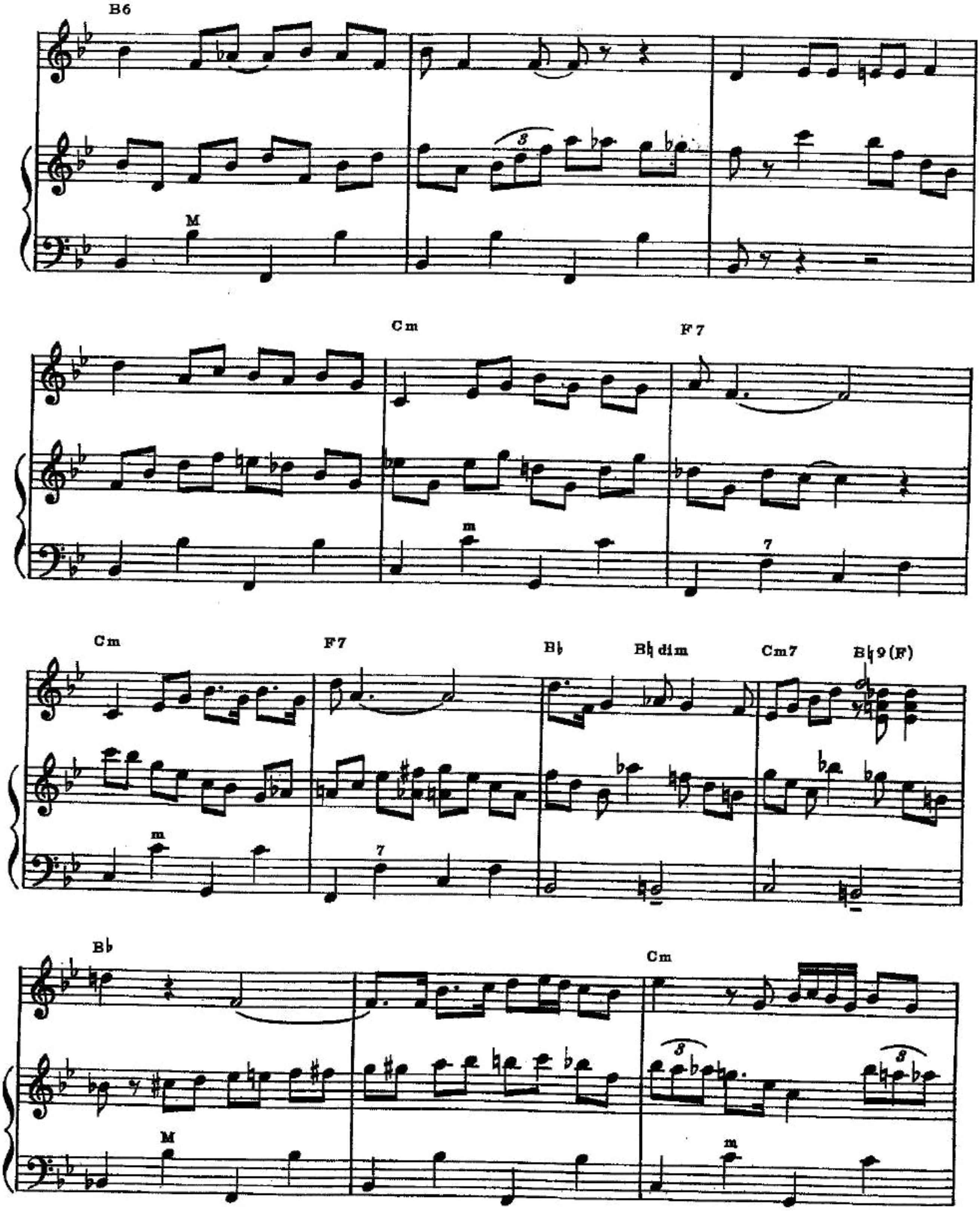

F6
B9(A♭)
B♭6
B dim
F6
G9
G7
G9
G m7
C9
C9 (+5)
F6
M
7
m

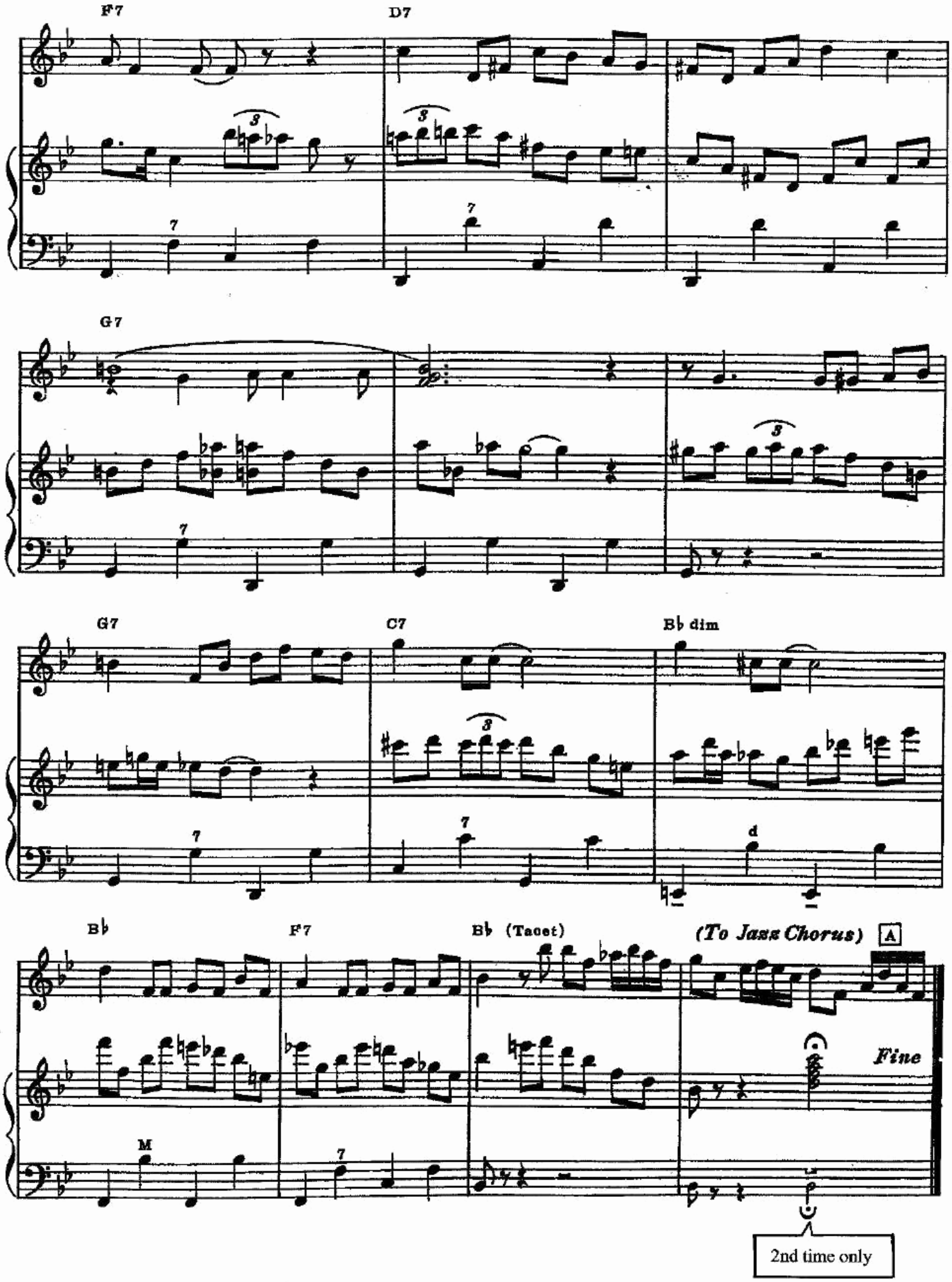

Em7
A9
Dm7
(♮)
4
2
7
m
Gm6
Am
E
Gm6
G♭7
F6
3
2
M
F9
B♭6
Bdim
F6
Dm7
7
M
To Jazz Chorus
A
G7
C9
F
3
Fine
2nd time only

A La Rudy

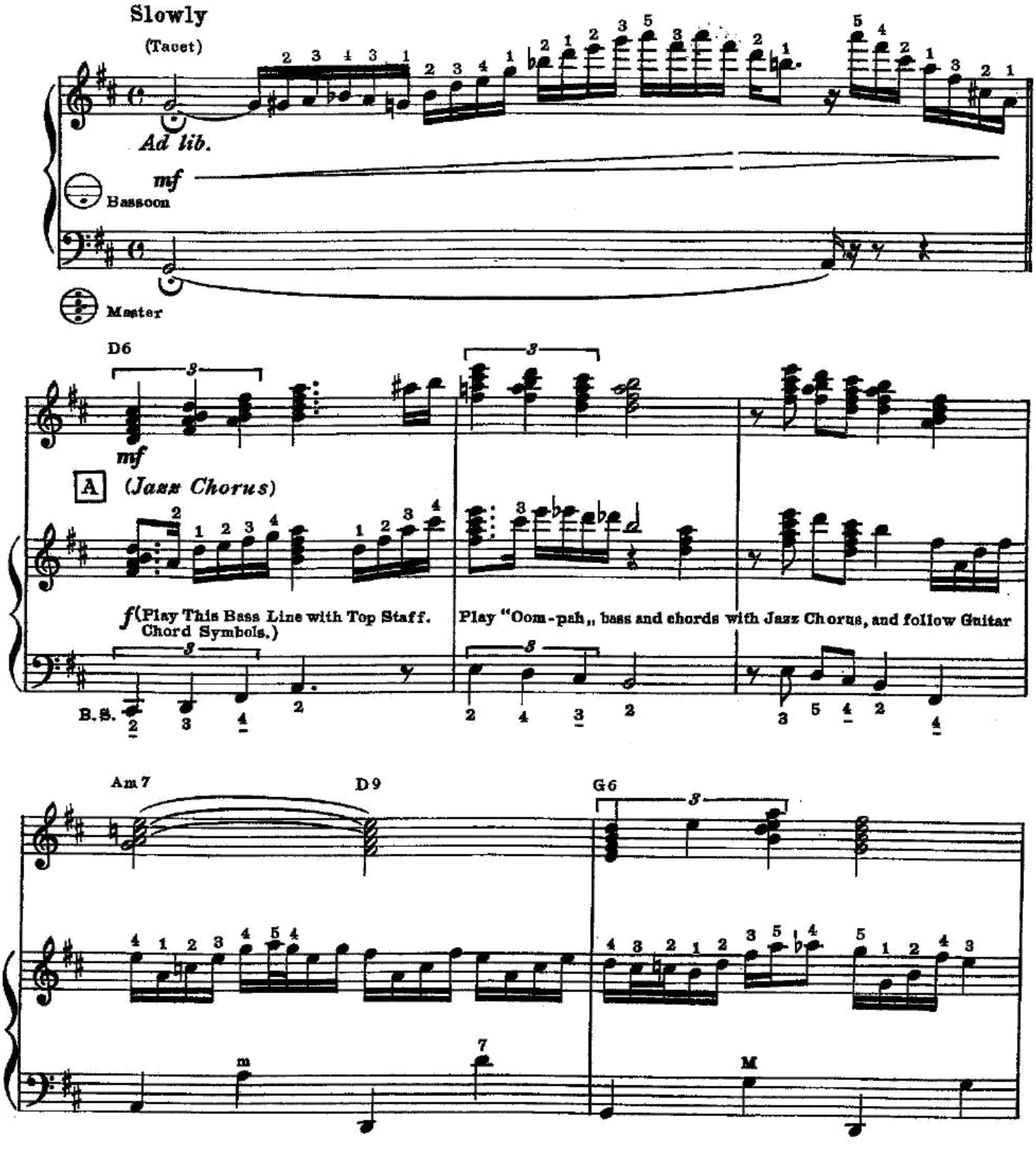

Brightly
mf
Bassoon
Master
Bb
mf
A (Jazz Chorus)
f
M
Cm
m
F7
7
3
3

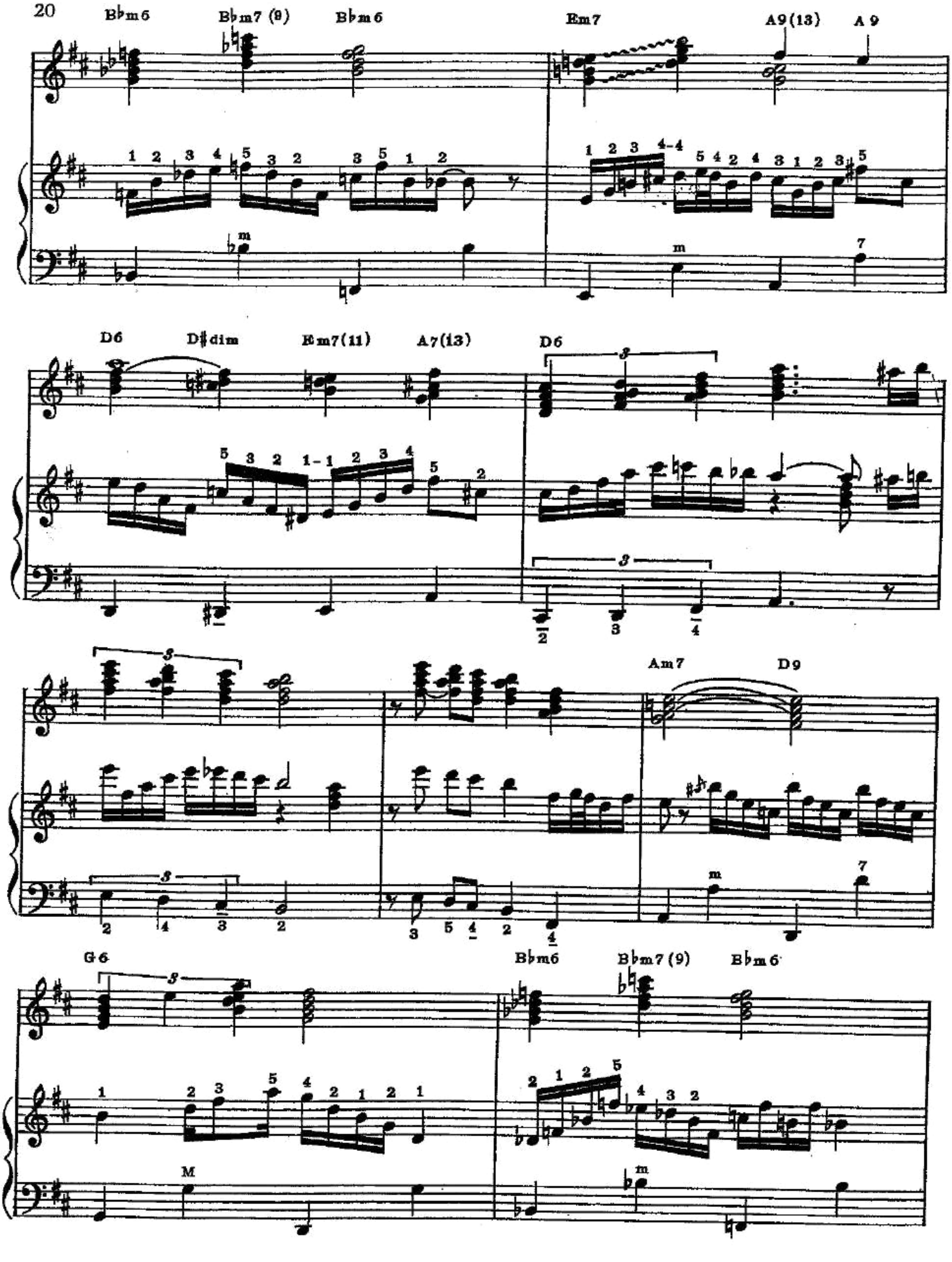
Use any introduction that you have memorized, from Jazz Music No 1. or No 2.

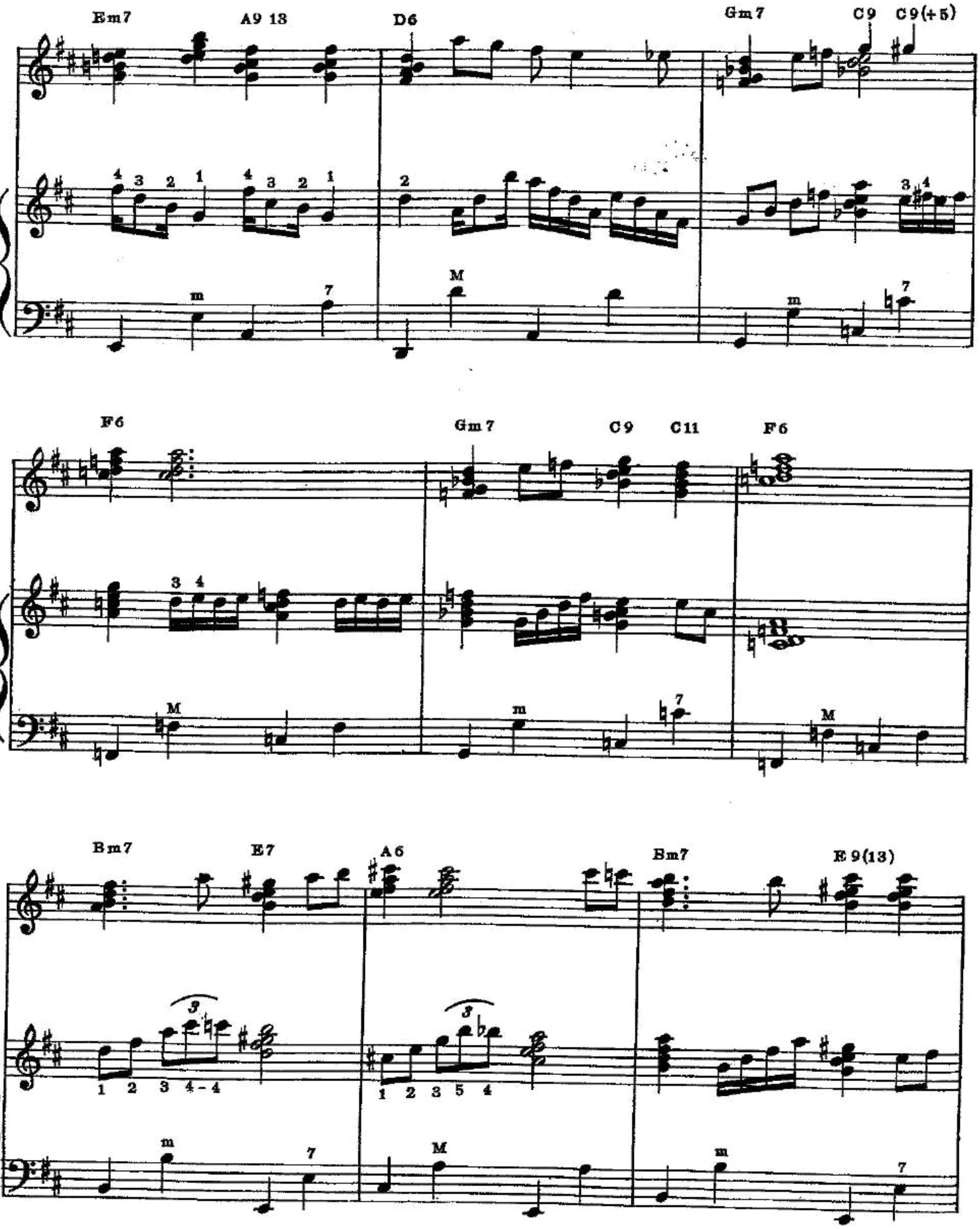

B6
M
Cm
F7
m
7
Cm
F7
B♭
B♮ dim
Cm7
B♮ 9 (F)
m
7
B♭
M
Cm
m

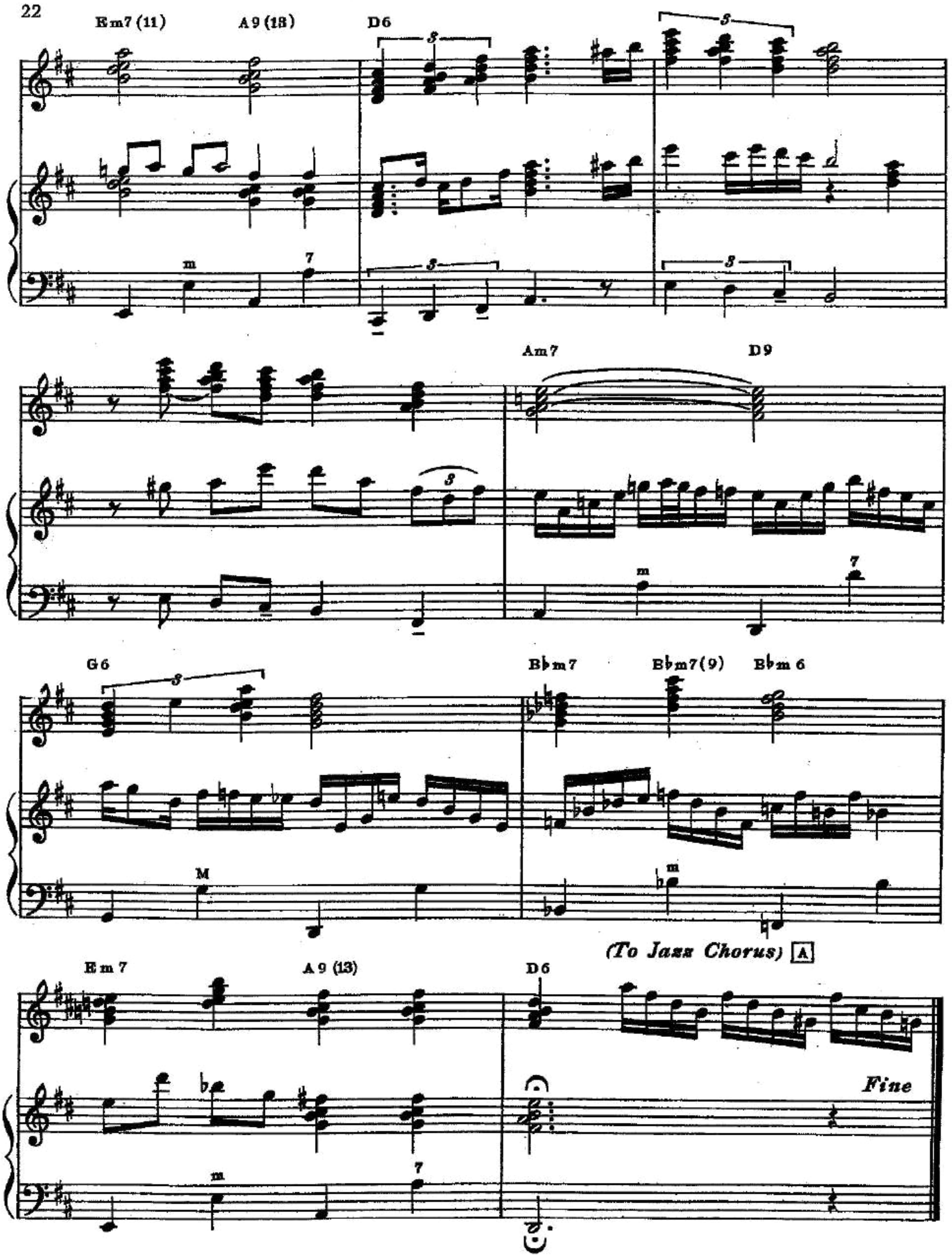

F7
D7
G7
G7
C7
B♭ dim
B♭
F7
B♭ (Tacet)
(To Jazz Chorus)
A
Fine
2nd time only

A La Carte

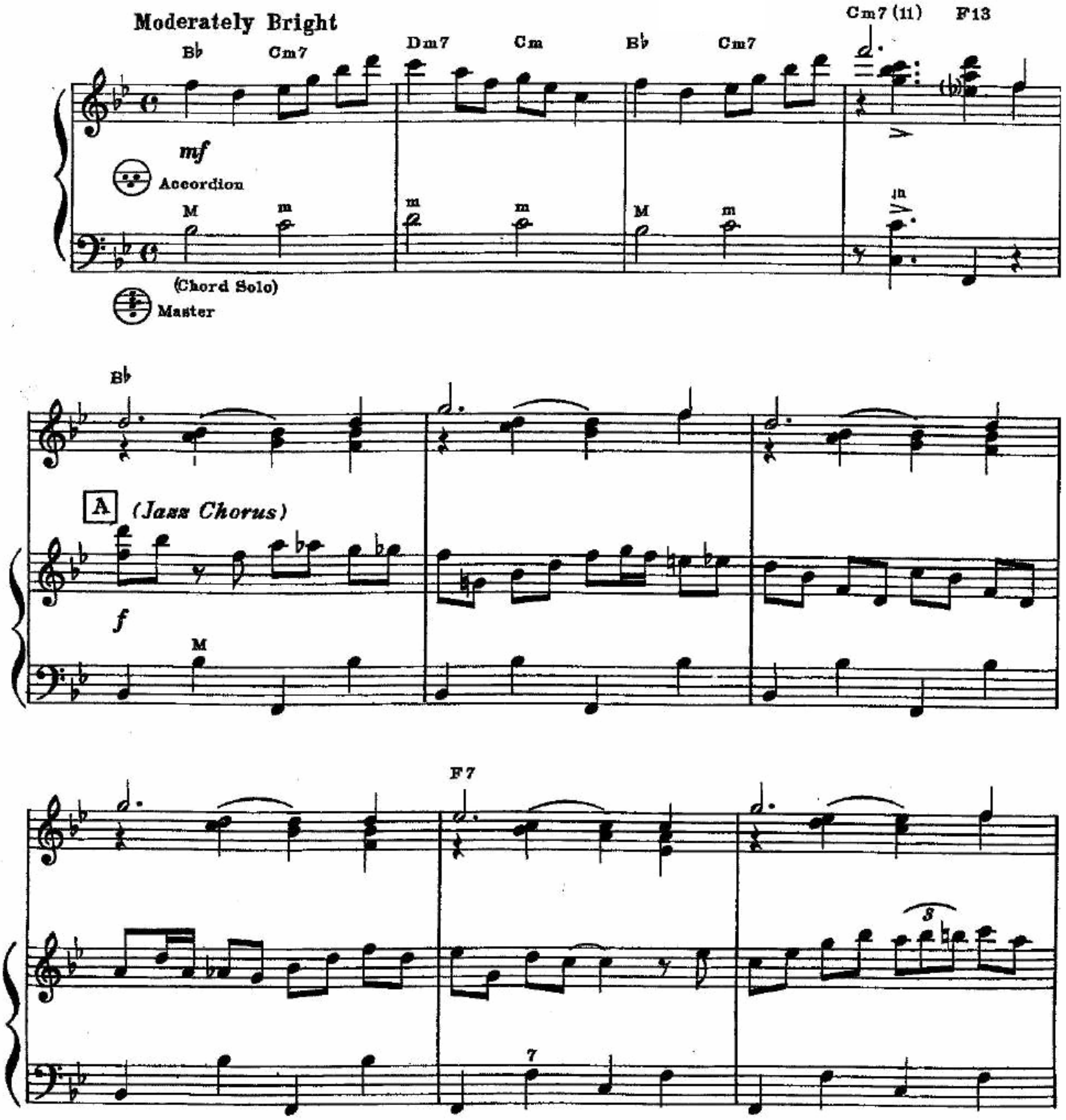

Slowly
(Tacet)
Ad lib.
mf
Bassoon
Master
D6
mf
A
(Jazz Chorus)
f(Play This Bass Line with Top Staff. Chord Symbols.)
Play "Oom-pah,, bass and chords with Jazz Chorus, and follow Guitar
B.S.
Am7
D9
G6
m
7
M

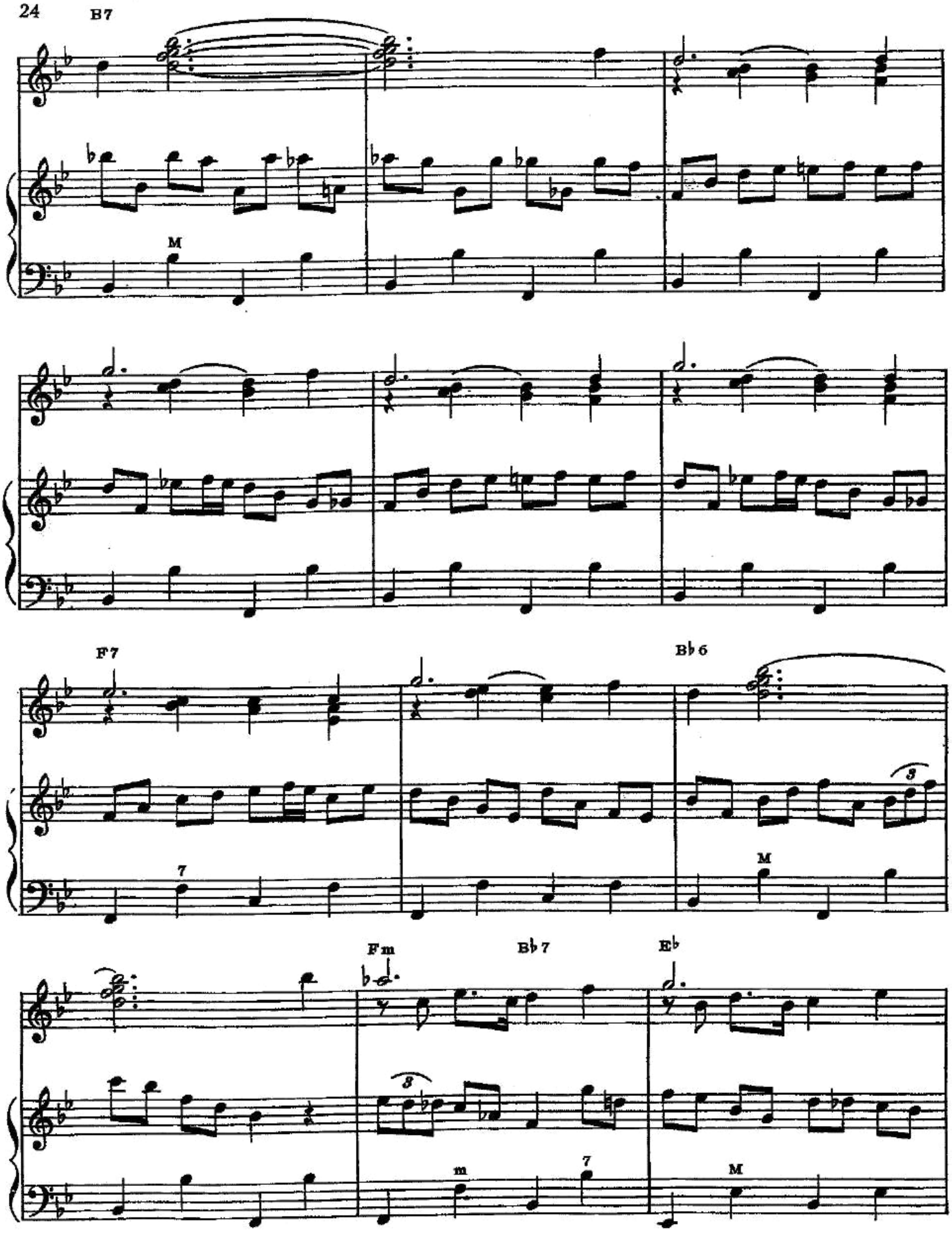

B♭m6
B♭m7 (9)
B♭m6
Em7
A9(13)
A 9
D6
D♯dim
Em7(11)
A7(13)
D6
Am7
D9
G6
B♭m6
B♭m7 (9)
B♭m6
m
7
M

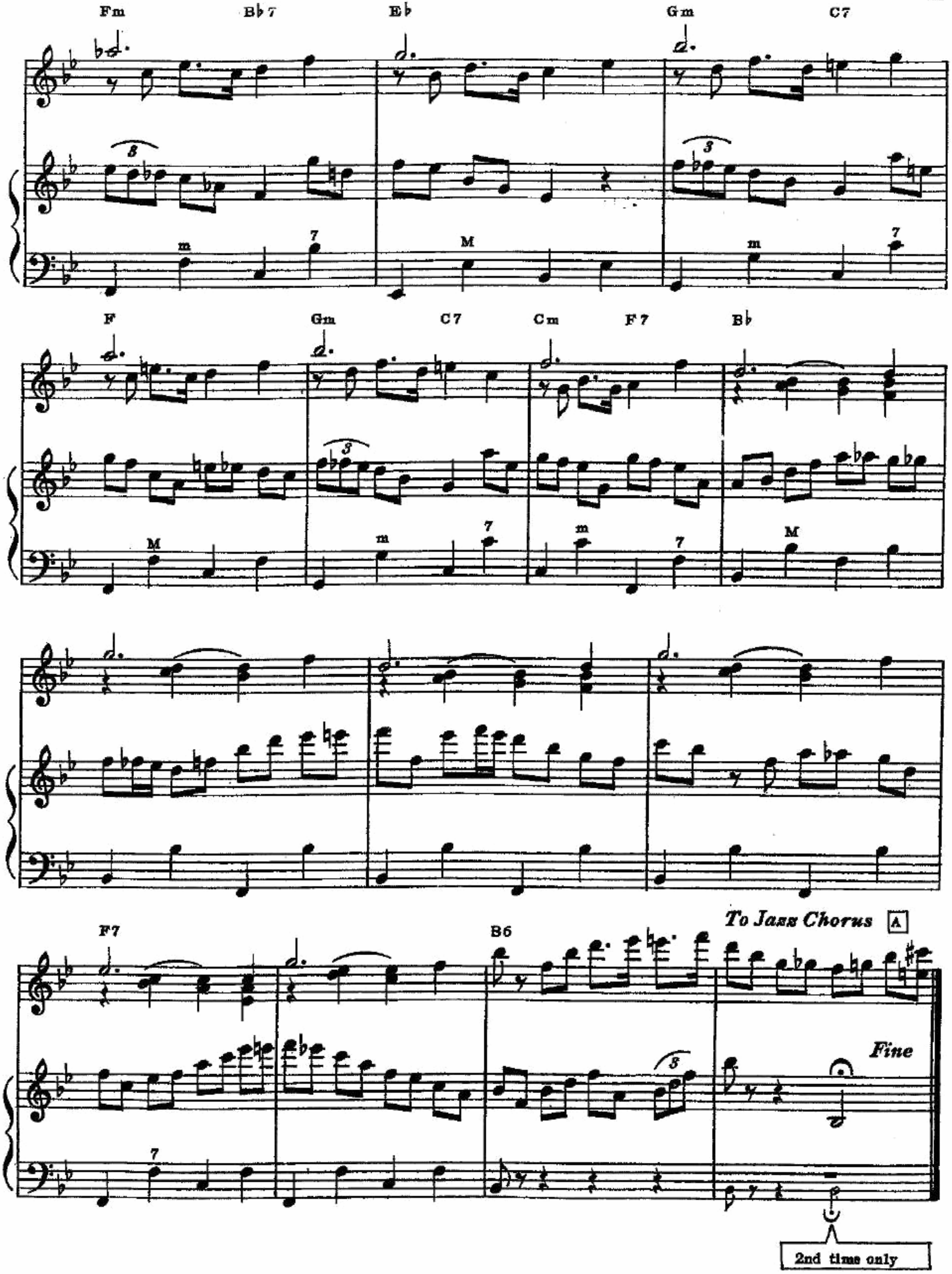

Em7
A9 13
D6
Gm7
C9
C9(+5)
4 3 2 1 4 3 2 1
2
3 4
m
7
M
m
7
F6
Gm7
C9
C11
F6
3 4
M
m
7
M
Bm7
E7
A6
Bm7
E9(13)
3
1 2 3 4-4
3
1 2 3 5 4
m
7
M
m
7


Em7 (11)
A9 (13)
D6
3
m
7
Am7
D9
G6
M
B♭m7
B♭m7(9)
B♭m 6
Em 7
A 9 (13)
D6
(To Jazz Chorus) A
Fine

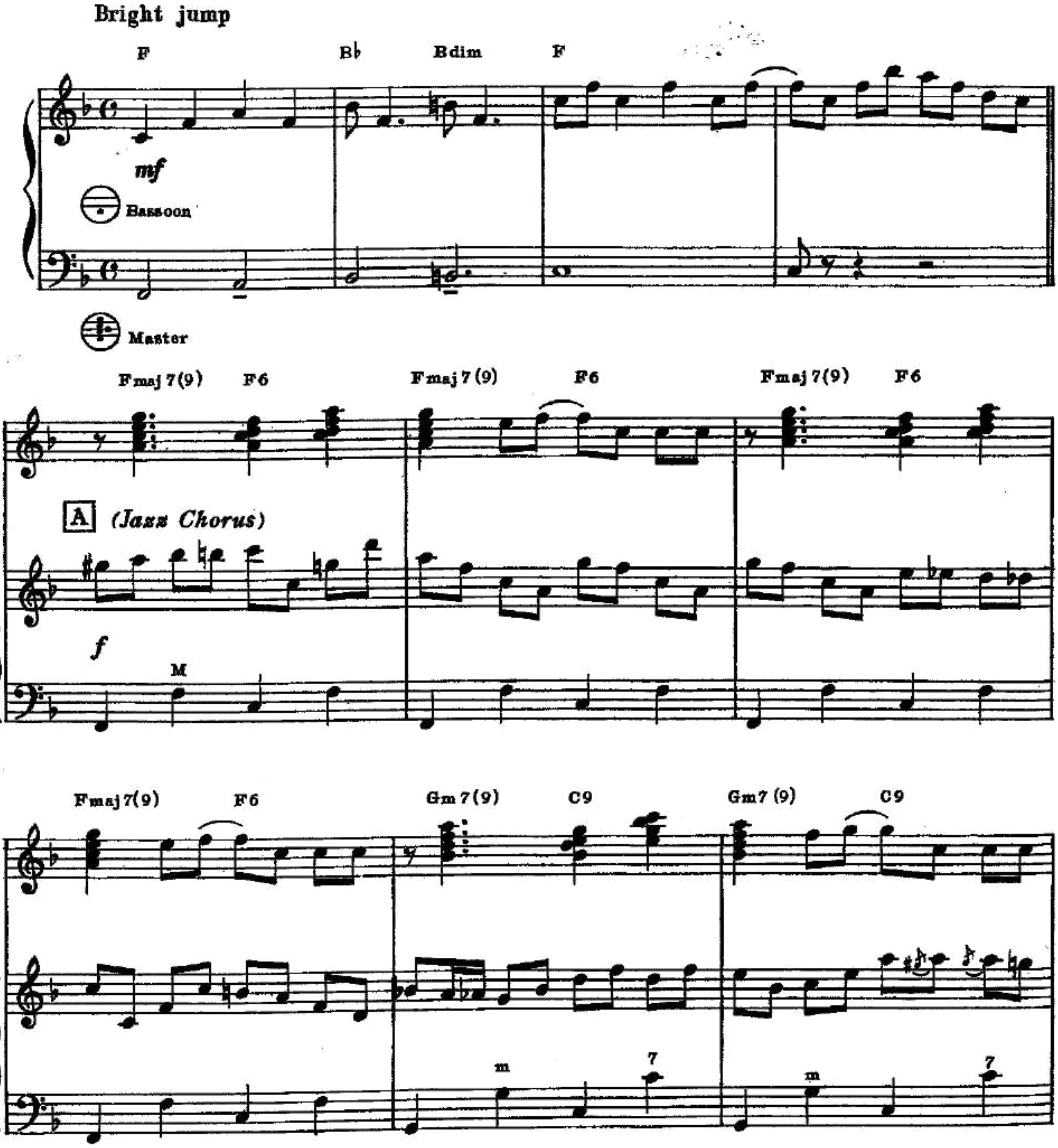
A La Dave

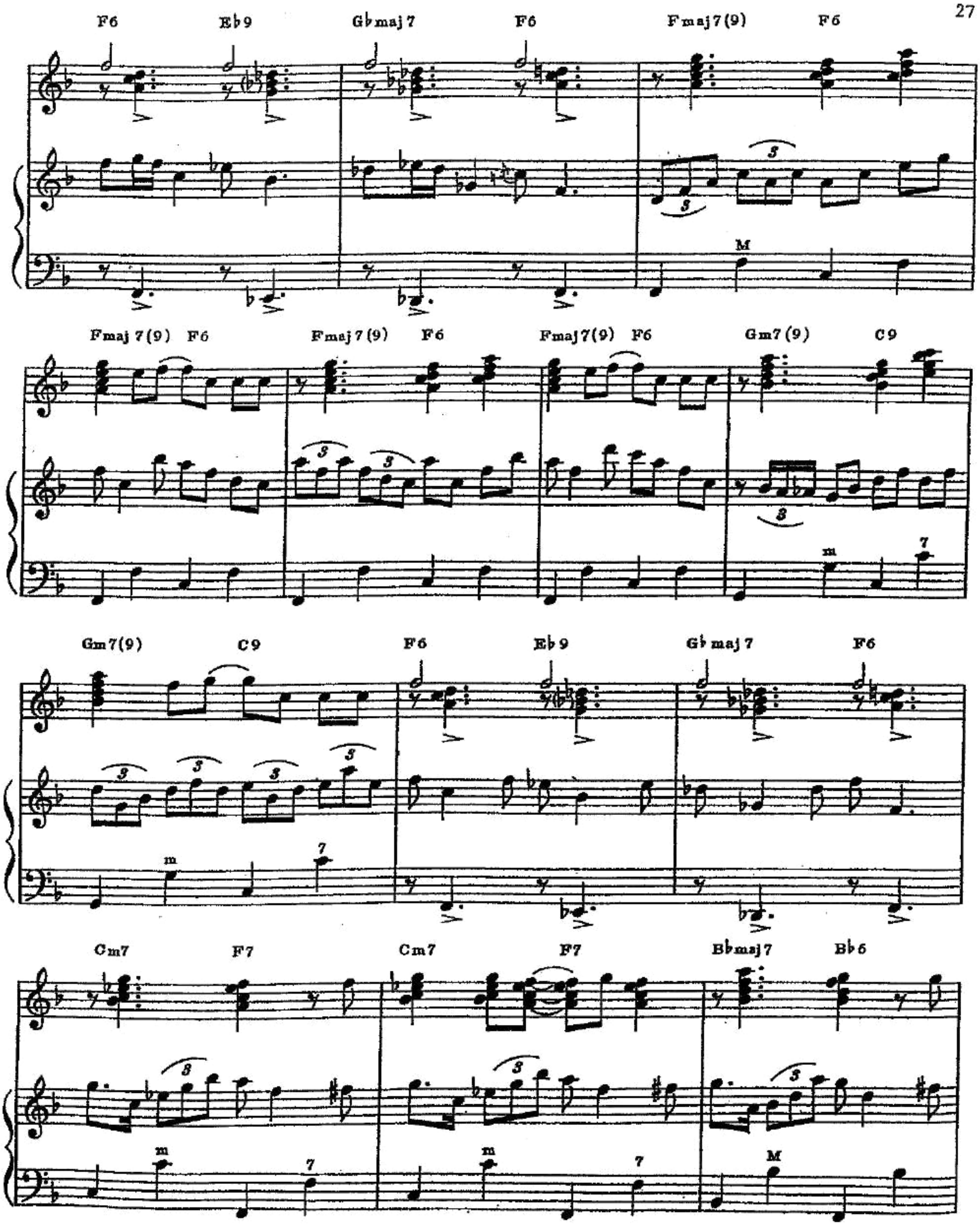

Moderately Bright
B♭
Cm7
Dm7
Cm
B♭
Cm7
Cm7 (11)
F13
mf
Accordion
M
m
m
m
M
m
m
(Chord Solo)
Master
B♭
A
(Jazz Chorus)
f
M
F7
7
3


B7
M
F7
7
B♭6
M
3
Fm
B♭7
E♭
8
m
7
M


Fm
B♭7
E♭
Gm
C7
F
Gm
C7
Cm
F7
B♭
F7
B6
To Jazz Chorus
A
Fine
2nd time only

A La Crazy


Bright jump
F
B♭
Bdim
F
mf
Bassoon
Master
Fmaj 7(9)
F6
Fmaj 7(9)
F6
Fmaj 7(9)
F6
A (Jazz Chorus)
f
M
Fmaj 7(9)
F6
Gm 7(9)
C9
Gm7 (9)
C9
m
7
m
7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7
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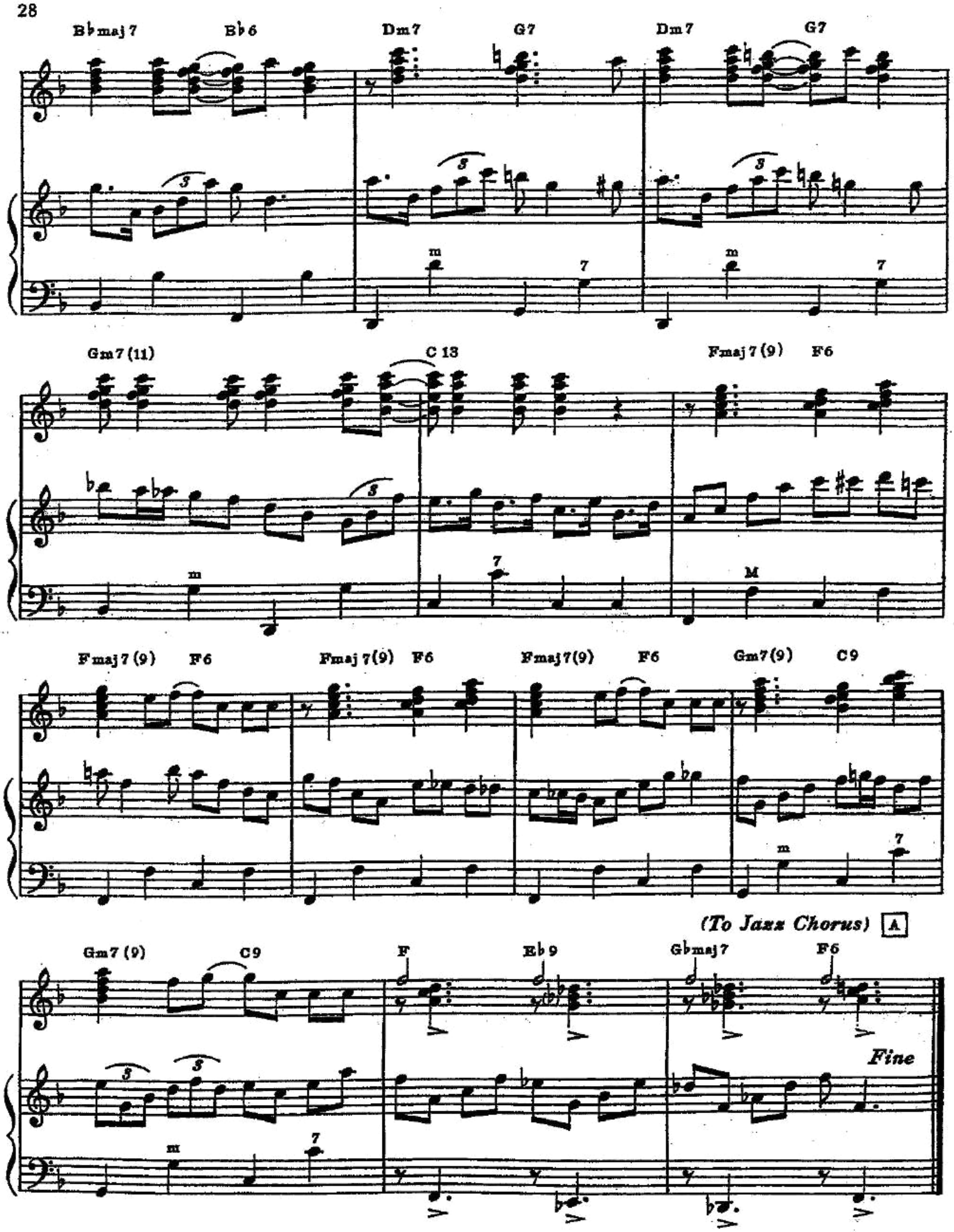
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Fmaj 7(9)
F6
Fmaj 7(9)
F6
Gm7(9)
C9
(To Jazz Chorus) A
Gm7 (9)
C9
F
E♭9
G♭maj7
F6
Fine
m
7
M

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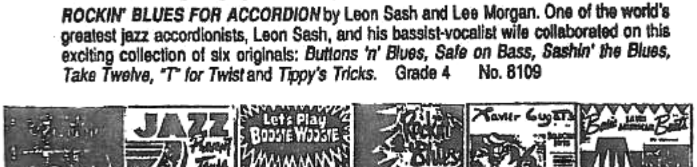

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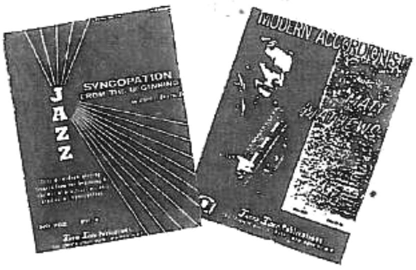

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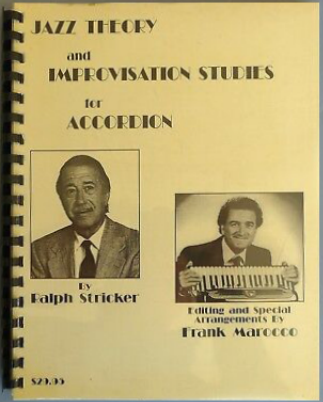

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Edited by Frank Marocco
Special Arrangements by Frank Marocco and Eddie Monteiro
Layout, Text Editing and Music Engraving by Ron Ostromecki

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Preface –Second Edition

It is very meaningful to give credit to people who have affected my life musically. The first is Dr. Earl W. Brown who took me as a bad accordion student and showed me how to study and learn the instrument. Doc Brown, as he was called, was Bill Evans' first piano teacher, so I don't have to say any more. The second person was Bernard Peiffer, the legendary French pianist. At the age of 17 Bernard became the pianist for Django Reinhardt. If you know the history of Django, then you can appreciate Bernard's genius. The last, but not the least person who contributed so much to the ideas in this book, was Harry Leahy. Harry was with the Phil Woods group when they won the Grammy for best jazz recording ("Live at the Showboat"). He also was with the Michel LeGrande orchestra. In my opinion Harry was one of the greatest all-around guitarists ever.

Frank Marocco was responsible for encouraging me to put my ideas and concepts on manuscript. When he first suggested that I write this book, I was hesitant. I didn't think that I had the energy to complete such a monumental undertaking. After all, nothing like this has ever been written specifically for the jazz accordionist (or other accordionists).

My special thanks to Eddie Monteiro, one of the great accordionists. He also encouraged me to write this book. He and Frank are special to me and have become dear friends.

I would also like to show my appreciation and gratitude to Ron Ostromecki. Ron did the book layout, text editing and music engraving. During this process he has become a dear friend. Without his help, patience and encouragement, there would not be a second edition of this book. The amount of hours he put into this project would be impossible to calculate in dollars and cents.

This book is not a lesson-by-lesson tutorial. It covers the full spectrum of jazz and how it can be played on the accordion. Except for the arrangements of Frank Marocco and Eddie Monteiro the songs used in the book are presented as "ideas". They are only examples of what can be used when learning a song or lead sheet. The reader and/or teacher should know how to use the many studies and adapt them to individual musical tastes and needs. I believe that this book contains more material that the accordionist should know, than any other similar book previously published

Frank Marocco

I believe that this is the finest book ever written for the serious accordionist. Diligent practice of the many scales and exercises will give you almost everything you will ever need to develop your musical skills to a professional level.

The many permutations of bass and chord fingerings that are now available to the accordionist, due to this book, open up a new vista in playing.

Ralph Stricker is a musician whom I admire and respect in the highest esteem. His knowledge and dedication to good music and the many years of both playing and teaching are evident.

This is a much needed book for the accordion and I am honored that Ralph asked me to contribute to this project.

Eddie Monteiro

Everyone should have a person like Ralph Stricker in their lives. I've been unfortunate in the fact that I've not known him longer—for if I had, I would have probably saved much time in my musical studies.

The book you have in your hands IS Ralph Stricker. It reflects the way Ralph thinks (that could be quite a scary endeavor at times, but it's always quite interesting and often times really humorous!). He is very analytical in EVERYTHING he does and, as you use this book, you will come to understand exactly what I mean. His outlook on things musical is very well thought out and logical, if one takes the time to think about his approach. Trust him...USE the book!

When I first met Ralph he sat and watched me play and immediately asked why my left hand was jumping all over the bass keyboard. He asked, "Why did you jump from here to there, when you could have achieved the same chord by doing this?" He has an uncanny way of looking at a musical situation and IMMEDIATELY 'scoping out' what is going on; in addition he has great 'musical ears'. He has been a treasured friend for over fifteen years; he is a fellow musician and has been my 'mentor' for things both musical as well as non-musical during those years. Ralph was my son's piano teacher. There is nothing more that I can say beyond that, except for the fact that I only regret not having his friendship for a longer period of time. I am honored that he asked for my contribution to this book.

---- RECOMMENDED ARTISTS AND THEIR RECORDINGS----

Frank Marocco	Appassionato	Frank Marocco@Aol.com
	Ballad for Anne	Discovery DSCD-950
	Brazilian Waltz	Discovery DSCD-949
Eddie Monteiro	The Real Thing	Transit Mix Productions (212) 315-5852
	A Perfect Match	Denon 81757 9407 2
	Nova Bossa Nova: Jazz Influence	www.arkadiarecords.com 212-674-5550
Art Van Damme	Art Van Damme and Friends	Neofonic Music 3 Cross Street Westfield, MA 01085
Tommy Gumina	Joe Pass & Tommy Gumina	Polytone Records C865 Vineland Ave. North Hollywood, CA 91605
Lou Toby	"Bell Duovox" Sound	

The above artists are accordionists whom I admire and who have had a tremendous influence on me musically. They each have their own unique style and the serious accordionist will learn from each of them. There are certainly more fine accordionists, and I do not intend to slight any of them. I feel that the above group represents some of the "GIANTS OF THE INSTRUMENT".

Study Outline

I would like to state emphatically that there is no one way of recommending to the reader how to absorb the contents of this book. There are those who will attempt to learn this material on their own initiative, while others will have the guidance of a teacher. In either case there should be an understanding of the musical knowledge and skill level of the player.

The intermediate student should initially learn the basic left-hand exercises and become familiar with studies that he or she has not yet become proficient. Certainly the reader who does not have an extensive knowledge of chords would study that segment of the book before trying to learn *Modes*. The exercises such as *Bass & Treble Independence* on page 29 and *Preliminary Exercises* on pages 122-127 should be learned in conjunction with knowledge of the major scales.

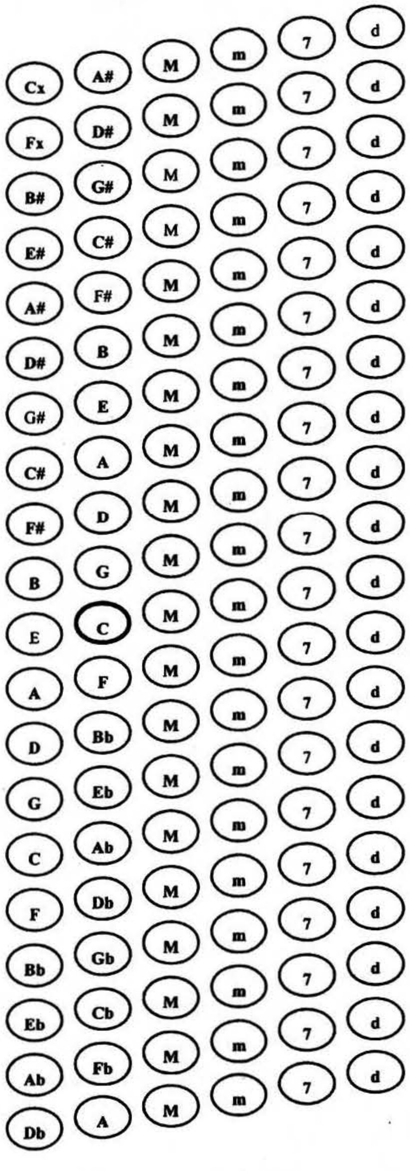
Certainly some readers will already have an extensive knowledge of chords and their alterations and some will have already developed their technique to a high state of proficiency. For these readers I recommend the *Exercises*, as these may prove to be most helpful. I also stress that readers learn to play the studies in this book in 12 different keys.

In the various studies in the book, the songs that I have used should only be considered as examples. The student should endeavor to use his or her own ideas along with those of a teacher who is familiar with the contents of this book.

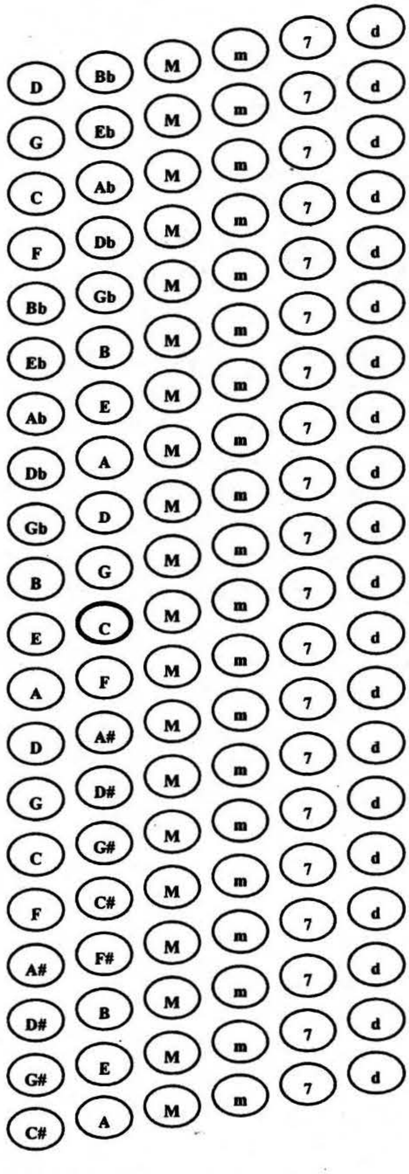
I always remember what a dear friend and great musician once said, "Music is next to God. I wouldn't lower God, so why music?" I wish all of you the best in the study of music and I thank you for using this book as a source of your knowledge.

Ralph Stricker
Ralph Stricker

Bass Chart



Cx A# M m 7 d
Fx D# M m 7 d
B# G# M m 7 d
E# C# M m 7 d
A# F# M m 7 d
D# B M m 7 d
G# E M m 7 d
C# A M m 7 d
F# D M m 7 d
B G M m 7 d
E C M m 7 d
A F M m 7 d
D Bb M m 7 d
G Eb M m 7 d
C Ab M m 7 d
F Db M m 7 d
Bb Gb M m 7 d
Eb Cb M m 7 d
Ab Fb M m 7 d
Db A M m



D Bb M m 7 d
G Eb M m 7 d
C Ab M m 7 d
F Db M m 7 d
Bb Gb M m 7 d
Eb B M m 7 d
Ab E M m 7 d
Db A M m 7 d
Gb D M m 7 d
B G M m 7 d
E C M m 7 d
A F M m 7 d
D A# M m 7 d
G D# M m 7 d
C G# M m 7 d
F C# M m 7 d
A# F# M m 7 d
D# B M m 7 d
G# E M m 7 d
C# A M m

x - denotes double sharp

I have written two bass charts; the notes are the same in each. The left chart is the original chart for the accordion; the right chart is the same except that the sharps above the central C bass are written as flats, and the flats below the central C bass are written as sharps.

I believe it is important for the player to be able to play anywhere on the bass keyboard and not change position because of a sharp or flat progression. It is ludicrous to play below the central C bass just because it is now a FLAT CHORD OR BASS. When playing in a position do not be conditioned to move unless the sequence requires it.

I urge the reader to become familiar visually and mentally with the left hand bass chart. You will see from the bass exercises that I make you play from any position.

Left Hand

The left hand (Bass) on the accordion has been an enigma for many years, particularly in the playing of jazz. This is due to several reasons:

1. Bad teachers
2. Pre-conceived ideas
3. Lack of a comprehensive method
4. Numerous permutations

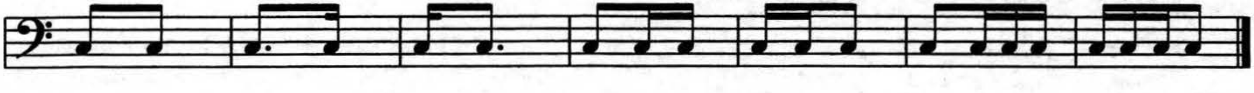
I would like to address the first point, 'Bad Teachers'. I can remember as a student (many years ago) having teachers that did not know very much about the instrument. They treated it as an 'individual instrument' rather as an instrument evolving from the piano. Many of these teachers believed that the accordion had to be taught and played as they knew it to be......according to their ethnic background. Polkas and Marches were thought to be the ultimate as far as music was concerned. In the 30's and 40's when jazz was starting to be in vogue, not much had been written for the accordion. Another problem is that the endless combinations and permutations that are playable on the left hand intimidated many players.

It is not my intent to denigrate the forefathers of the accordion. Without them we would not have such a remarkable instrument.

Bass Exercises

I believe that the left hand bass study has been the most neglected part of the accordion. I have developed a series of exercises that will help the serious student develop the technique necessary to play jazz. I am a firm believer of technical studies, but too many times we practice exercises that do not relate to the goal for which we are striving. The following left hand studies will aid in becoming as familiar as possible with the different ways that the bass can be used in jazz.

You will notice that I do not always start a C scale from the fundamental C bass. You should be able to play a scale from any position or note. The following exercises should be played in different rhythm patterns.



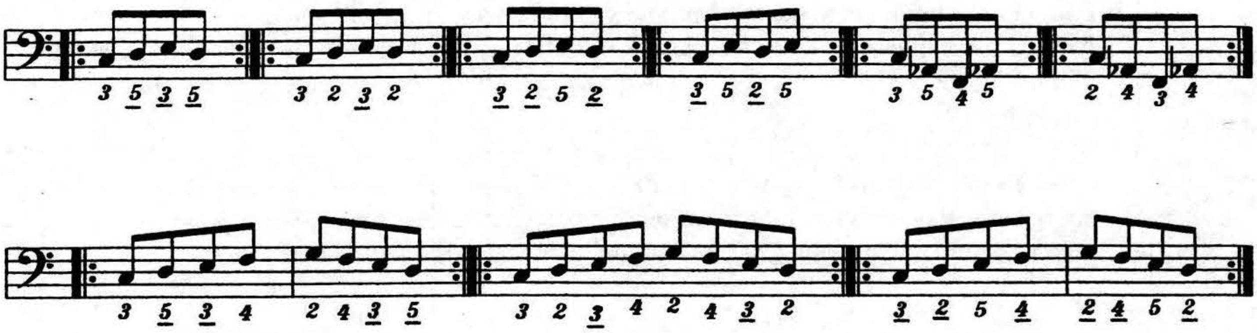
I would advise the student to become familiar with the previous pages before starting the physical study of the left hand. On the following pages are some preliminary exercises that will help develop the left hand before playing the scales.

I am not assuming what the student knows or does not know. If you have previously learned these exercises then you may skip to the page that you feel is pertinent. I caution you not to assume that the exercises that I have outlined are any that you have previously learned.

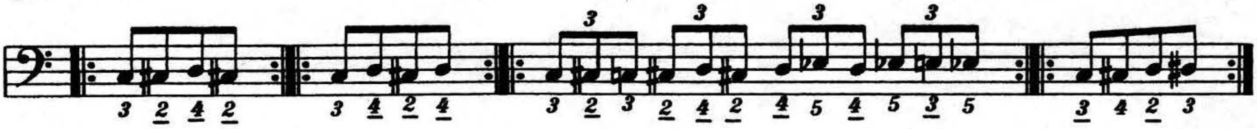
I also recommend that you apply the different rhythm patterns that are on page 2. We do not always play the same downbeat on the same note of the scale. These patterns will help in being able to play jazz lines on the left hand.

Bass Exercises

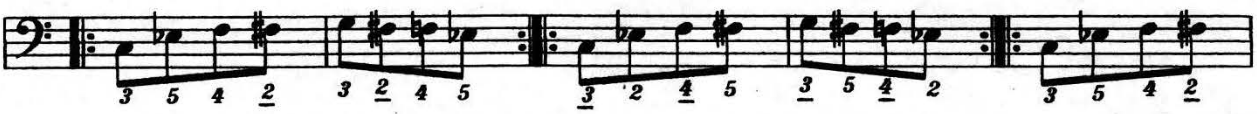
[Major Scale Exercises ---] [Stretching Exercises-----------------]


3 5 3 5
3 2 3 2
3 2 5 2
3 5 2 5
3 5 4 5
2 4 3 4
3 5 3 4
2 4 3 5
3 2 3 4 2 4 3 2
3 2 5 4
2 4 5 2

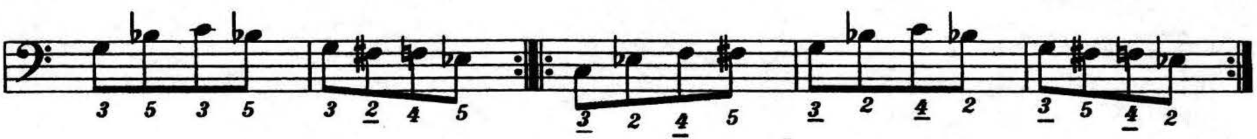
[Chromatic Scale Exercises---]


3 2 4 2
3 4 2 4
3 3 3 3
3 2 3 2 4 2 4 5 4 5 3 5
3 4 2 3

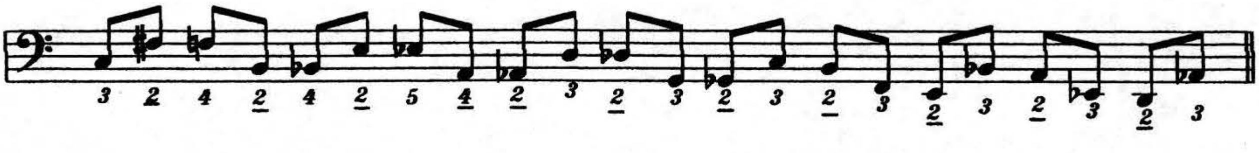
[Blues Scale Exercises---


3 5 4 2
3 2 4 5
3 2 4 5
3 5 4 2
3 5 4 2

---]


3 5 3 5
3 2 4 5
3 2 4 5
3 2 4 2
3 5 4 2

[Flat five (b5) Sharp nine (#9) Exercise---]


3 2 4 2 4 2 5 4 2 3 2 3 2 3 2 3 2 3 2 3 2 3

All the above exercises should be practiced by starting on different notes.

Scales (Left Hand)

The next page encompasses the following scales:

- Major
- Seventh
- Minor (natural)
- Melodic Minor (ascending)
- Lydian b7

The student will notice that I have notated different fingerings for the above scales. The reason for this is the manner in which the bass side of the accordion is laid out. A major problem is that most students never learn any alternate fingering or positions for the bass. This is a disadvantage in the playing of jazz, as the player is always 'jumping' all around the bass keyboard when there is no need to do so.

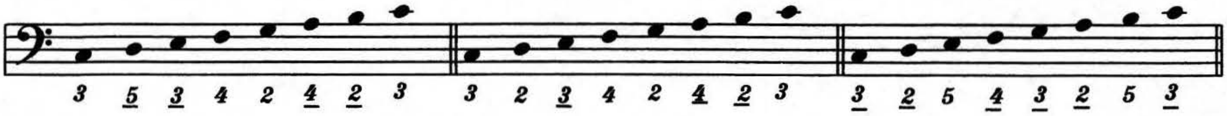
The first scale that is written is the C scale. The accordionist has an advantage in that, once the C scale is learned, all the other scales can be readily played. I have written two different fingerings for this scale. The first starts at the C fundamental bass; the second scale is written starting from the C counter bass of A flat. This will help in learning the many different combinations that can be used in the playing of jazz.

These scales should all be played in double octaves ascending and descending. You should start on different basses as the I of the scale; for example, do not always start on C. You will be surprised at the different perspective that you get by doing this.

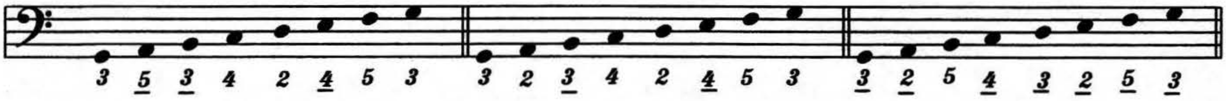
I also recommend that you play in different rhythms so that the down beat does not always fall on the same note. Also try to say the notes of the scale as you play.

Scales

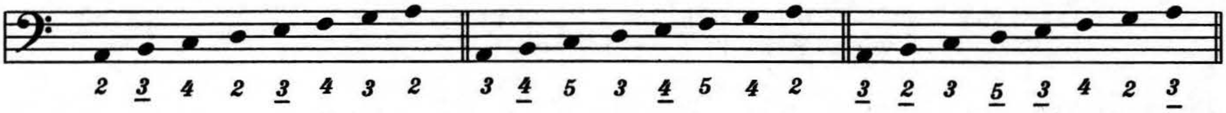
Major


3 5 3 4 2 4 2 3
3 2 3 4 2 4 2 3
3 2 5 4 3 2 5 3

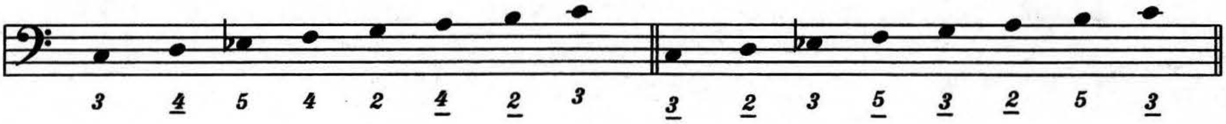
Seventh


3 5 3 4 2 4 5 3
3 2 3 4 2 4 5 3
3 2 5 4 3 2 5 3

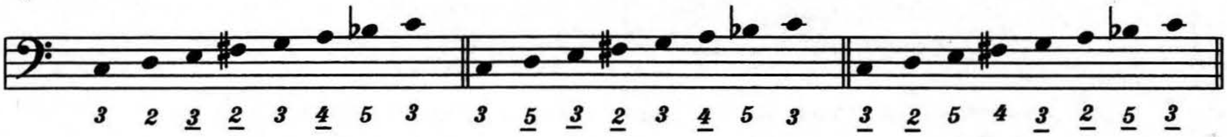
Minor (natural)


2 3 4 2 3 4 3 2
3 4 5 3 4 5 4 2
3 2 3 5 3 4 2 3

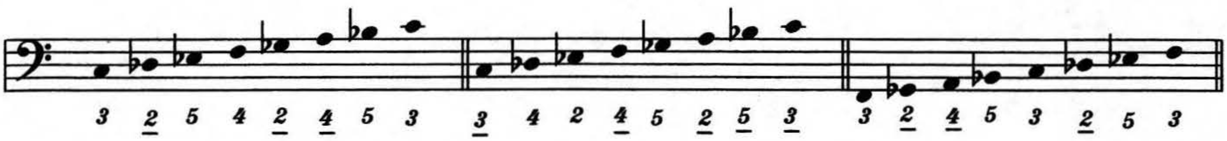
Melodic Minor


3 4 5 4 2 4 2 3
3 2 3 5 3 2 5 3

Lydian b7


3 2 3 2 3 4 5 3
3 5 3 2 3 4 5 3
3 2 5 4 3 2 5 3

I have added the following scale because I believe it to be an excellent scale to be used against a minor seventh b5 chord. It is the Bb Harmonic Minor Scale starting on C (second step of scale). The last measure is the same scale starting on the fifth step of the Harmonic Minor Scale; it can be used for 7b9 chords (e.g. F^{7b9})


3 2 5 4 2 4 5 3
3 4 2 4 5 2 5 3
3 2 4 5 3 2 5 3

1. Play in different rhythms
2. Start on different notes of the scale
3. Say the notes as you play each scale
4. Play scales ascending and descending

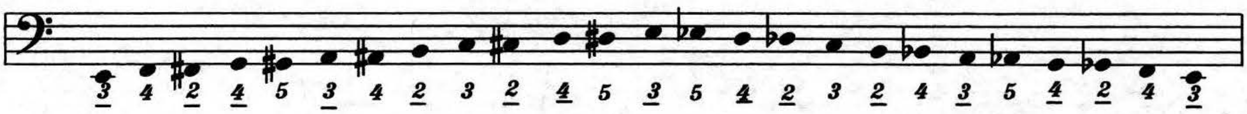
Chromatic And Diminished Scales

I have included the chromatic and diminished scales on the same page, as I believe technically they complement one another.

I remember studying the accordion as a child and being intimidated by the chromatic scale. I can still visualize learning "Pietro's Return" and struggling with the left hand, and sliding fingers on the chromatic scale in triplets. There is a more efficient way to practice and play this, so as not to slide fingers. The exercises on the preceding pages should have prepared you for this.

You will notice that any chromatic scale can be played from one position so that you do not have to move all over the bass keyboard.

For example:



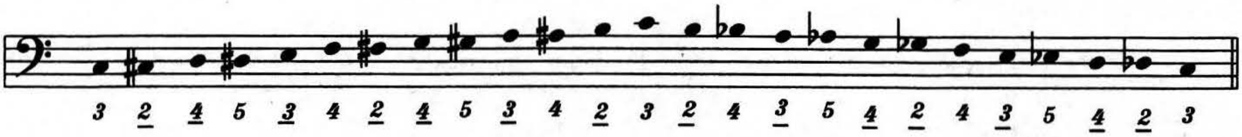
The diminished scales are an integral part of left-hand jazz accordion. They are among the most versatile of all the scales because of their multi-substitution possibilities (which will be explained in greater detail).

There are actually only three different diminished scales; they repeat themselves every one and one/half steps. The [C, Eb, F# (Gb), A] diminished scales can be played from one position. Naturally this includes the [Db, E, G, Bb] and the [D, F, Ab, B].

I have also included fingering for starting the diminished scale on the counter basses.

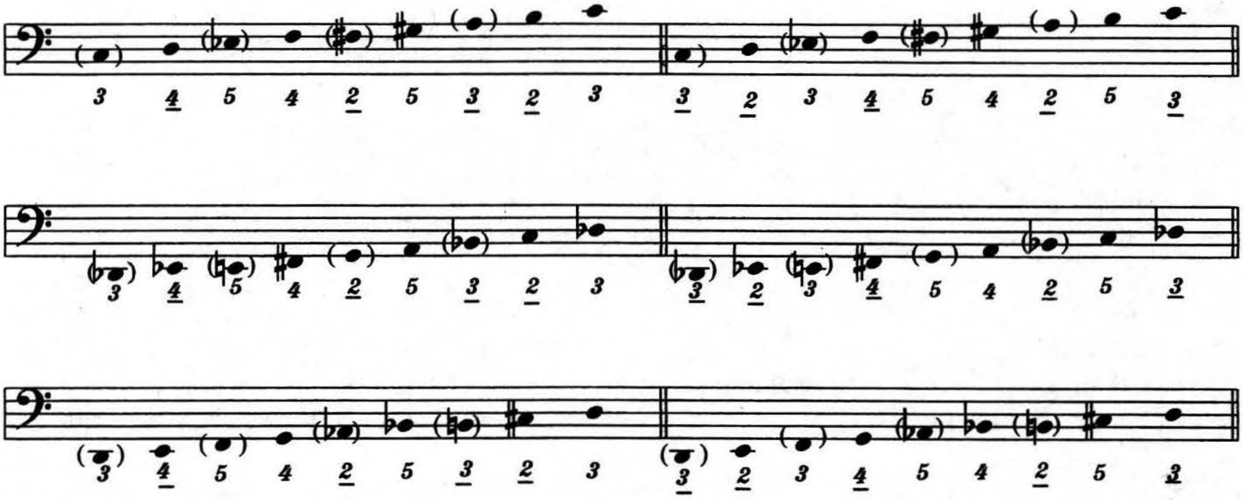
1. Play in different rhythms
2. Start on different notes of the scale
3. Say the notes as you play each scale
4. Practice scales ascending and descending.

Chromatic Scale


3 2 4 5 3 4 2 4 5 3 4 2 3 2 4 3 5 4 2 4 3 5 4 2 3

Start the scale on different notes.

Diminished Scales


3 4 5 4 2 5 3 2 3
3 2 3 4 5 4 2 5 3
3 4 5 4 2 5 3 2 3
3 2 3 4 5 4 2 5 3
3 4 5 4 2 5 3 2 3
3 2 3 4 5 4 2 5 3

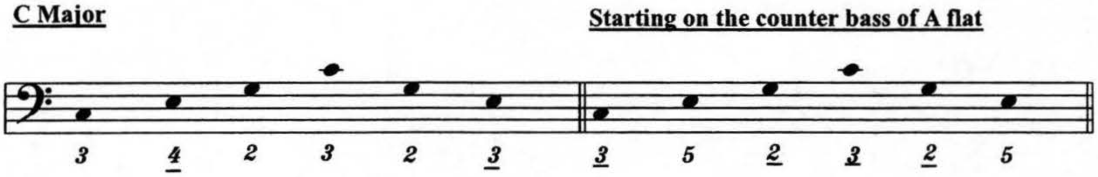
The notes in parentheses form the diminished seventh chord ($\mathrm{C}^{\circ 7}$). The notes not in parentheses also form a diminished seventh chord ($\mathrm{D}^{\circ 7}$). The diminished scale is a combination of two diminished chords.

Practice in double octaves----ascending and descending

Arpeggios

The study and practice of arpeggios is of immeasureable value, not only in developing technique, but also in the learning of chords. I have used only broken chords in my arpeggio study. This is not to say that the student should not practice other types of arpeggios; I just feel that these serve a more useful purpose.

I have divided the study into two parts so that the student gains proficiency by starting in both the fundamental row and the counter-bass row.

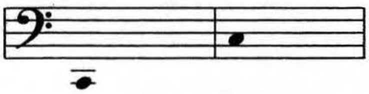


C Major

Starting on the counter bass of A flat

I know that practicing scales and exercises in fingering different than previously learned is initially quite difficult for some students, particularly those who have developed good technique. I also know that the one who devotes the time to become proficient using these new fingerings will feel it was worth the extra time.

Before going on, I would like to clarify a particular point. You will notice that I am writing the C bass in a certain octave. I know the correct octave is an octave below, according to the tuning of the accordion. The accordion has only one octave, however, so for readability and continuity, I have chosen this way of notation.

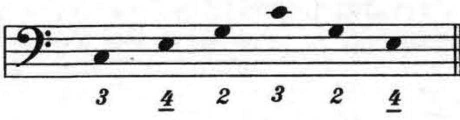


Once you have developed playing the arpeggios in one octave, you should then play them in double octaves. The same fingering is used; it is only a matter of repeating the fingering.

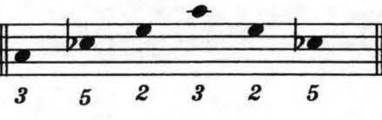
When you practice it is recommended that you say the notes as you play them. This gives you a mental picture of the left hand and expedites learning the chords.

Arpeggios
(cont.)

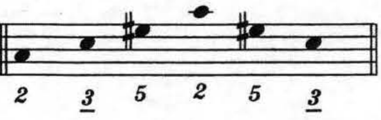
C Major



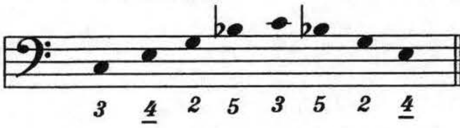
C Minor



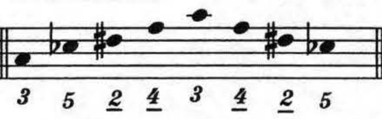
C Augmented



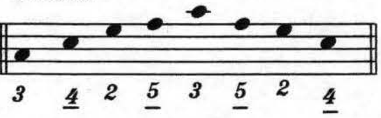
C Seventh



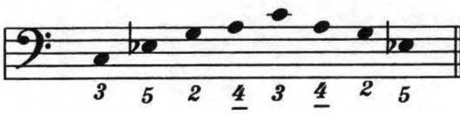
C Diminished



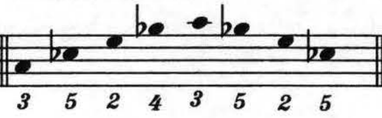
C Sixth



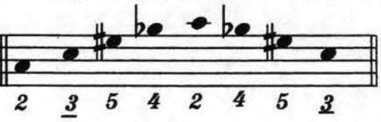
C Minor Sixth



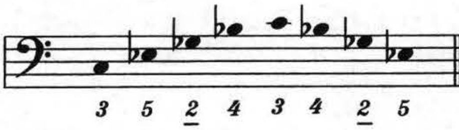
C Minor Seventh



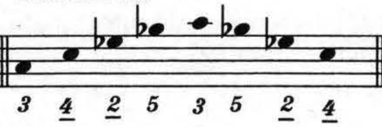
C Augmented Seventh



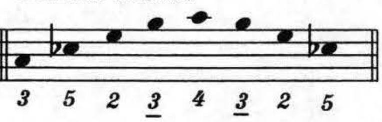
C Minor Seventh b5



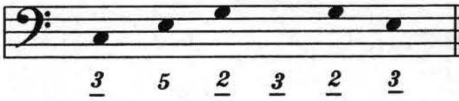
C Seventh b5



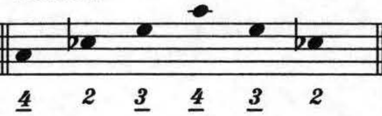
C Minor add M7



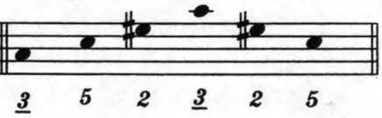
C Major



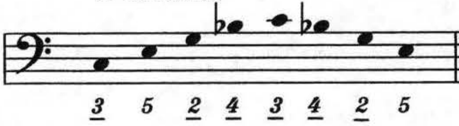
C Minor



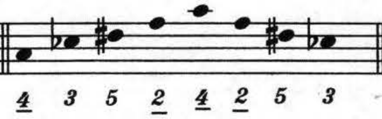
C Augmented



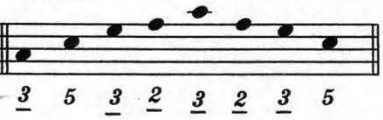
C Seventh



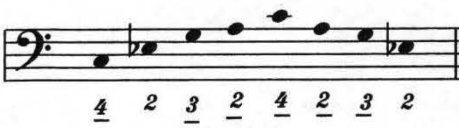
C Diminished



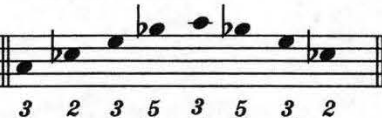
C Sixth



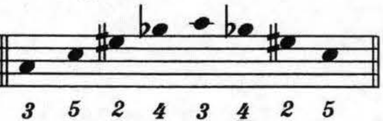
C Minor Sixth



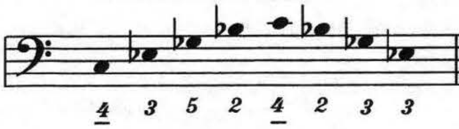
C Minor Seventh



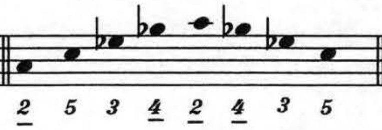
C Augmented Seventh



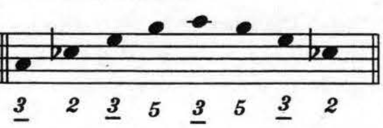
C Minor Seventh b5



C Seventh b5



C Minor add M7

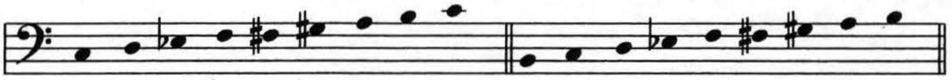


Diminished and Symmetrical Scales

I have previously covered diminished scales and how they repeat themselves every one and one/half steps. We also learned how to play them in other positions. These diminished scales are actually diminished seventh scales. (Co^7)

I like to refer to them as diminished scales because they repeat themselves, as we have learned. In subsequent sections I go into greater detail explaining these useful scales. The student has enough work practicing the new fingering that I have outlined previously without being confused at this stage. Your knowledge will "catch up" with your technique.

I am now introducing the Symmetrical scale. It takes very little effort to understand it and practice simultaneously as you work on the diminished scales. Once you understand the diminished scale, you will have no problem playing and understanding the symmetrical scale.



C Diminished Scale

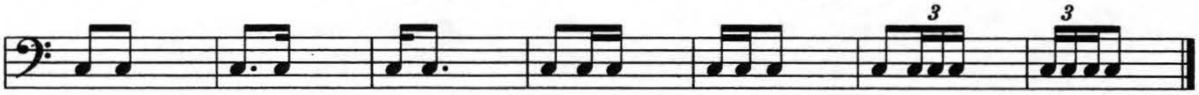
B symmetrical scale

Notice that the symmetrical scale contains the same notes as the diminished scale, except that you are starting a half step before the first note of the diminished scale. In other words, for any symmetrical scale, just start a half step before any note in the diminished scale.

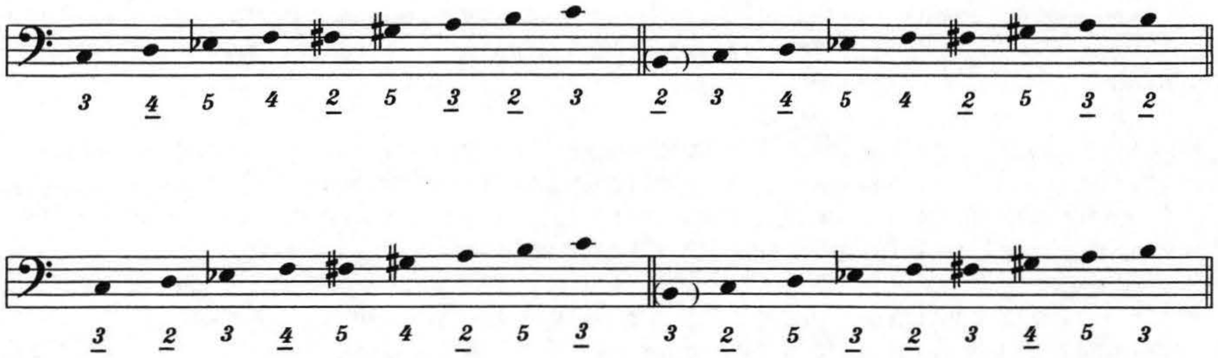
The diminished and symmetrical scales are two of the most versatile scales that can be used in the playing of jazz accordion.

I suggest that you play these scales in double octaves ascending and descending. You should sustain chords on the right hand if possible. You will learn later what chords fit the symmetrical scale. Once you know how to play one diminished scale you can play all of them. this is the advantage with the accordion (although you should try to visualize the notes as you play them and not become mechanical).

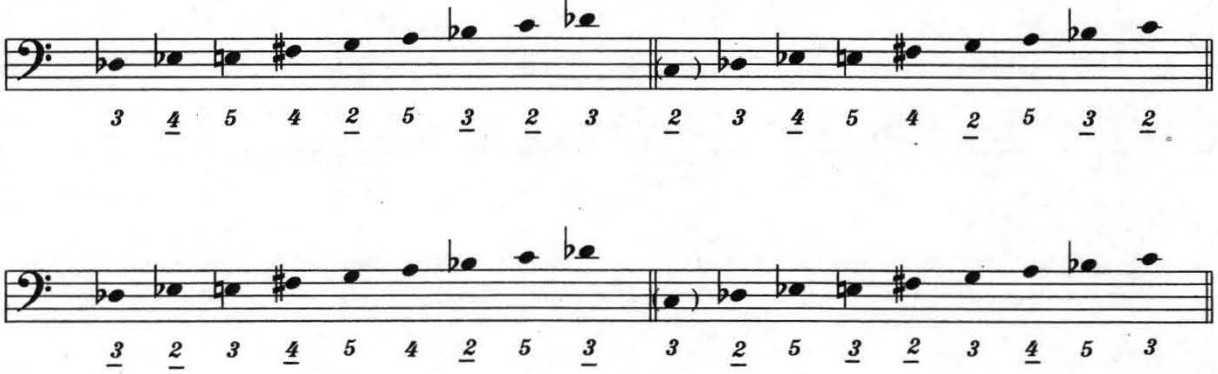
Apply Different Rhythms



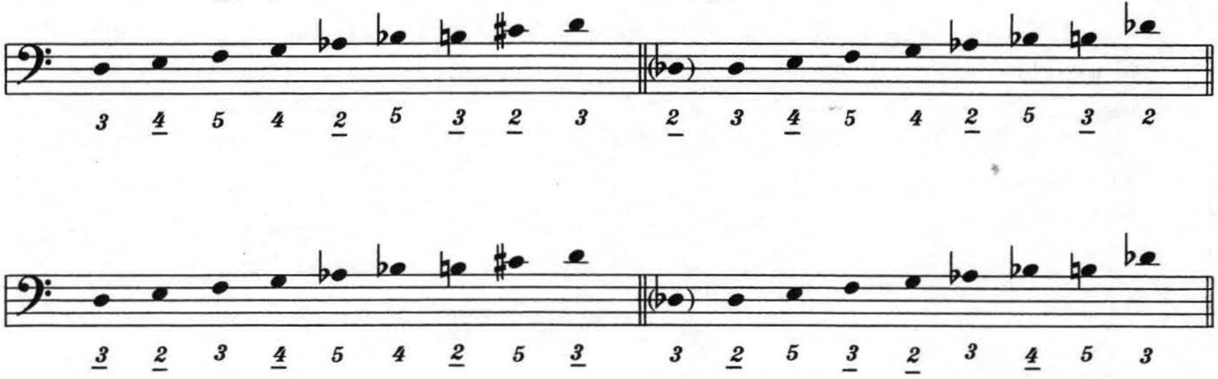
C diminished scale (C$^{\circ 7}$) B symmetrical scale


3 4 5 4 2 5 3 2 3
2 3 4 5 4 2 5 3 2
3 2 3 4 5 4 2 5 3
3 2 5 3 2 3 4 5 3

D♭ diminished scale (D♭$^{\circ 7}$) C symmetrical scale

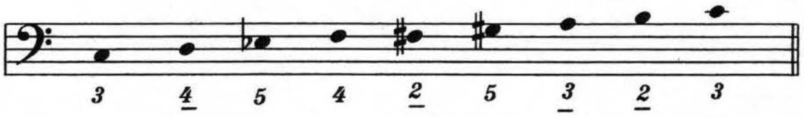

3 4 5 4 2 5 3 2 3
2 3 4 5 4 2 5 3 2
3 2 3 4 5 4 2 5 3
3 2 5 3 2 3 4 5 3

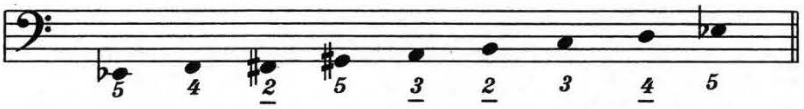
D diminished scale (D$^{\circ 7}$) D♭ symmetrical scale

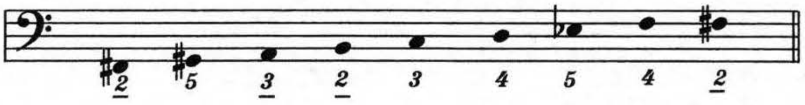

3 4 5 4 2 5 3 2 3
2 3 4 5 4 2 5 3 2
3 2 3 4 5 4 2 5 3
3 2 5 3 2 3 4 5 3

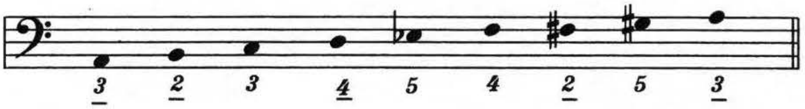
Variation of Fingering on Diminished Scales

I have previously stated that if you can play one diminished scale, you can play any of them from one position. Let us scrutinize the $C^{\circ 7}$ scale and the possibilities. The notes that form the $C^{\circ 7}$ chord are C E♭ F♯ A ; by using any of these notes as the starting note we can play the C° E♭° F♯° A° all from one position.



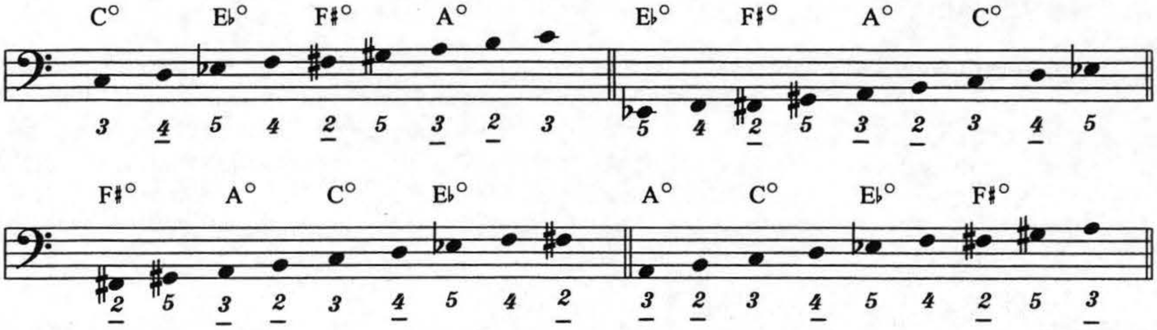


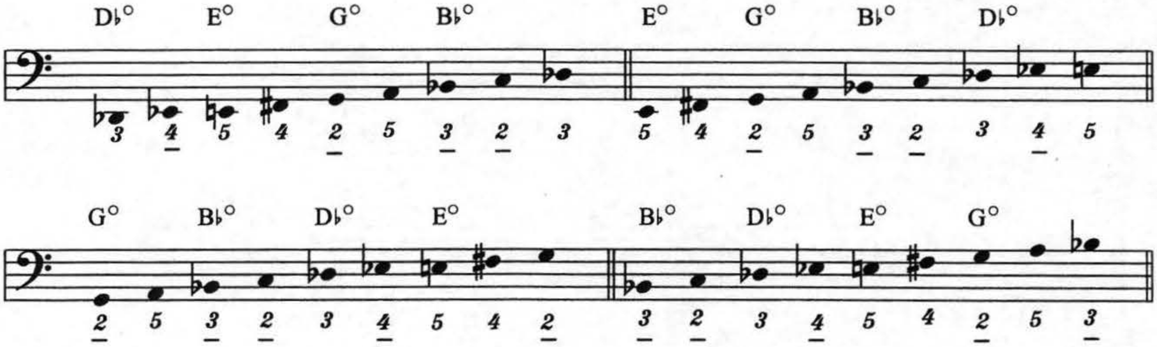


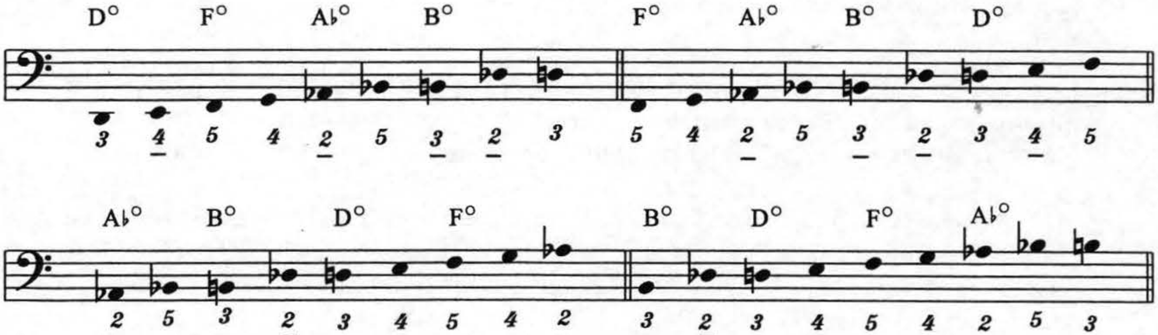


This proves that you can play all scales from one position and avoid having to move to other positions on the left hand. I believe it opens a whole new dimension to playing jazz accordion. The student is not locked into one way of playing the bass as before.

The above examples and those that follow allow the player to execute a bass progression from any position that he or she is at. For example, if you are playing a Db chord series and the next series of bass figures are through a series of C scale patterns, you can execute them from C counter bass of Ab.


C° E♭° F♯° A°
3 4 5 4 2 5 3 2 3
E♭° F♯° A° C°
5 4 2 5 3 2 3 4 5
F♯° A° C° E♭°
2 5 3 2 3 4 5 4 2
A° C° E♭° F♯°
3 2 3 4 5 4 2 5 3


D♭° E° G° B♭°
3 4 5 4 2 5 3 2 3
E° G° B♭° D♭°
5 4 2 5 3 2 3 4 5
G° B♭° D♭° E°
2 5 3 2 3 4 5 4 2
B♭° D♭° E° G°
3 2 3 4 5 4 2 5 3

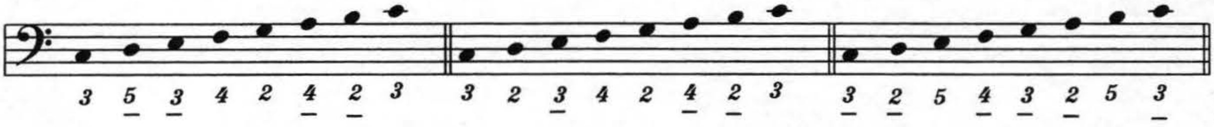

D° F° A♭° B°
3 4 5 4 2 5 3 2 3
F° A♭° B° D°
5 4 2 5 3 2 3 4 5
A♭° B° D° F°
2 5 3 2 3 4 5 4 2
B° D° F° A♭°
3 2 3 4 5 4 2 5 3

Major Scales

The following page will be the culmination of what I have attempted to convey to you in the previous exercises. I am not the innovator of this way of playing the left hand. I can remember a man from the 1950's who was teaching the accordion. He was regarded by many as the master teacher; his name was Sobolsky. He was an advocate of the Free Bass method. I remember him well because he threw me out of his studio and refused me lessons because I cancelled a lesson on Christmas Eve. Nevertheless he was a genius at developing unorthodox methods for the technical study of the accordion.

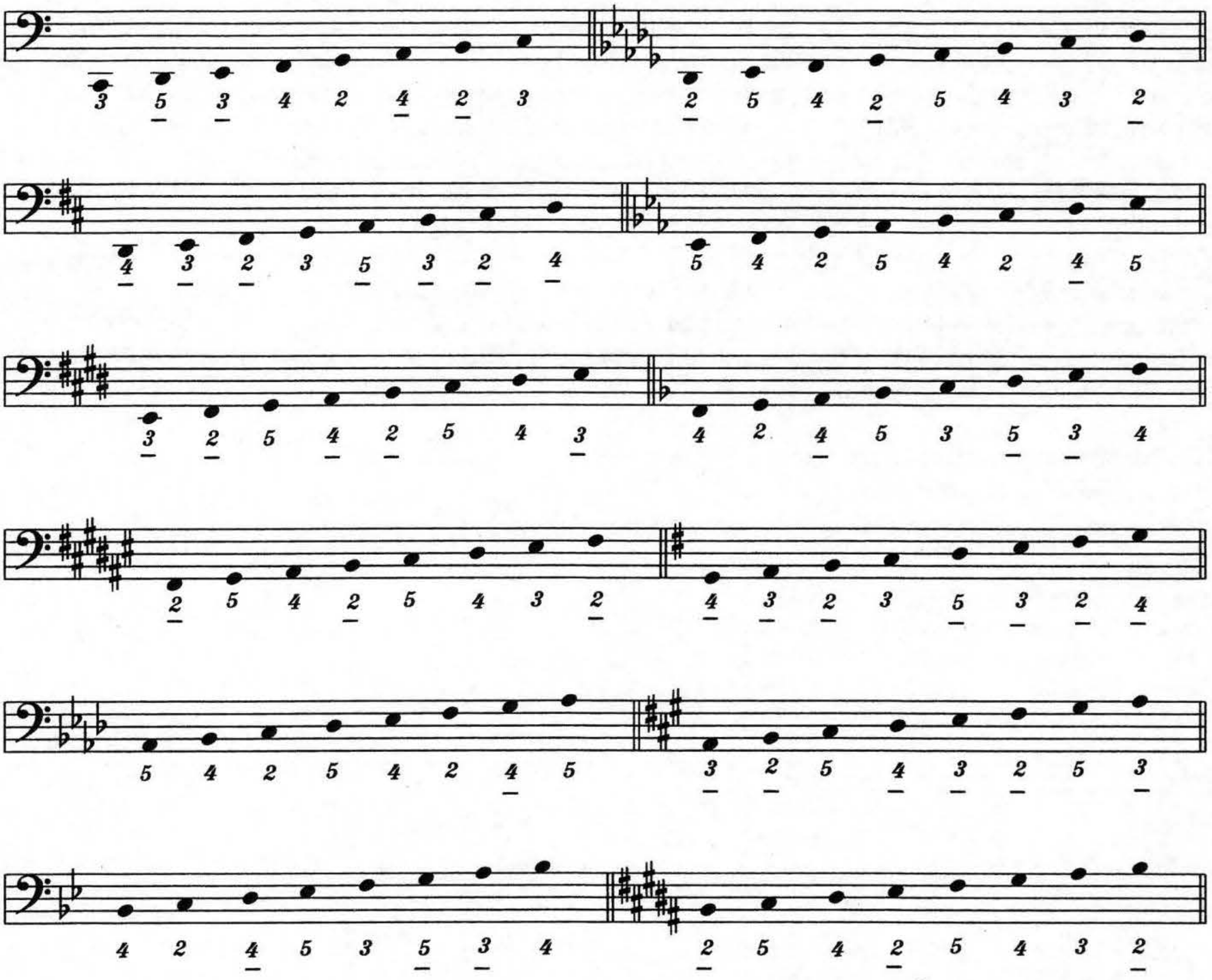
Unfortunately I lost all of his studies and had to work many hours to find consciously and subconsciously what he had done. In this book I have attempted to implement some of his ideas on bass technical studies. Most of the work is my own except for the next page where you will learn how to play all 12 Major scales from one position.

The format of my work is derived from Sobolsky's concept. I am also adding the playing of all scales from any position of the left hand.



You now have three different ways to play the Major scale. The one you would use depends on the location of the left hand. I strongly urge the student to become familiar with each of the above. Practice starting the scale on different roots, such as D E Bb Gb for example. I also suggest saying the notes of the scale as you play them.

12 Major scales from one position


3 5 3 4 2 4 2 3
2 5 4 2 5 4 3 2
4 3 2 3 5 3 2 4
5 4 2 5 4 2 4 5
3 2 5 4 2 5 4 3
4 2 4 5 3 5 3 4
2 5 4 2 5 4 3 2
4 3 2 3 5 3 2 4
5 4 2 5 4 2 4 5
3 2 5 4 3 2 5 3
4 2 4 5 3 5 3 4
2 5 4 2 5 4 3 2

It should now be apparent that a familiarity with the bass chart and a command of the previous bass exercises will enable you to play from any position on the left hand.

1. Start on the C Major scale and play the other scales in a chromatic sequence. C Db D Eb etc.
2. Start on the C Major scale and play C, G, D, A, E, B, F, Bb, Eb, Ab, Db, Gb.

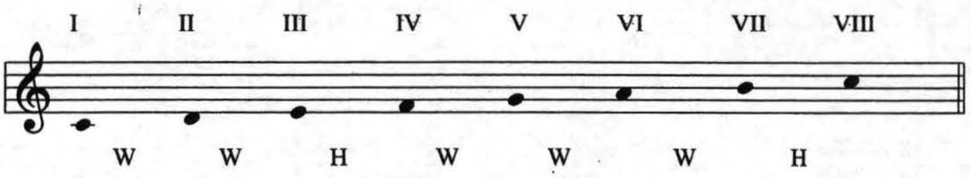
It doesn't matter which scale you start with--you are able to go to any of the others without moving!

Major Scales

The foundation of music is the knowledge of the Major scales. They encompass everything that we need to be successful----technique, theory, chord substitution and improvisation. Everything musically starts here and builds from this point of reference. I cannot emphasize too strongly how important it is to have a complete understanding of the 12 Major scales.

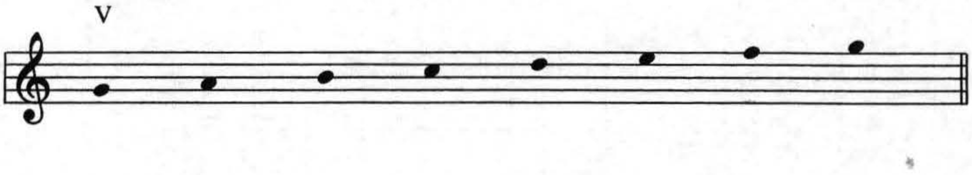
The formation of a Major scale is based on a simple rule; by knowing this one rule, you are able to formulate each scale.

There is a whole step between each step of the scale, except between the 3rd and 4th steps and the 7th and 8th steps, which are half steps.



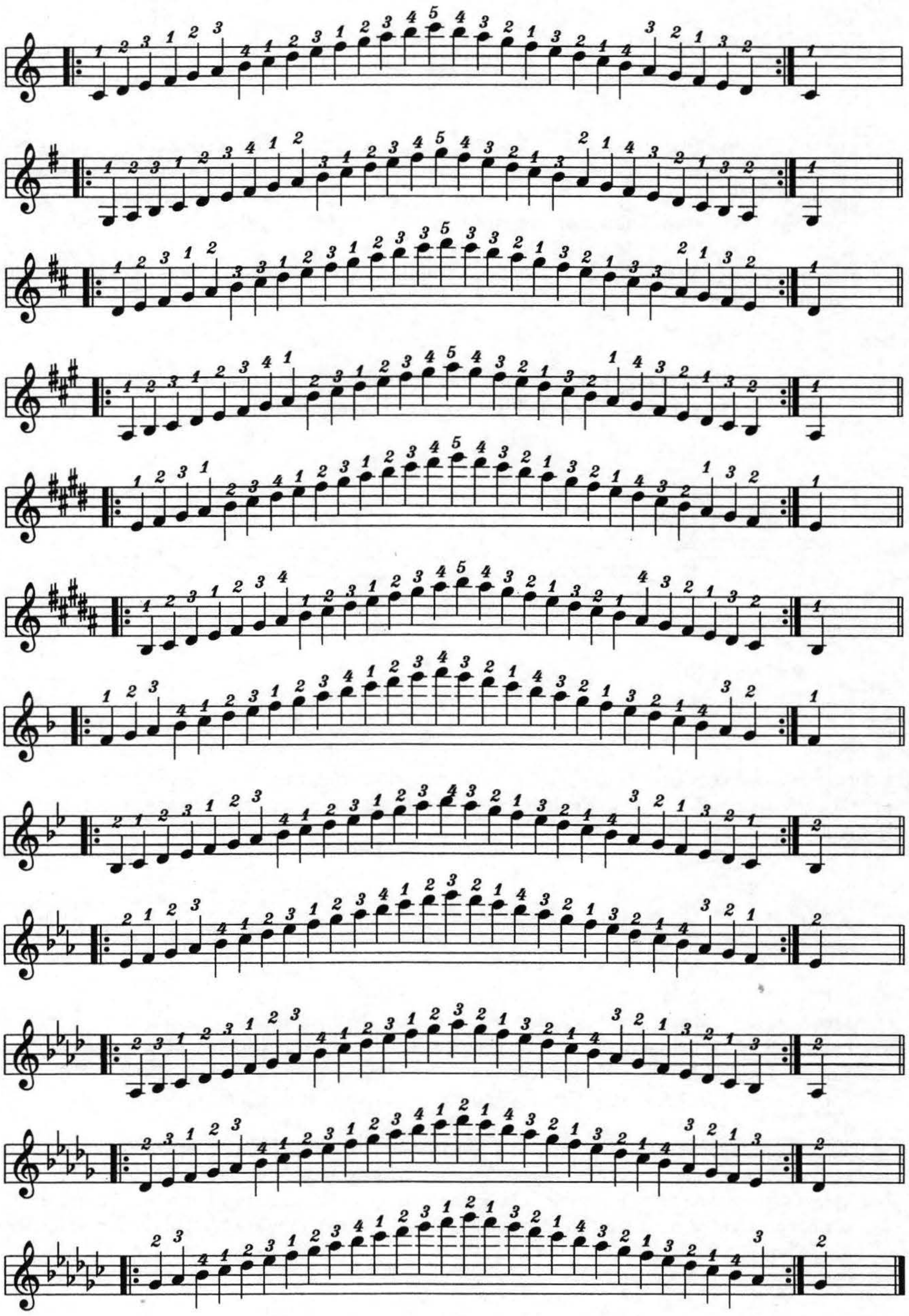
W = Whole Step
H = Half Step

You must not only be able to play the 12 Major scales, you should also know each step of the scale (intervals). You must also be able to play the scales starting from any note in the scale.



I recommend that you sing the scale to help develop your ear, which is necessary for improvisation in jazz. Sing each note of the scale as you play it. When you can do that, play the first note and sing the scale without playing the rest of the notes. Check yourself and see if you ended on the correct note. I will cover Ear Training more extensively in subsequent sections.

Try to learn a few scales at a time and be proficient with each of them before going on to the other scales. Practice them in single octaves first and, when you feel that you are comfortable with them, start playing them in double octaves, ascending and descending. Once you have mastered a scale, apply the different rhythm patterns that I have written previously. This is important because we do not play in one beat structure.

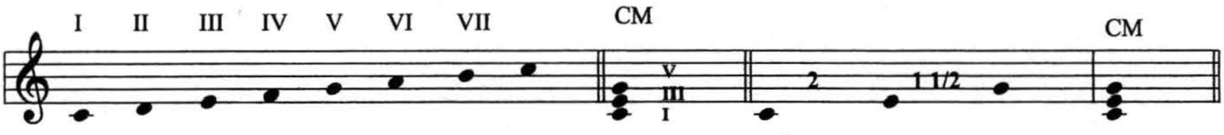


Chord Structure

I previously stated that the Major scale was the basis of most everything in music. We now have an opportunity to examine this in depth. There are two methods for the formation of the Major chord:

1. Take the 1st, 3rd and 5th steps of the Major scale.
2. There are two whole steps between the 1st and 3rd of the chord and one and one-half steps between the 3rd and the 5th of the chord.

I prefer the first rule, as it applies to the Major scale, which is our foundation. Let's examine these rules.



We are now able to form any chord from the Major scale. The Major scale is our source of reference, just as it was our initial starting point.

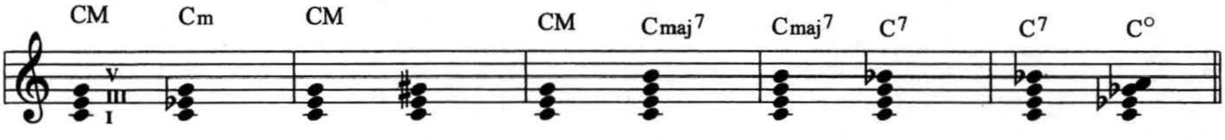
The Minor chord is derived from the Major----"Lower the 3rd step of the Major chord one half step".

The Augmented chord----"Raise the 5th step of the Major chord one half step".

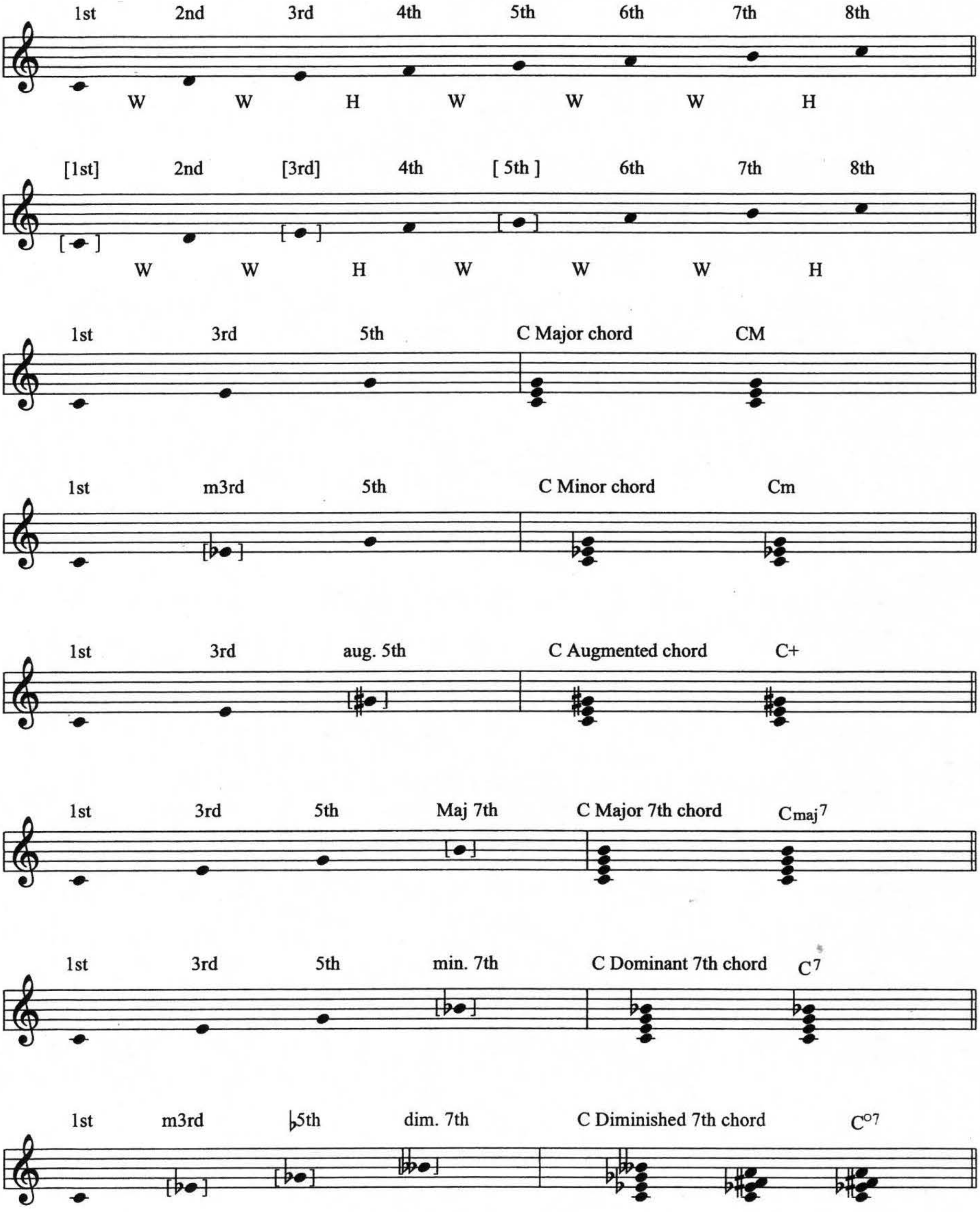
The Major Seventh chord----"Take the I, III, V and VII steps of the major scale".

The Seventh chord----"Take the I, III, V and flatted VII steps of the Major scale".

The Diminished Seventh chord----"Lower the 3rd, 5th and 7th of the seventh chord one half step".



These are your basic chords; you must learn them and their inversions before you can start studying the altered chords used in jazz. You will have a better knowledge and understanding of chords if you relate them to the steps of the Major scales.


1st
2nd
3rd
4th
5th
6th
7th
8th
W
W
H
W
W
W
H
[1st]
2nd
[3rd]
4th
[5th]
6th
7th
8th
W
W
H
W
W
W
H
1st
3rd
5th
C Major chord
CM
1st
m3rd
5th
C Minor chord
Cm
1st
3rd
aug. 5th
C Augmented chord
C+
1st
3rd
5th
Maj 7th
C Major 7th chord
Cmaj 7
1st
3rd
5th
min. 7th
C Dominant 7th chord
C 7
1st
m3rd
♭5th
dim. 7th
C Diminished 7th chord
C°7

M = Major m = minor + = augmented 7 = seventh o or dim. = diminished

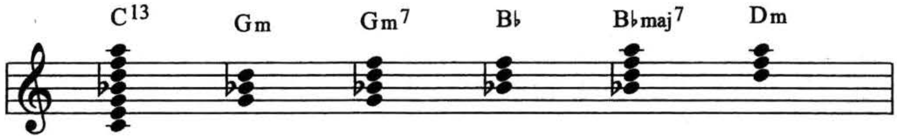
Altered Chords

I would hope that before learning the altered chords the reader has at least mastered, in part, the basic chords discussed previously. The best way to understand altered chords is to visualize a building block, because that is exactly what we are doing. We are building on top of the foundation chord, adding notes on top of notes.

Let us look at the sixth chord, in which we are adding the sixth step of the Major scale to the Major chord. The example on the first line of the following page illustrates this. The minor sixth, minor seventh and augmented seventh are based on the same example.

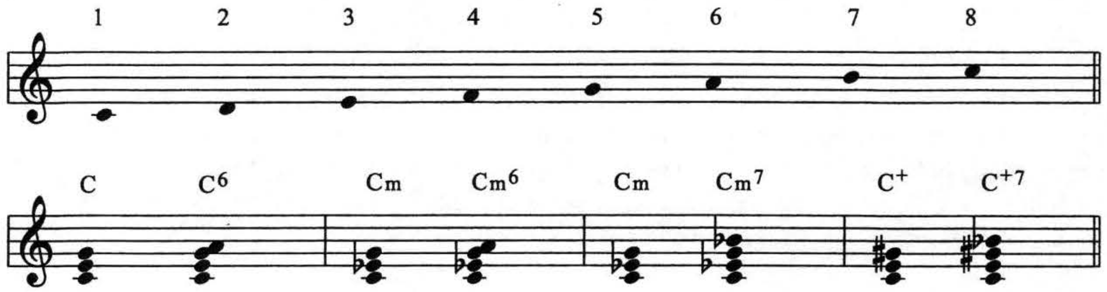
We must now understand that each note of the scale has another number value. For example, as we ascend the scale to its next octave, the C becomes the eighth step (octave meaning eight), the D becomes the 9th, the E becomes the 10th, etc. etc. The easiest way to remember this is by adding seven to any step of the Major scale.

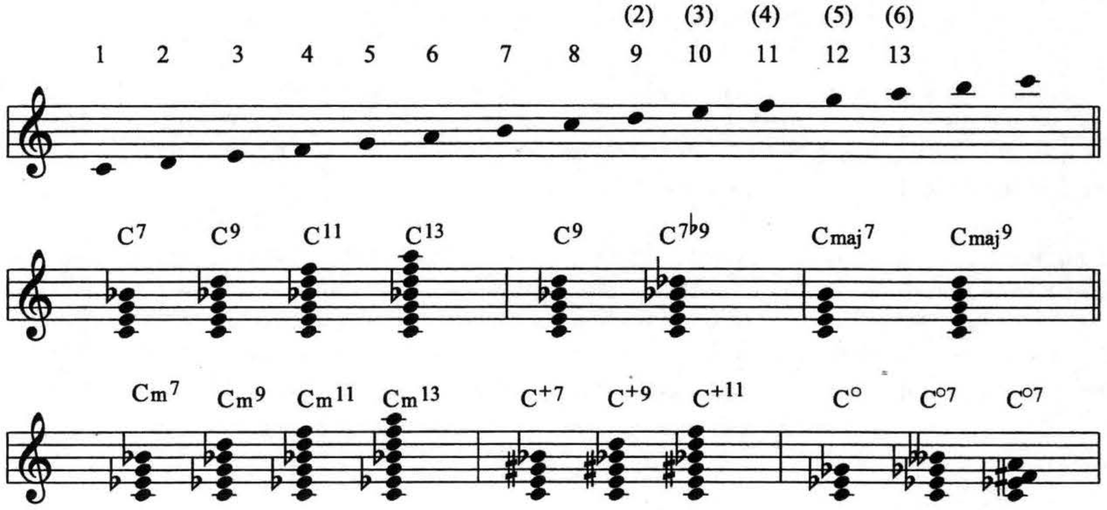
I advise the reader to be able to name the notes of the chromatic scale ascending and descending as the example shows on the following page. The way to best understand the building of chords is to take the C Major chord and build on that chord until you are able to form each and every chord outlined on the following page. You will start to see a combination of chords as you build on a chord. Do not become concerned if at first you do not recognize the many combinations.

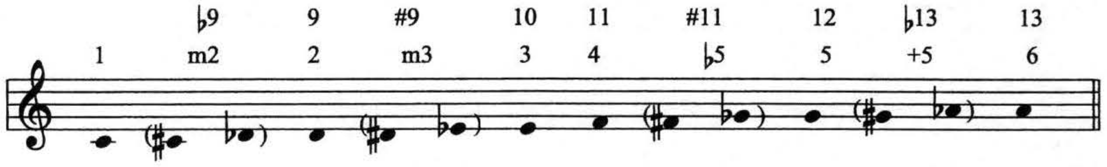


These are just a few of the chords that are within the C^{13} chord; there are more but this is just an example of how chords are built.

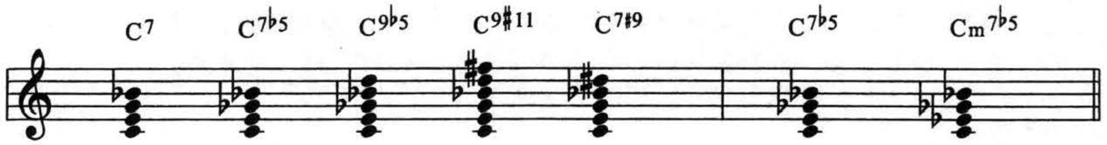
You must learn these chords in all keys (12). That is one of the reasons I suggested saying the notes of the scales as you played them. I also suggest studying the Major scales visually as well as physically so that you may know what step of the scale each note represents. Another way is to lay the keyboard of the accordion down and face it, saying the notes and each step that it represents.


1
2
3
4
5
6
7
8
C
C6
Cm
Cm6
Cm
Cm7
C+
C+7


(2)
(3)
(4)
(5)
(6)
1
2
3
4
5
6
7
8
9
10
11
12
13
C7
C9
C11
C13
C9
C7♭9
Cmaj7
Cmaj9
Cm7
Cm9
Cm11
Cm13
C+7
C+9
C+11
C°
C°7
C°7


♭9
9
#9
10
11
#11
12
♭13
13
1
m2
2
m3
3
4
♭5
5
+5
6

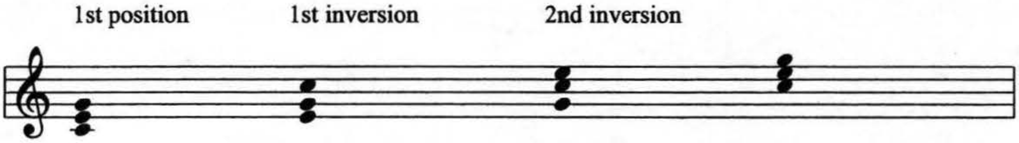
(add 7 to each step of the scale) 2=9 4=11 6=13 etc.


C7
C7♭5
C9♭5
C9#11
C7#9
C7♭5
Cm7♭5

Chord Inversions

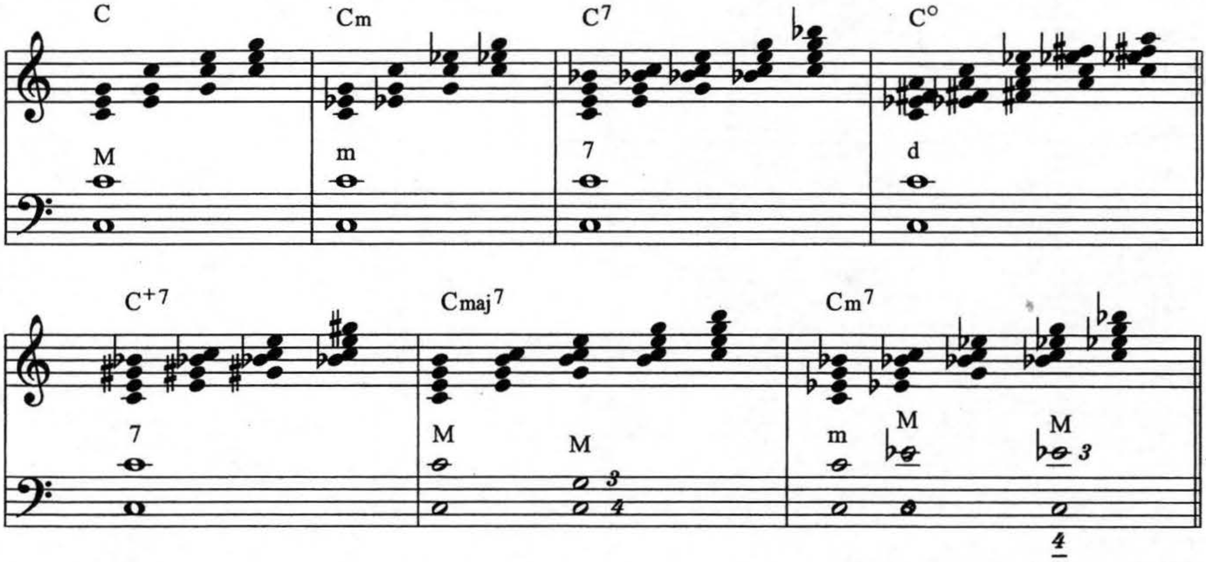
We not only have to know the chords in their original positions, but we also have to be able to invert the chords. I can commiserate with the novice accordionist who must think that there is no end. Well, to be truthful, there is no end. Someone once said "Music is a labor of love". Notice the word 'love'; if you don't love it, leave it.

We must learn to invert chords in order to be able to play them under melody notes or as background accompaniment. The most productive way to start is by playing the chord in its original position and then moving the bottom note to the top of the chord. Continue doing this until you come back to the original position.



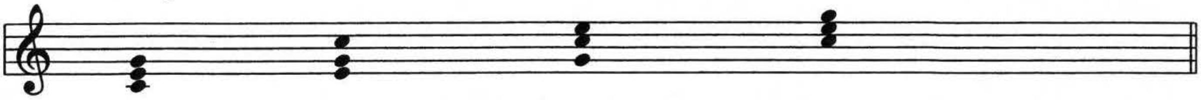
Notice that you have arrived at your original position, but an octave higher. You must do this with all of the chords on the following page. I have just written the basic chords as a starting point. You will eventually do this to all chords.

I would now start to add the left hand to the playing of the chords. This will help you to hear the chord in its fullest sound and help develop your ear.

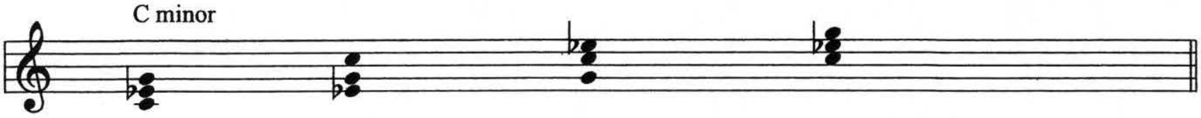


These are examples of sustaining the left hand as you play through the inversions. Notice on the Cmaj^7 and the Cm^7 that I have added an optional bass and chord pattern. This will be explained in subsequent sections.

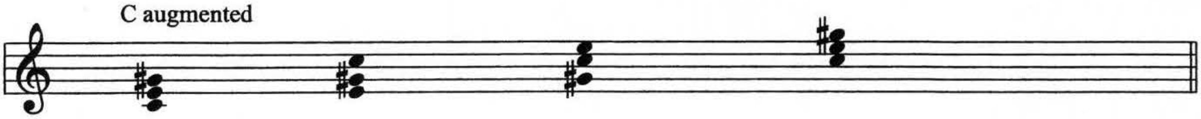
C Major


1st Inversion
2nd Inversion

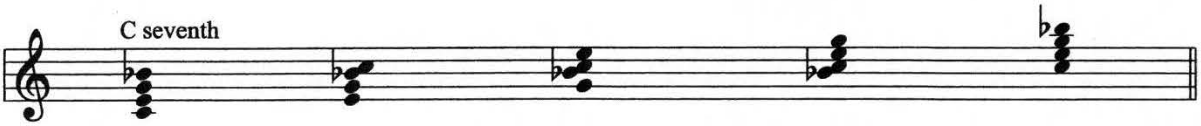
C minor



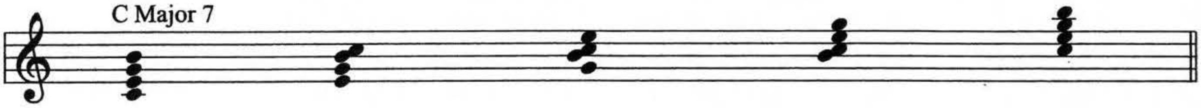
C augmented



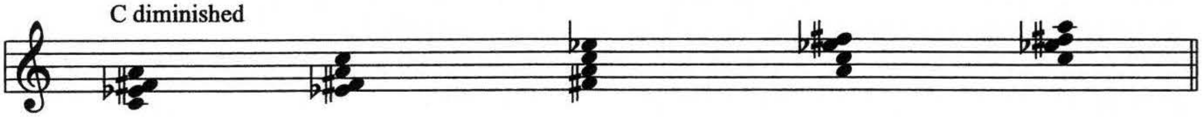
C seventh



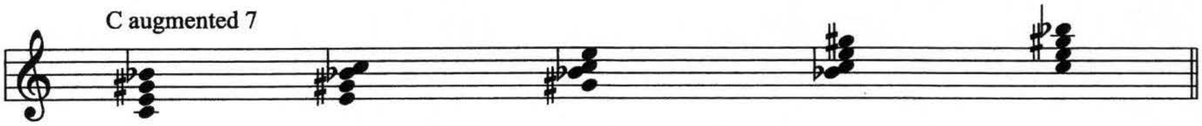
C Major 7



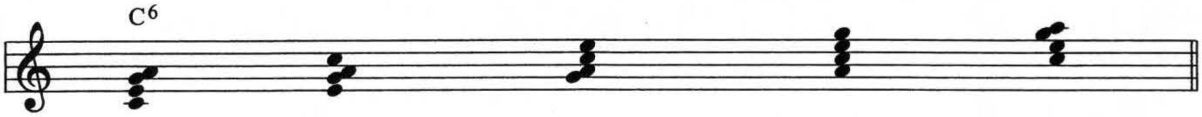
C diminished



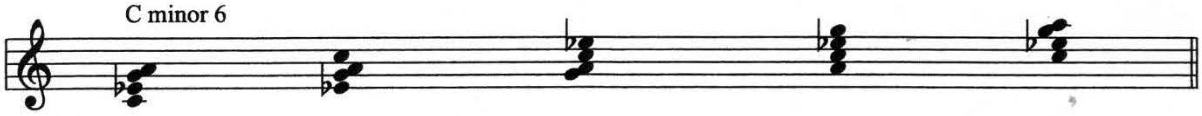
C augmented 7



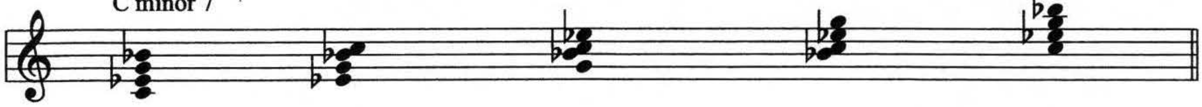
C⁶



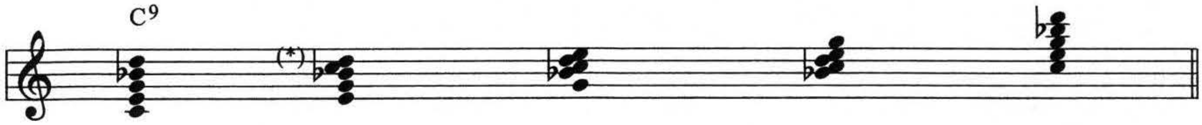
C minor 6



C minor 7



C⁹



(*) This cannot be played in a sequential inversion

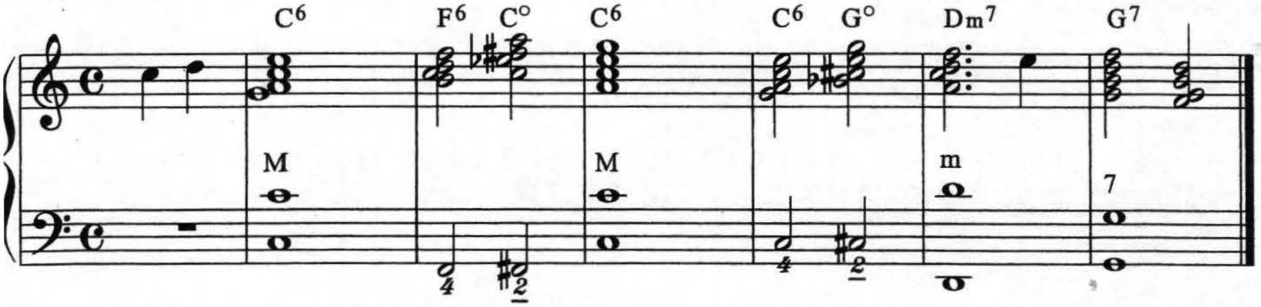
Chord Chart

The following page contains the majority of chords for all root positions. I have purposely left out the 11th and 13th chords, simply because they are extensions of the 9th; we will eventually learn them as we progress further in the book. All of these chords must be played in all inversions, as we eventually will learn in "Voicing of Chords".

I suggest that you learn two or three sets at a time and not progress further until you are absolutely comfortable with those. I know that for the reader who has not yet learned all of the chords, it seems like an awesome task. Let me assure you that you will eventually become proficient in the mastery of this work, if you take one step at a time.

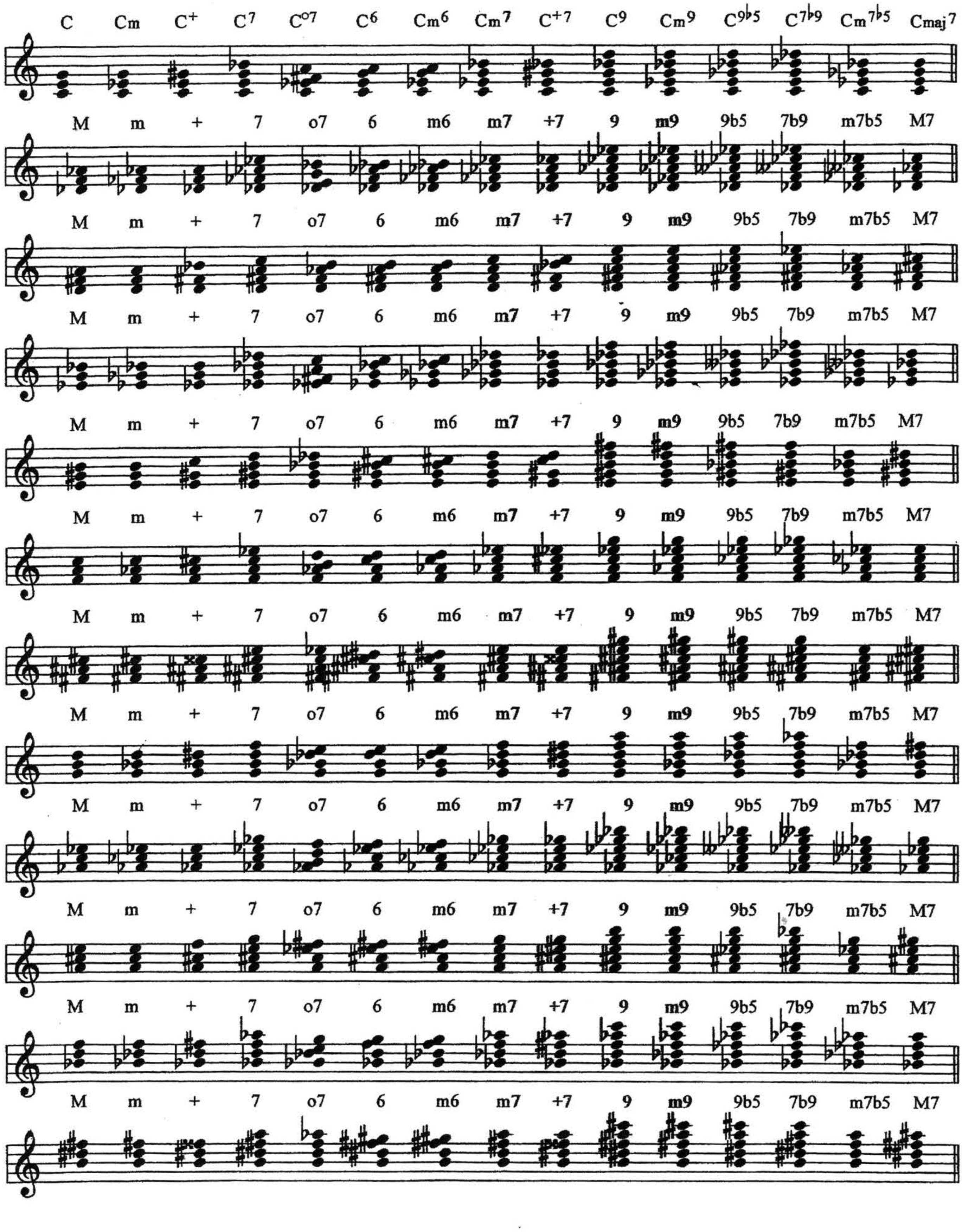
I would like to emphasize that I have no way of knowing whether you are attempting to do this study on your own, or if you are under the guidance of a teacher. Certainly a teacher who is familiar with this work is of great help to the novice. The one consolation is that many accordionists who have been playing for years do not know most of the contents of this book. This is not to disparage anyone, but many do not have the information contained herein, or their teachers are not versed enough in the teaching of jazz.

Once you have mastered the chords and their inversions, you should try to use them with a simple melody. I have written a few bars of "Home Sweet Home", just as an example. I am not trying to insult anyone's intelligence by writing such a simple example, but as I stated previously, I have no way of knowing the reader's knowledge of music. The reader who is beyond this may proceed to a song of their own choosing.

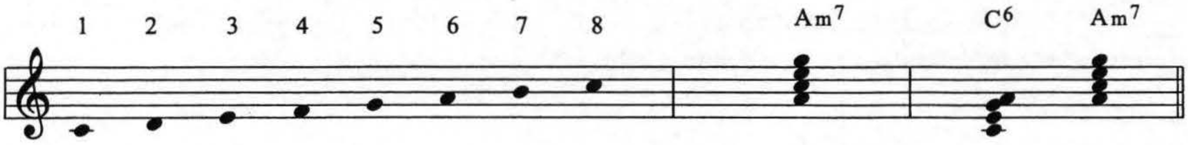


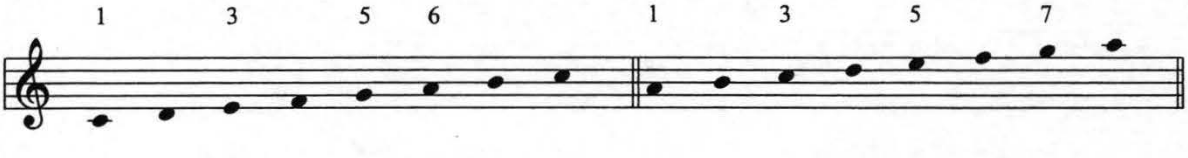
You now have a simple example of how to use chords in a song, and why you must know the inversions of chords. In writing this I can visualize a former student of mine named "George" who, when seeing this will say, "He's still using the same example he used twenty years ago". Well if it works, don't fix it.

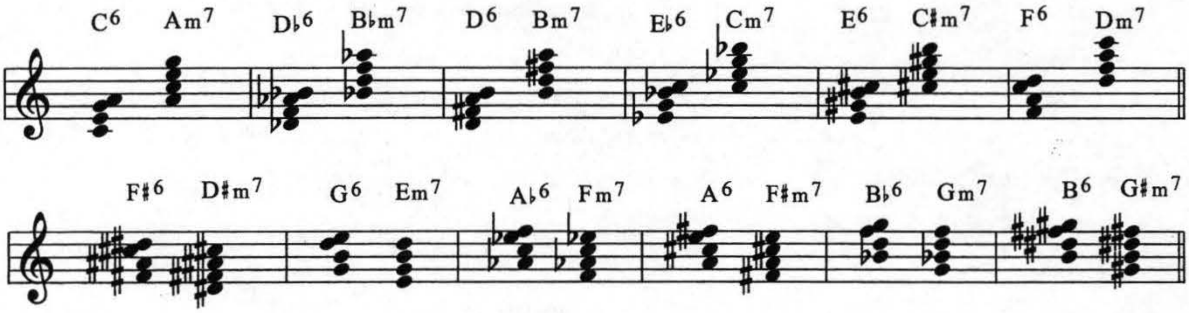
Notice how I arrived at the simple bass line. I took a note from one chord that would lead me to a note in the next chord (F from the F^6 and F# from the C° chord). I could have kept the line going to G in the next measure, but I wanted to keep it as uncomplicated as possible.


C Cm C+ C7 Co7 C6 Cm6 Cm7 C+7 C9 Cm9 C9♭5 C7♭9 Cm7♭5 Cmaj7
M m + 7 o7 6 m6 m7 +7 9 m9 9b5 7b9 m7b5 M7
M m + 7 o7 6 m6 m7 +7 9 m9 9b5 7b9 m7b5 M7
M m + 7 o7 6 m6 m7 +7 9 m9 9b5 7b9 m7b5 M7
M m + 7 o7 6 m6 m7 +7 9 m9 9b5 7b9 m7b5 M7
M m + 7 o7 6 m6 m7 +7 9 m9 9b5 7b9 m7b5 M7
M m + 7 o7 6 m6 m7 +7 9 m9 9b5 7b9 m7b5 M7
M m + 7 o7 6 m6 m7 +7 9 m9 9b5 7b9 m7b5 M7
M m + 7 o7 6 m6 m7 +7 9 m9 9b5 7b9 m7b5 M7
M m + 7 o7 6 m6 m7 +7 9 m9 9b5 7b9 m7b5 M7
M m + 7 o7 6 m6 m7 +7 9 m9 9b5 7b9 m7b5 M7
M m + 7 o7 6 m6 m7 +7 9 m9 9b5 7b9 m7b5 M7
M m + 7 o7 6 m6 m7 +7 9 m9 9b5 7b9 m7b5 M7

Relative Minor Chords

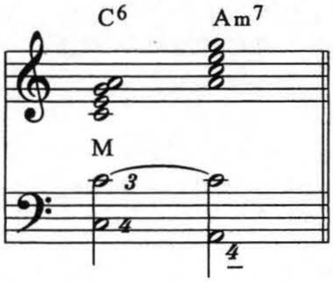

1 2 3 4 5 6 7 8
Am7
C6 Am7




C6 Am7
D♭6 B♭m7
D6 Bm7
E♭6 Cm7
E6 C♯m7
F6 Dm7
F♯6 D♯m7
G6 Em7
A♭6 Fm7
A6 F♯m7
B♭6 Gm7
B6 G♯m7

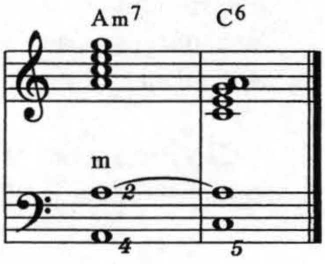
Each Major scale has a **relative minor scale**. It is derived from the sixth step of the Major scale. Look at the example above (second line, first measure) and you will see that **A** is the sixth step of the **C** scale. It is also known as the **Aeolian scale/mode**. (Refer back to modes)

You must be adept at knowing the relative minor seventh of each M^6 chord. This will help you in improvisation, chord substitution and chord playing, as well as in the use of playing the melody in chords or as background. When another instrument or vocalist is playing or singing the melody, you must be able to sustain and /or play chords as a background.



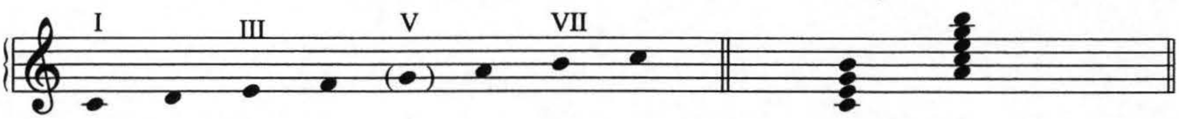
Notice that we did not have to move up to the Am chord. We just had to change the bass note. (←—)

The same holds true for the Am7 to the C6. (—→)



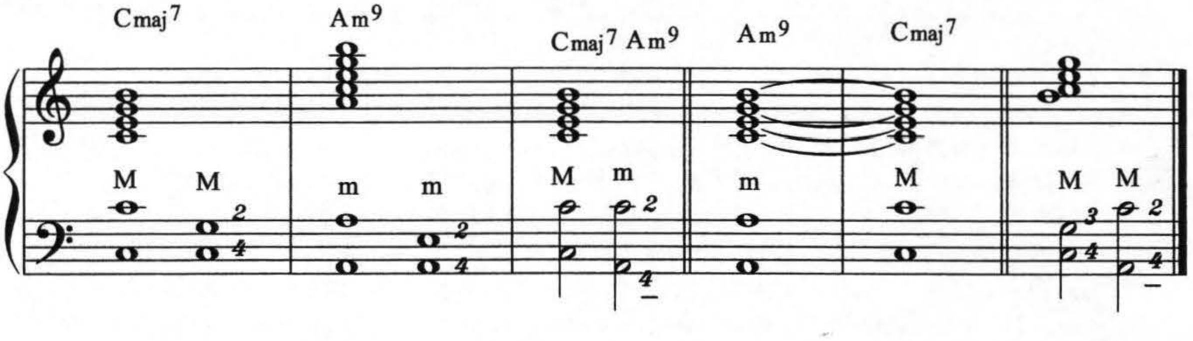
Relationship of Major Seventh (M^7) and Minor Ninth (m^9)

We have previously learned about relative chords, such as the C^6 and the Am^7 There is another similar relationship of chords - the Major seventh and the minor ninth.



We form the Major seventh by taking the 1,3,5, M^7 steps of the Major scale. The minor ninth is started on the sixth step of the Major scale. you will later learn modes and recognize that it is the **Aeolian** mode.

The sixth and the minor seventh chords consist of the same notes. The Major seventh and minor ninth chords have most of the same notes, but it is necessary to change the bass notes for the appropriate chords.



The similarity of these chords is obvious; you will note that the Am^9 has the CM^7 within the chord. The bass note determines which chord it is. This will be more apparent as you become more familiar with chords. Play in all keys.

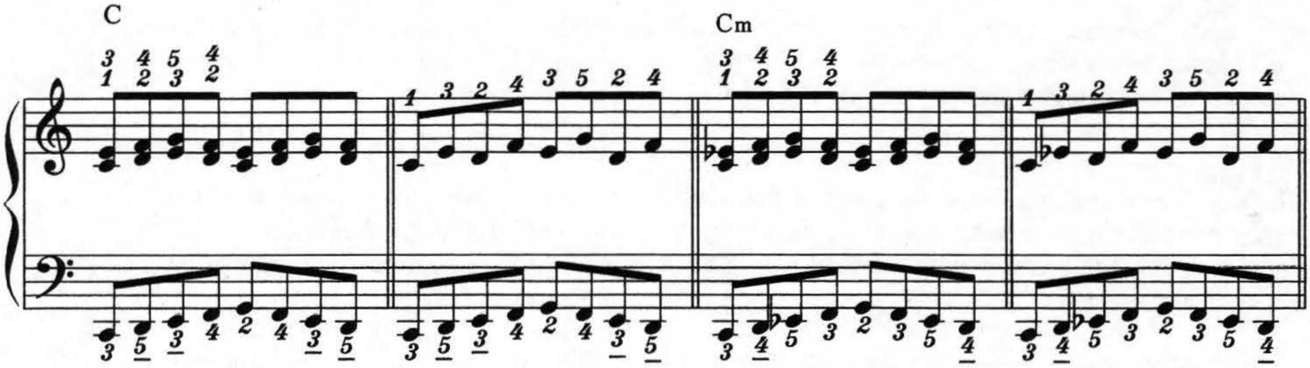
I will write a series of exercises which will help you to become versed in the chord relationships and will also help to develop technique.

Bass and Treble Independence

The ultimate jazz accordionist is one who has developed both the dexterity to play technical figures and the ear to hear these complicated passages. I am a firm believer in developing the "**chops**" to do so. The problem is that we spend too much time practicing exercises that have nothing to do with what we are striving for. Practicing technique should be **mental** as well as **physical**. I believe that the exercise should be tailored for the harmonic structure we are working on at the time.

On the previous pages we are learning chords and their inversions. In order to complement this study we should tailor an exercise for this. One of the most important facets of jazz playing is to have independence of hands. Too many accordionists are what I refer to as "one armed bandits", that is to say that they have no left hand to speak of. Years ago this was acceptable because we used a bass player to support us. Now with the electronic accordion and the advent of MIDI, it is even more imperative to develop a good left hand.

I have written a series of left and right hand studies that I feel will not only develop dexterity, but will expeditiously aid in the learning and understanding of chord structure.

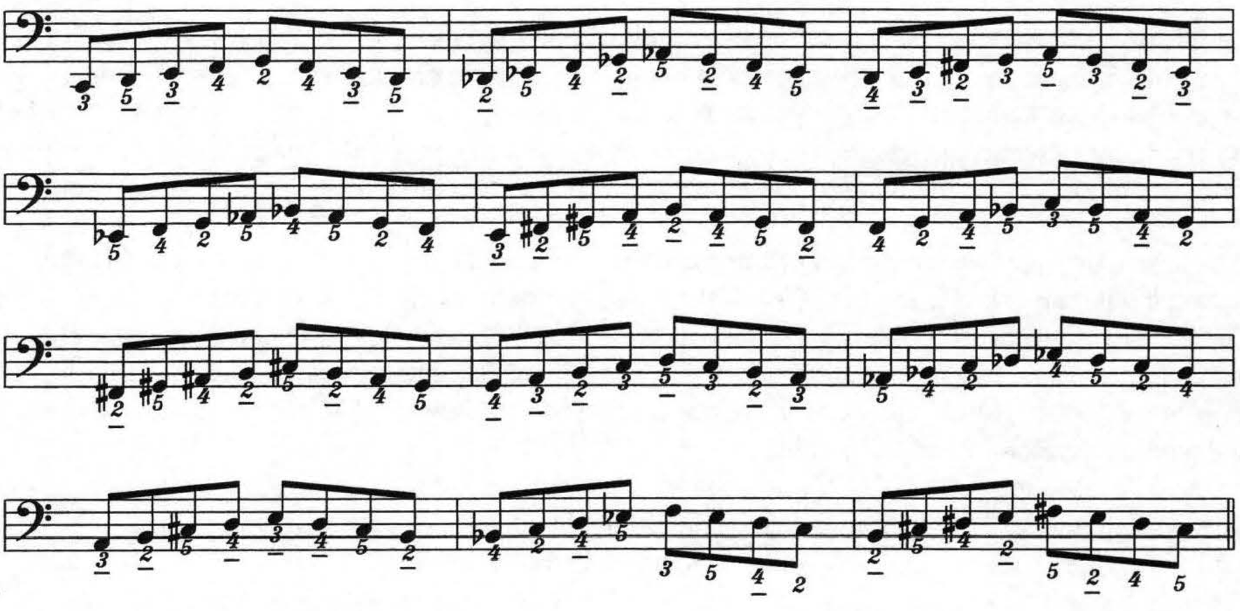


You will notice that as you are playing these, you are not only developing independence of hands, but learning the chords. Each exercise contains the first five notes of the scale which forms the Major & minor chord. (I III V) (I bIII V).

Each individual exercise should be played in 12 keys. This will also help in transposing in the different keys.

Bass Pattern Chromatically

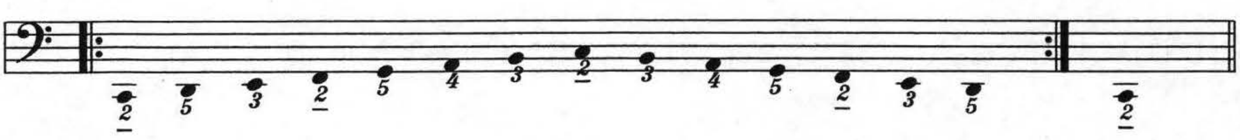
From One Position



The above exercise can be played in its entirety from one position, just as we had previously learned that the 12 Major scales could be played from one position. This left hand pattern can be applied to numerous right hand exercises, two of which are on the previous page.

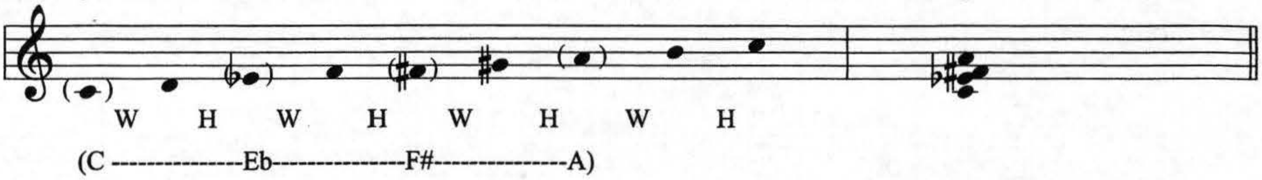
I am attempting to show that it is possible to play most left hand jazz lines without jumping all over the basses. There are times when the physical constraints of what we are playing necessitate moving to another position; we then have alternate fingering for those times. The purpose is learning to play scales and arpeggios from alternate positions, such as starting the C scale from C, the counter bass of A flat. There is another C; it is B#, counter bass of G#. We now can play from any position.

Here is the C scale starting from B# (or C, counter bass of G#). We could not use the fingering as we did on the C scale that starts on C, counter bass of A flat. We run out of notes using that exact fingering.

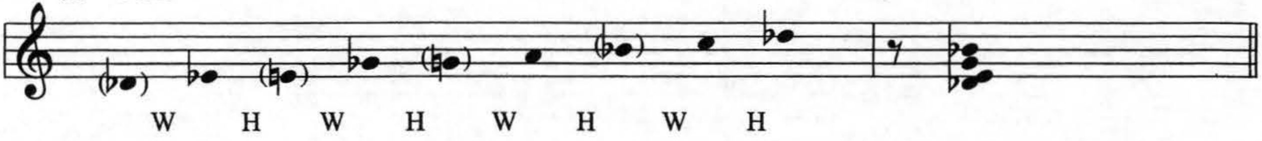


Diminished Scales

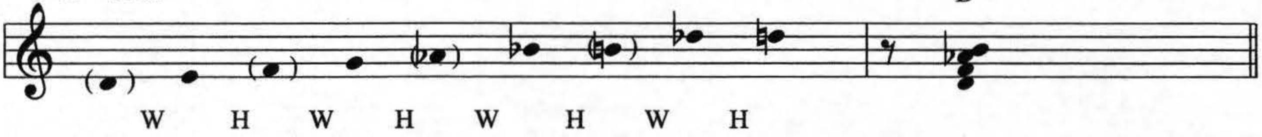
C°7 Scale



D♭°7 Scale



D°7 Scale

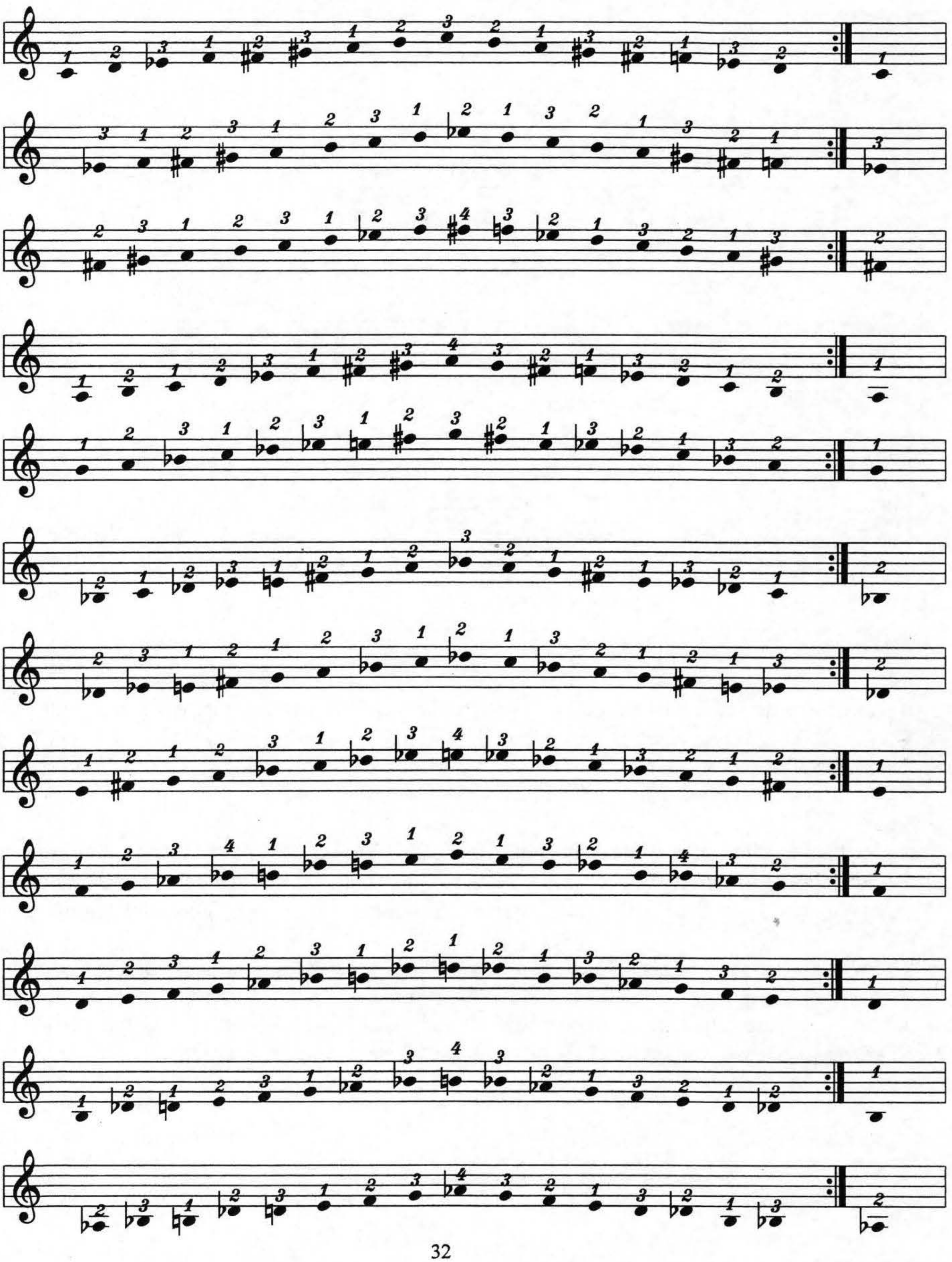


I have written three diminished scales. Basically there are only three different diminished scales. They repeat themselves every ONE AND A HALF STEPS. The C diminished has the same notes as the Eb, Gb (F#) and A diminished. This holds true for the groups of [Db, E, G, Bb] diminished and [D, F, Ab, B] diminished (Repeat themselves every one and a half steps).

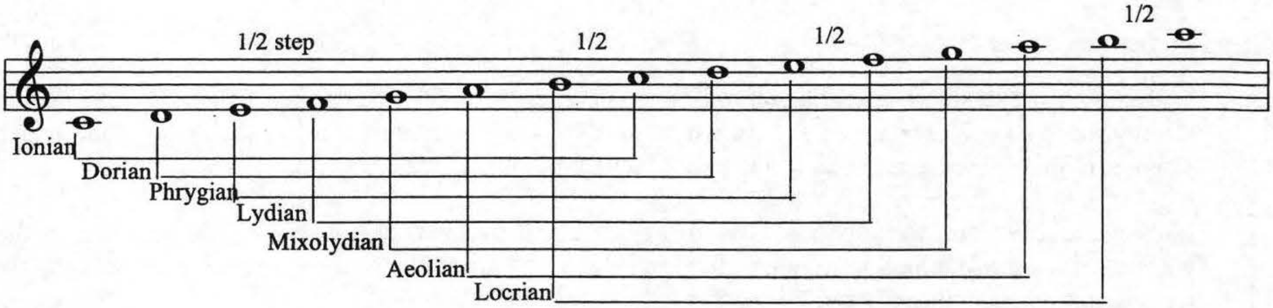
Notice that the diminished scale is a combination of two diminished chords. The C diminished has the D diminished chord in its structure. You should also notice that if you know the C diminished chord, you will know the Eb, F# and A diminished chords. They are just inversions of each other.

You will see that the diminished scale is a very versatile scale to know in jazz. On the next page I have written the diminished scales starting from any note; again, remember that there are only three diminished scales . Play the C diminished scale and sustain the C, Eb, Gb and A diminished bass and chord, one at at time, and you will see that they can all be played against each other.

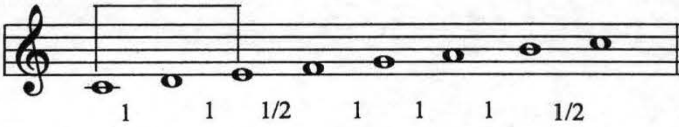
Diminished Scales (cont.)



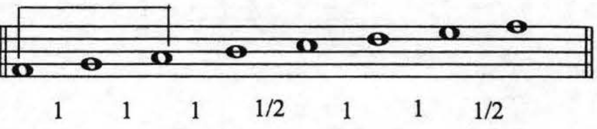
Modal Tonic Notes in Parent Key of C Major


1/2 step
1/2
1/2
1/2
Ionian
Dorian
Phrygian
Lydian
Mixolydian
Aeolian
Locrian

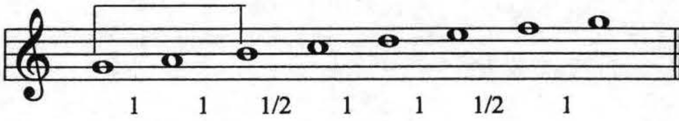
Ionian Structure
Major 3rd



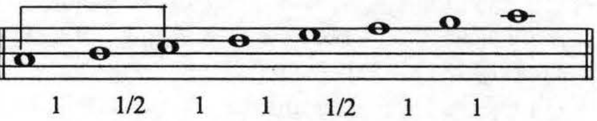
Lydian Structure
Major 3rd



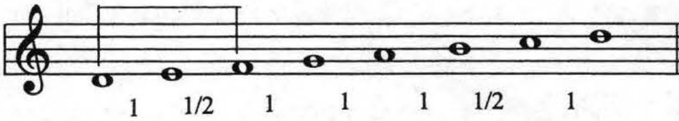
Mixolydian Structure
Major 3rd



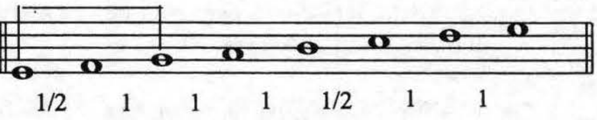
Aeolian Structure
Minor 3rd



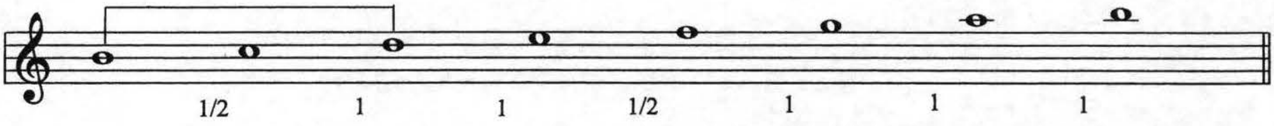
Dorian Structure
Minor 3rd



Phrygian Structure
Minor 3rd



Locrian Structure
Diminished 5th

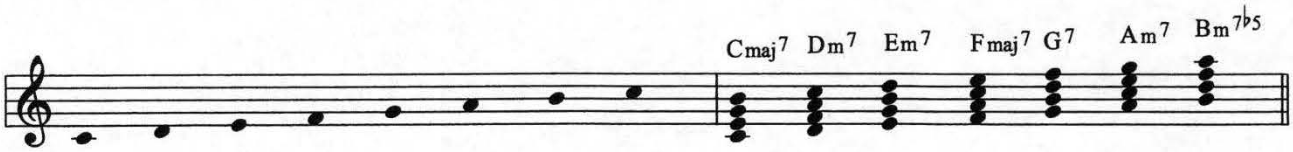


If you know the major scale, you will also know the seven modes for that major scale. The study of modes and their use in jazz is probably one of the most important things you should know.

Diatonic Modes

The study of Modes is an essential part of jazz. The guesswork of what to play on a certain change is eliminated to a great extent. What we are doing is assigning a series of notes to each note of the scale. There are seven notes to a Diatonic scale, ergo seven diatonic modes.

Let's examine each on an individual basis using the C scale as the reference point. Starting on C as the root, we can form a mode which is known as the Ionian mode. During the study of modes throughout the book, we will use all four-note chords.



Look at the many possibilities that we have. Instead of being locked into just thinking C chord and the notes in a C chord, we now have a multitude of notes from which to choose. To further illustrate this, we can play the notes in the C scale against any of the chords in the C Ionian Mode. In other words, if the chord is G^7, we can play the C scale against it.

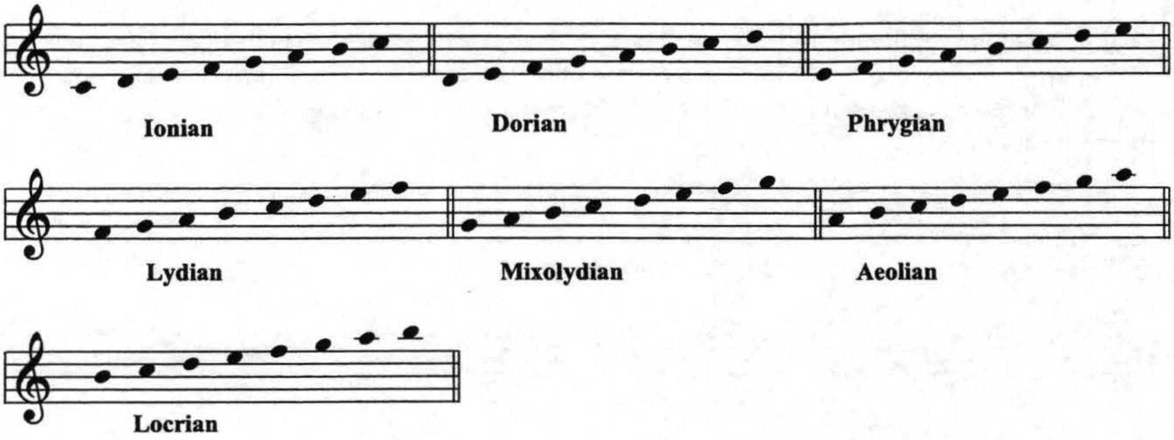
The choice of notes and the order in which we play them determines how "tasty" we can make them sound. This is accomplished by experimenting with different patterns and by developing the ear. We should also listen to jazz artists, whether on saxophone, piano or guitar; the instrument doesn't make a difference, but what is being played certainly does.

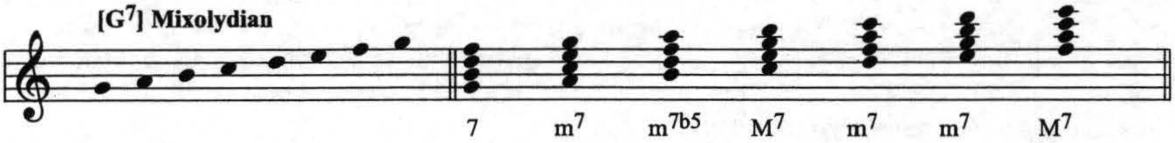
On the following page I have written the Mixo-Lydian scale; it is one of the most important modes to learn. When you practice this mode your should say the chord symbol as you play the mode (e.g. 7 m^7 m^{7b5} M^7 m^7 m^7 M^7). This aids in the transposition of playing in different keys. For example in the key of F the first chord transposing would be C^7 because the Mixo-lydian starts on the 5th of the Major scale, the 5th being C.

C^7 Dm^7 Em^{7b5} FM^7 Gm^7 Am^7 BbM^7
(I^7 IIm^7 $IIIm^{7b5}$ IVM^7 Vm^7 VIm^7 $VIIM^7$)

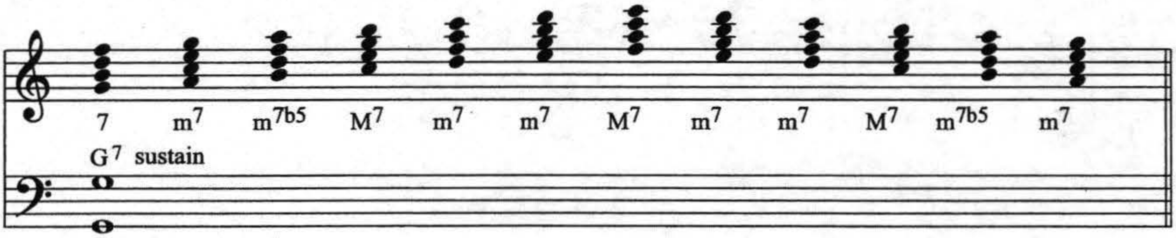
You have now learned to transpose by the use of numbers; this is both musically and mathematically correct.

SCALES, seven diatonic modes


Ionian
Dorian
Phrygian
Lydian
Mixolydian
Aeolian
Locrian

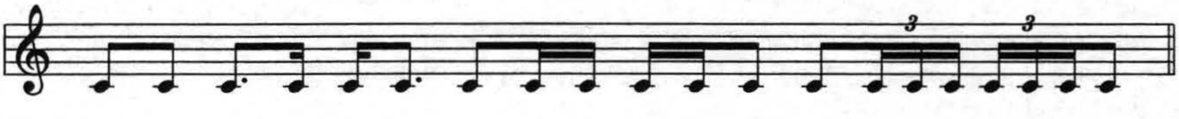

[G7] Mixolydian
7
m7
m7b5
M7
m7
m7
M7

When practicing the modes, say the chord numbers (7 m^7 m^{7b5} M^7 m^7 m^7 M^7) as you play each one. This will help in transposing into the 12 keys which must be done. Try to learn 3 keys each day (C, G, F etc.) and become comfortable with each one before going on.


7
m7
m7b5
M7
m7
m7
M7
m7
m7
M7
m7b5
m7
G7 sustain

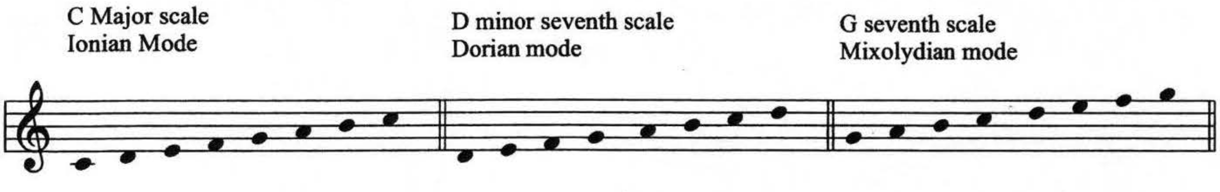
Play this mode, sustaining the G^7 on the left hand. You will find that any chords in the mode (Mixolydian) can be played against the G^7 chord.

Once you feel comfortable playing the mode in a chord sequence, start playing the mode in broken chords. Eventually you will start playing melodies in different rhythms. This is the start of improvisation.

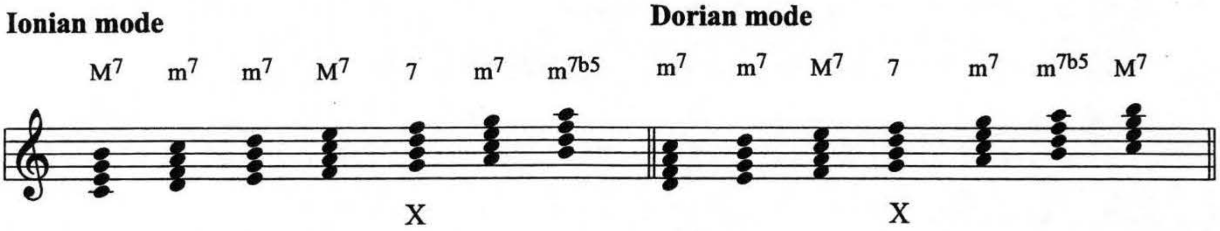


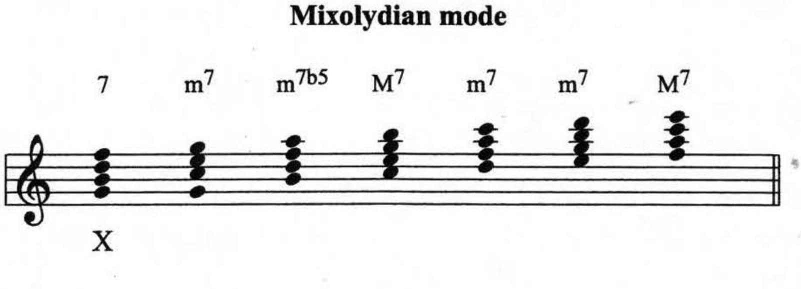
Mode Comparisons

I believe that is is important to understand clearly the modes that have been discussed previously. The mode is determined by the note of the scale on which we start. The chords in each mode repeat themselves in the same order except that they start in the sequence that the scale determines.


C Major scale
Ionian Mode
D minor seventh scale
Dorian mode
G seventh scale
Mixolydian mode

Notice that the three scales have the same notes, but only in a different sequence. Therefore if you know the Major scales you will know all of the different modes. The note upon which you start determines the mode when playing in scale form. I do not want to seem repetitious, but you must be able to play the 12 Major scales from any note in the scale. They should also be practiced in different patterns and in different rhythm patterns.


Ionian mode
Dorian mode
M7 m7 m7 M7 7 m7 m7b5
m7 m7 M7 7 m7 m7b5 M7
X
X

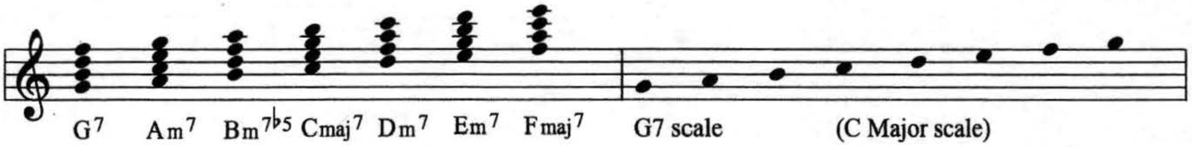

Mixolydian mode
7 m7 m7b5 M7 m7 m7 M7
X

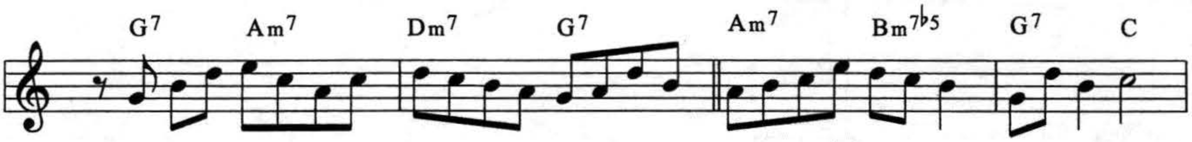
The X denotes that point in the sequence of chords where each of the three modes ascends in exactly the same order; this is the case for all the Diatonic modes. There are more modes to learn eventually, but for now we will concentrate specifically on the Mixolydian and Dorian modes. One of the reasons for these two modes is that the IIm^7 (Dm^7) is frequently substitued for the V^7 (G^7). I will give an example of this on the next page.

Mixolydian Mode

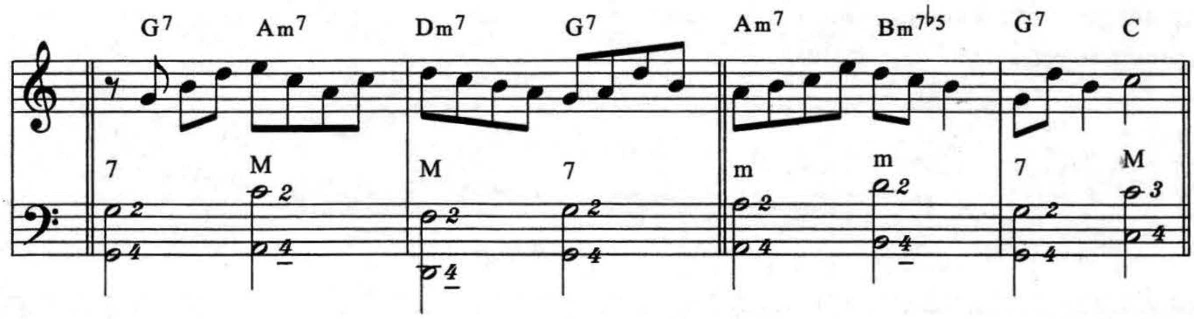
The Mixolydian mode is one of my favorite modes, simply because it is so versatile in its use. The mode itself resolves somewhere; in other words it takes you somewhere. When we examine it more closely we see that it starts on the fifth step of the major scale and the first chord is the seventh. In the key of C that would be G^7 and most of the time the V^7 brings you to the I (C).

The permutations are endless. By knowing this mode you should never again be at a loss as to what to play. All of the notes in the scale can be used against any of the chords in the scale mode. Let's look at some examples of what can be played.


G7
Am7
Bm7♭5
Cmaj7
Dm7
Em7
Fmaj7
G7 scale
(C Major scale)


G7
Am7
Dm7
G7
Am7
Bm7♭5
G7
C

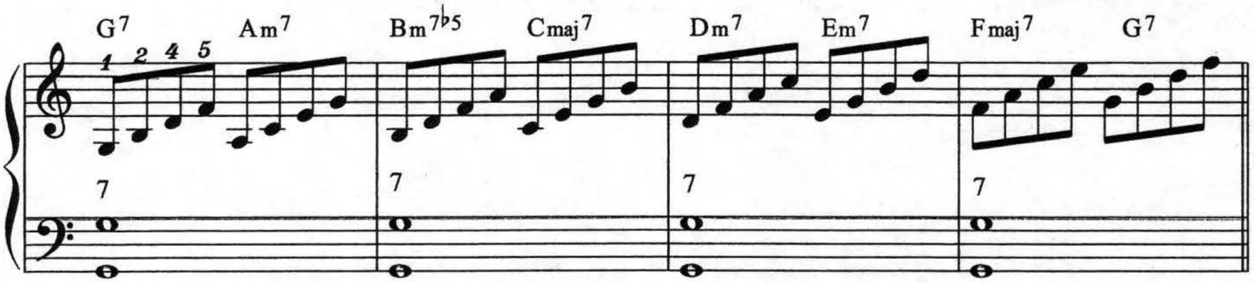
This is a very simple example; it shows that you do not have to think of each chord as an individual. The notes played are the notes from the Mixo-lydian scale. The more familiar you become with these scales, the tastier your lines will sound.

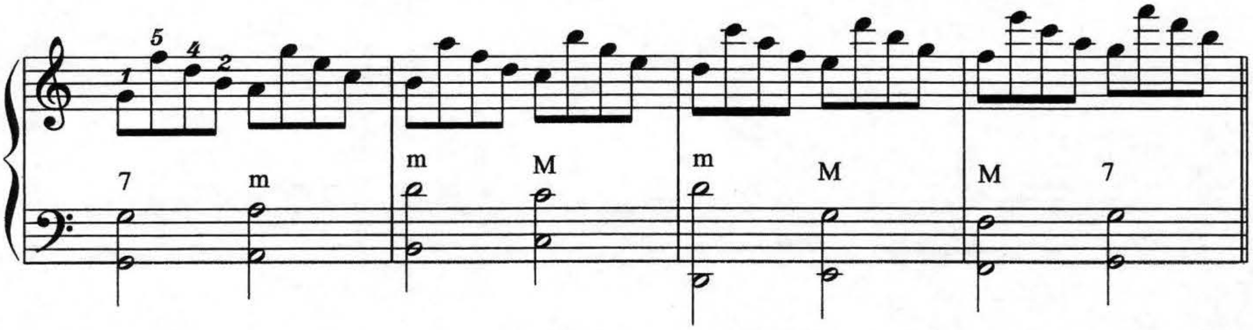

G7
Am7
Dm7
G7
Am7
Bm7♭5
G7
C
7
M
M
7
m
m
7
M
2
4
2
4
2
4
2
4
2
4
2
4
2
4
3
4

Eventually you should sustain the bass and chords as you create new lines. This will help you hear better ideas. Take note of the combination of bass chords and the fingering. Initially you may choose to use the "old way" of playing bass chords.

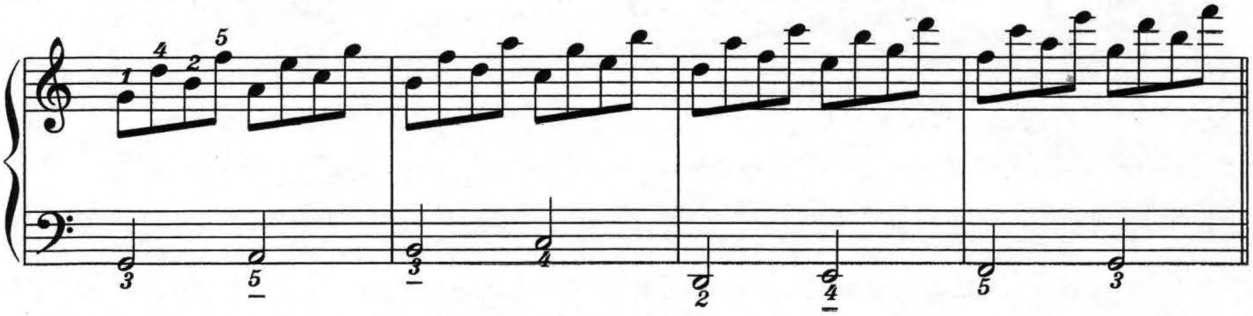
Practicing the Modes

The following are examples of how to practice the modes. I will use the Mixolydian mode as the model. Each should be applied to all the modes.





I have notated the fingering for two chords; the first is the Bm7♭5. Notice the use of the D minor chord with the B bass (counter bass of G). Notice also the Em7 using the G major chord and the E (counter bass of C). In further sections I will go into a more detailed explanation of these combinations. Eventually we will learn how to play chords from one position as we did with the scales.

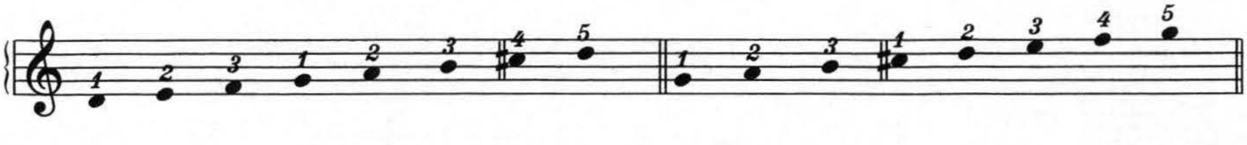


These are just a few small samples of patterns that can be played. You must start playing your own ideas. You must also play in different keys; add a new key as you become comfortable with the keys you have been working on.

Dorian Scale (Altered)

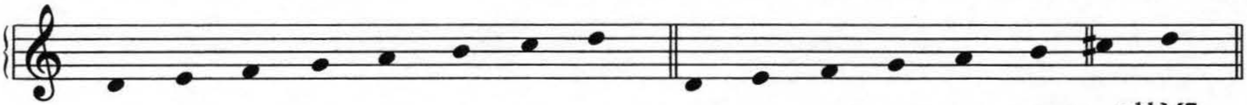
(#7)

D melodic minor scale **Starting on G**



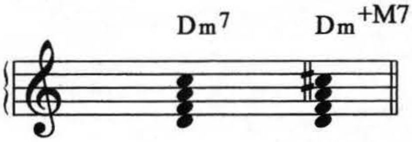
The melodic minor scale is one of the most useful scales in jazz. It can be played against a variety of chords. Let me emphasize that we use it only in its ascending form because in the real form of the scale, the 6th and 7th steps are lowered descending. The D melodic minor is an altered form of the Dorian scale, with the 7th step raised.

Dorian Scale **(Dm7)** **D Melodic Minor** **(Dm$+^{M7}$)***

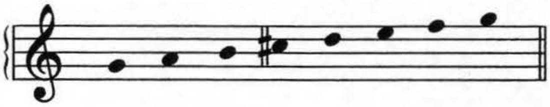


* sometimes written Dm $^{add\ M7}$

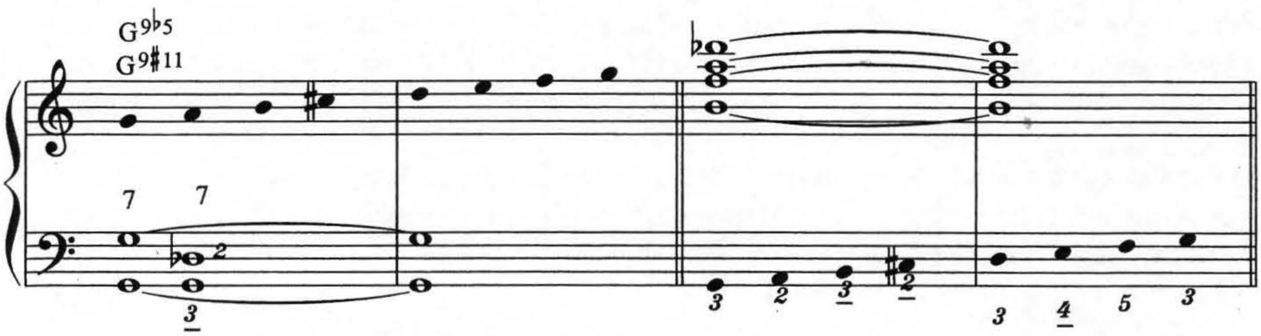
The easiest way to remember the melodic minor scale is to think of the Dm^7 scale (Dorian) and raise the 7th a half step.



D melodic minor
starting on G

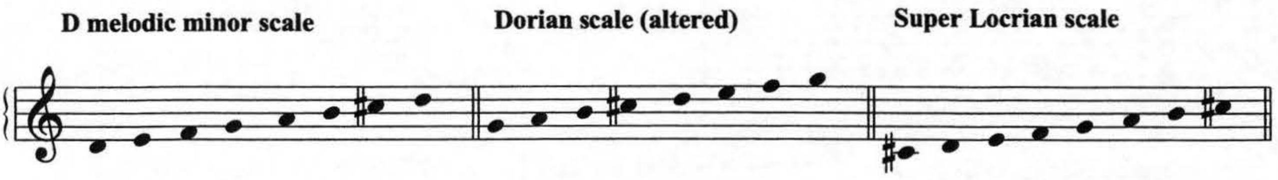


When we look at the D melodic minor scale starting on G, we have the ultimate scale sequence for the G^{9b5} ($G^{9\#11}$) chord. The C# (Db) is the flatted fifth of G (b5) or the sharp eleventh of G (#11). Therefore we can play the notes in the melodic scale against the 9b5 (#11) chord.



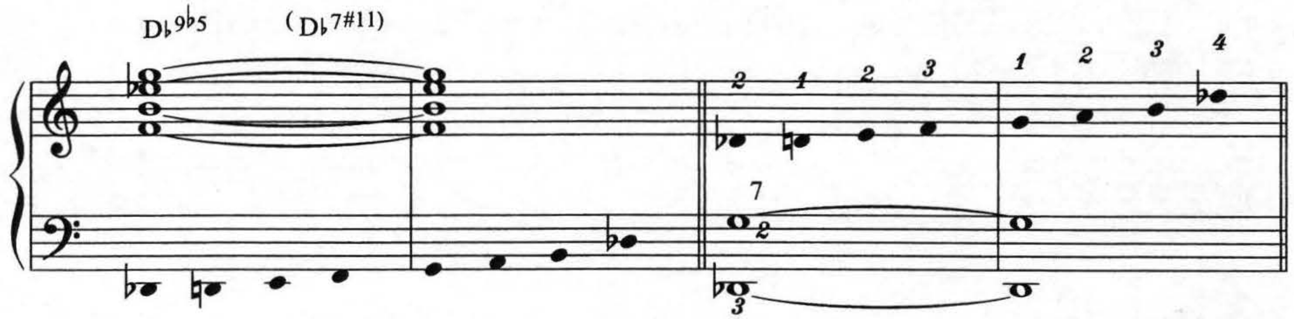
I have given two examples of using the D melodic minor scale starting on G (one example for the right hand and one for the left hand). Notice the alternate chord example I have written using the Db^7 chord with G counter bass of Eb. If you are playing a bass pattern near Eb, you do not have to jump up to G^7.

Super Locrian Scale



This will introduce the Super Locrian scale, which is another form of the D melodic minor scale. Remember that on the previous page I noted that it is easier to label scales so that they have their own identity. When we use this scale as a substitution, it is easier to remember and identify it as the Super Locrian scale. This scale can be used against the minor seventh, 7th, 9b5 (7#11) changes.

Let us now apply the concept.

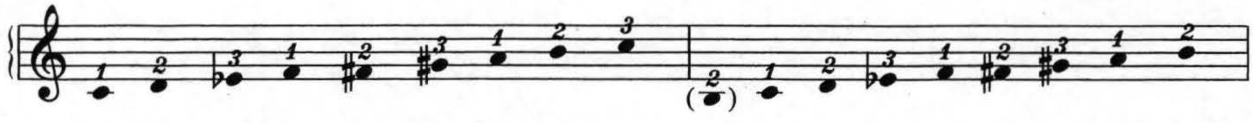


The above are just examples of how the Super Locrian scale can be used. There are many more substitutions that this scale can be played against. Notice that in the above example, we sustain the G^7 chord with the Db (C# - counter bass of A). This is one of the inversions previously given in the bass chord examples. You could also use the G bass and G^7 chord, but I prefer the above when the situation warrants.

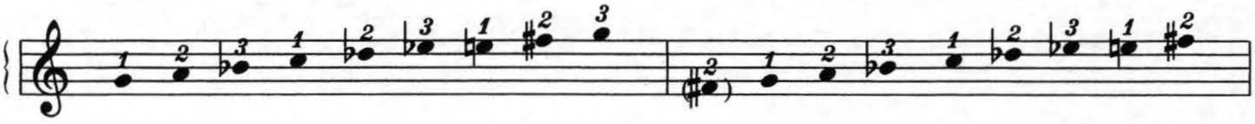
I do not want to sound redundant, but these should be played against changes in other keys. You should experiment and see how many different ways you can use this scale. Do not always play in the same sequence; make up your own melodies and lines. You must become proficient in the use of all the scales so that they are "at your fingertips".

Remember that the melodic minor, Super Locrian and the Dorian scale (altered) all have the same notes. It depends on where you start in the scale. This is important so that you can fit the scale to the chord being used.

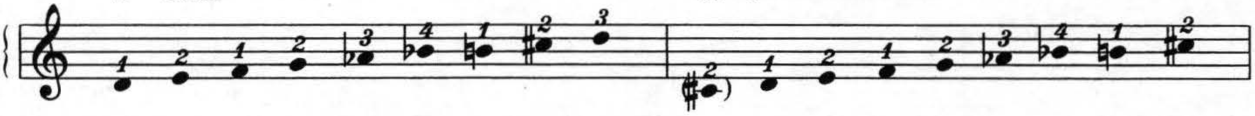
Symmetrical Scales


C°7 Scale

B Symmetrical Scale


G°7 Scale

F♯ Symmetrical Scale


D°7 Scale

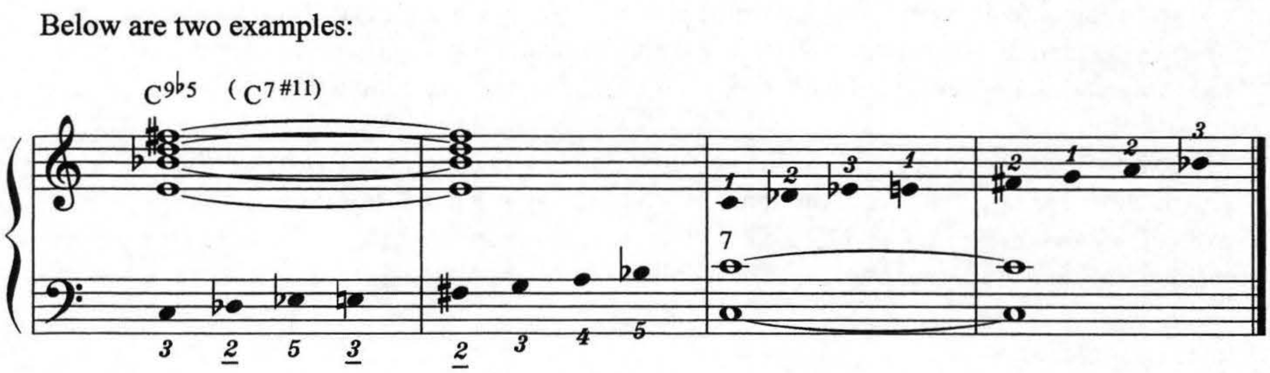
C♯ Symmetrical Scale

The Symmetrical scale is nothing more than a version of the diminished scale (The name is thought to be attributed to someone at the Julliard School of Music). Notice that it is the diminished scale, but starting a half step before the root of the respective diminished scale.

Why not just call it a diminished scale? I believe that the more we can identify or label something, the easier it is to remember it. Readers may choose their own way to become familiar with the scale.

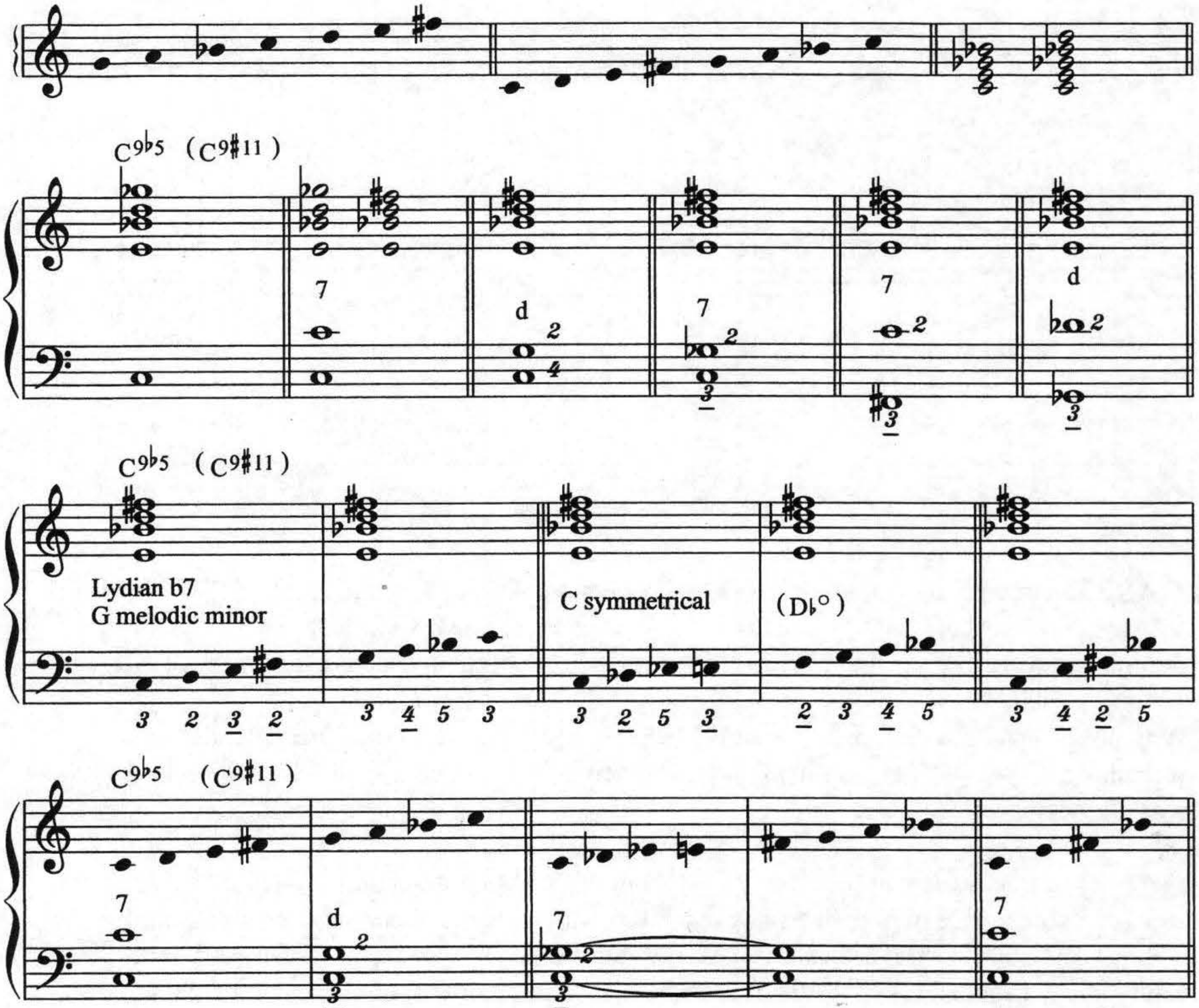
The symmetrical scale can be used against many different chord changes, such as the 7th, 9b5 and 7#9 chords. The diminished scale can also be used against these same changes, but by calling them symmetrical scales it is easier to remember. For example the Db diminished scale can be played against the C^{9b5} change; it is easier to think of C symmetrical scale than to do mental gymnastics.

Below are two examples:



Application of Scales

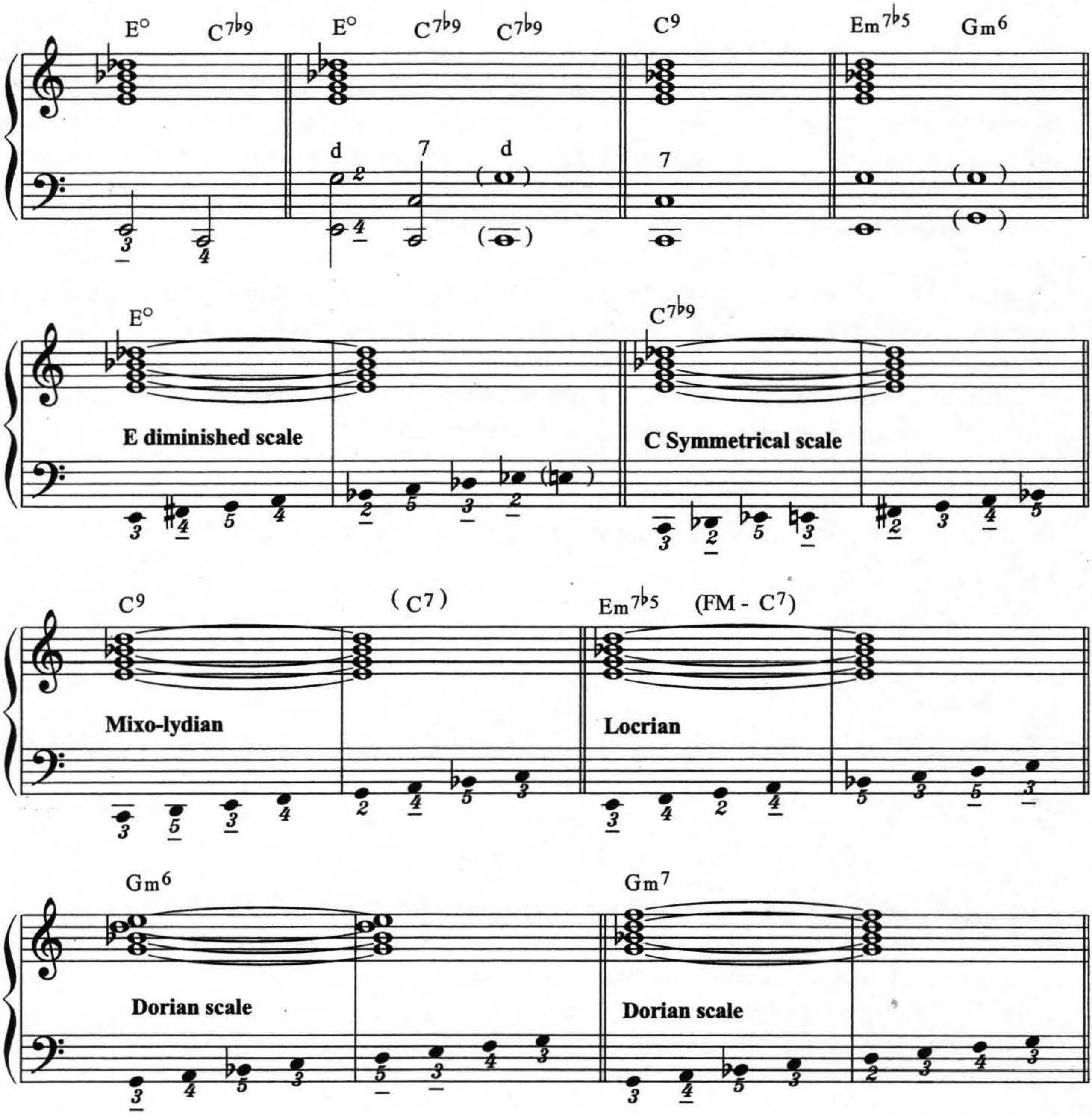
(Melodic minor & Symmetrical)


C9b5 (C9#11)
7
d
2
4
3
C9b5 (C9#11)
Lydian b7
G melodic minor
C symmetrical
(Db°)
3 2 3 2
3 4 5 3
3 2 5 3
2 3 4 5
3 4 2 5
C9b5 (C9#11)

I have written a few examples of the melodic minor and the symmetrical scales and show how to apply them to the C$^{9\flat5}$ and C$^{9\sharp11}$. There are also examples of sustaining chords. The only way you can become proficient with their use is by practical application.

My advice is to take a song with which you are familiar and experiment with it. When the song on which you are working has a measure or two of sustaining notes, inject one of these examples. As you become comfortable with their application you can use them in place of the melody, thus creating your own melody. (This is called improvising).

Chord and Bass Proximity


E°
C7♭9
E°
C7♭9
C7♭9
C9
Em7♭5
Gm6
d
7
d
7
E°
C7♭9
E diminished scale
C Symmetrical scale
C9
(C7)
Em7♭5
(FM - C7)
Mixo-lydian
Locrian
Gm6
Gm7
Dorian scale
Dorian scale

The above examples show how chords are related, and the function of the bass in their relationship. We have previously covered the diminished chord and the 7b9 chord. We are now showing the bass combinations, particularly the E diminished scale and the C symmetrical scale.

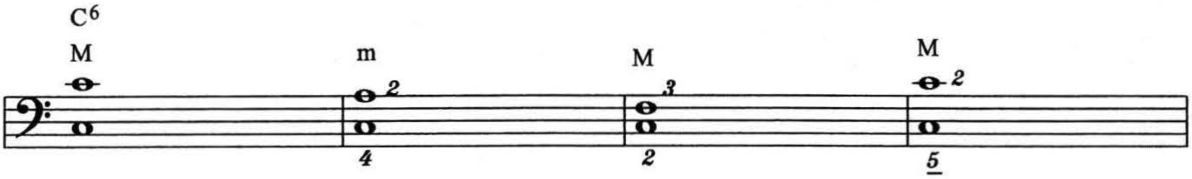
The E diminished scale is also a permutation of the Db diminished scale; therefore it is logical that the Db diminished scale can be used. By starting on C we are playing the C symmetrical scale.

Bass and Chord Combinations

The study of the left hand on the accordion has, for the most part, been neglected and maligned for a long time. I can remember when studying as a youngster, the teacher telling me that the altered chords on piano sheet music could not be played. The result was that I never devoted any time to the left hand, so to speak. What a shame that many accordion teachers had this archaic concept of the instrument. I am not saying that all teachers were of the same mentality, but the majority were.

I have developed a series of combinations that I feel will be an asset to anyone attempting to play jazz accordion. I also feel it will be helpful in the development of a style for MIDI accordion. To fully understand the concept of these combinations, the reader should be knowledgeable of chord formations. Remember we have a slight disadvantage with the playing of the left hand; we have no octaves or inversions of the chords.

I will attempt to help the reader understand this concept by explaining the sixth chord and an example of the combinations in forming the 6th chord. We are using the I of the chord in the bass.

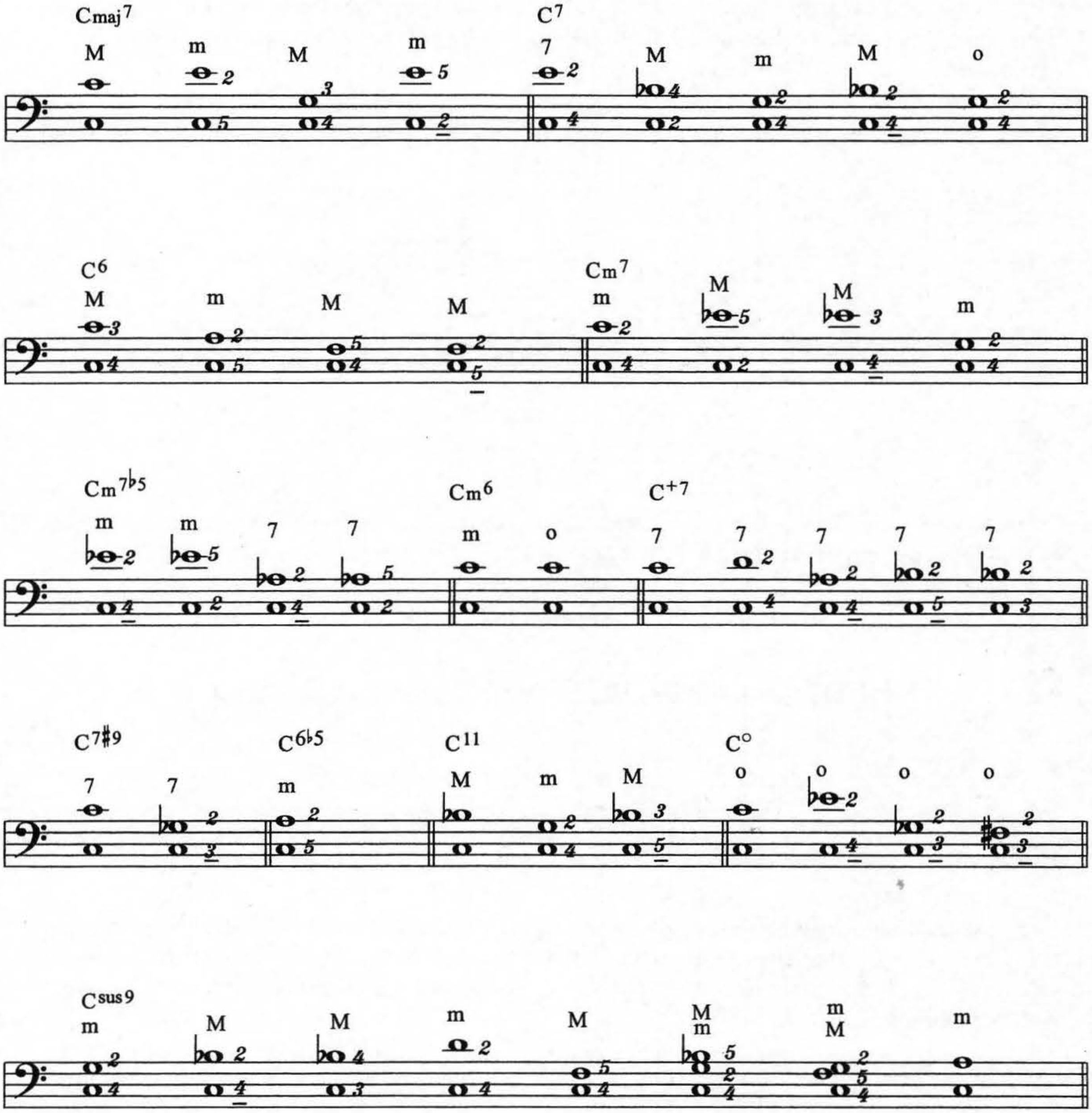


Notice the different ways that we can form the chords for the 6th. The first is the standard way that everyone knows. The second has C bass with the A minor chord. The third way has C bass with the F Major chord; this may seem exotic to some but it is very useful. The last uses C counter bass of A flat and the C Major chord. This is used in the event that you are playing bass lines around the basses by Db and Ab; this eliminates having to jump up to the C bass.

Try sustaining these combinations with C^6 chord on the right hand, and listen to the sounds carefully. You must apply these to all 12 keys so that you become proficient in all keys. Remember there are unlimited ways to form these chords by using another note in the bass besides the I of the chord.

Bass and Chord Combinations
(continued)

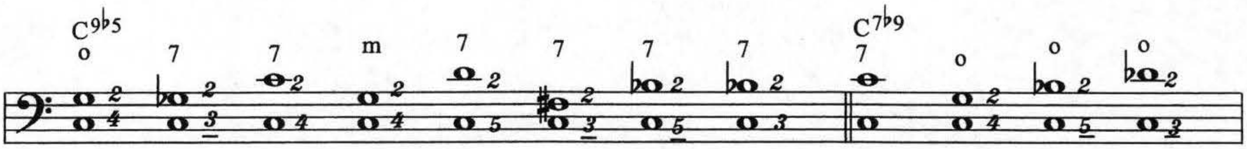
The following bass and chord combinations cover most of the types of chords that can be played using the I of the chord. (root)


Cmaj7
C7
C6
Cm7
Cm7♭5
Cm6
C+7
C7♯9
C6♭5
C11
C°
Csus9
M
m
7
o

BASS AND CHORD COMBINATIONS
(continued)

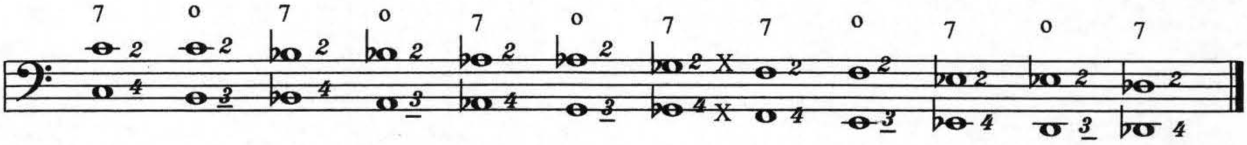
The previous page has the majority of bass & chord combinations. There are more but these are more than sufficient to get acquainted with, to form and play them. I would like to point out that some basses used with diminished chords do not work with all diminished chords, simply because of the structure of the left hand. Particularly where we use the C diminished chord with the C bass for the Cm^6, we cannot use C bass and Eb diminished chords for the Cm^6 because of the inversion used in the diminished chords on the left hand.

Notice the sustained C (C^{sus}), I have used two chords with a bass note; it is just another option.



I want to keep reminding you that these must be played and learned in all keys. Learn them using C bass as the root first, then learn a few new keys at a time. Play them with sustaining chords on the right hand and playing single note patterns against them.

SEVENTH CHORDS DESCENDING CHROMATICALLY

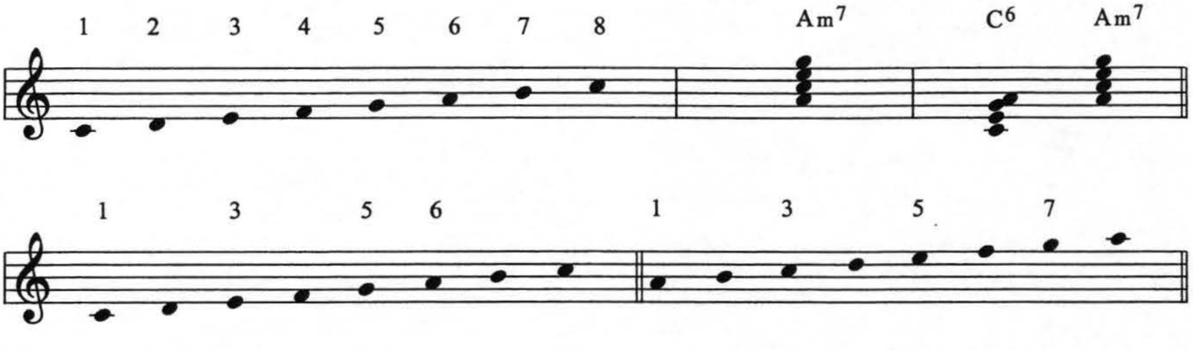


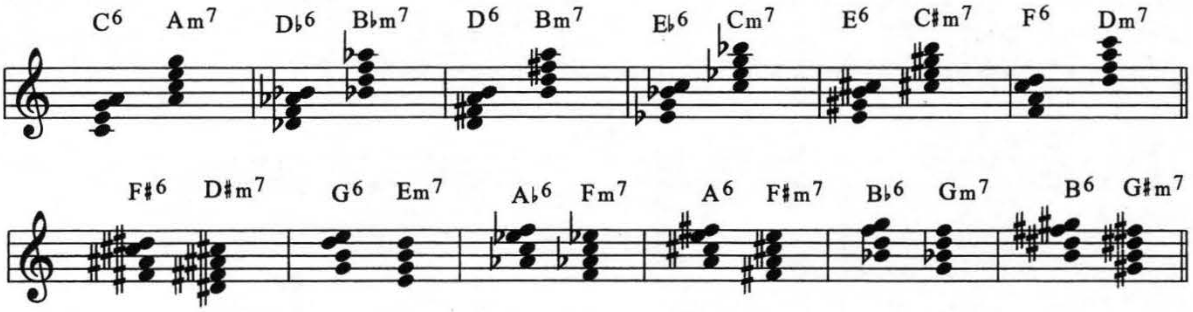
This will certainly stir some controversy among some purists of harmony. If you will notice that every other seventh chord has a flatted ninth in it. Remember we are not holding these chords for an eternity; the flatted ninth is just like playing a passing tone. In Jazz this is known as tension, and a little tension is good.

The X is the break point where you move up to continue the progression. If we were to continue this progression, we would be out of position.

Relative Minor Chords

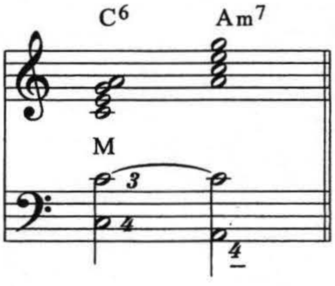
(Reinforcing page 27)


1 2 3 4 5 6 7 8
Am7
C6
Am7
1 3 5 6
1 3 5 7


C6 Am7
D♭6 B♭m7
D6 Bm7
E♭6 Cm7
E6 C♯m7
F6 Dm7
F♯6 D♯m7
G6 Em7
A♭6 Fm7
A6 F♯m7
B♭6 Gm7
B6 G♯m7

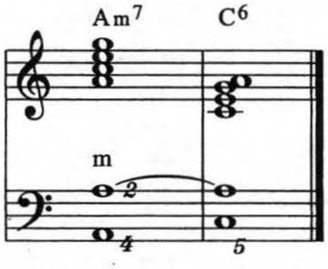
Each Major scale has a **relative minor scale**. It is derived from the sixth step of the Major scale. Look at the example above (second line, first measure) and you will see that **A** is the sixth step of the **C** scale. It is also known as the **Aeolian scale/mode**. (Refer back to modes)

You must be adept at knowing the relative minor seventh of each M^6 chord. This will help you in improvisation, chord substitution and chord playing, as well as in the use of playing the melody in chords or as background. When another instrument or vocalist is playing or singing the melody, you must be able to sustain and /or play chords as a background.



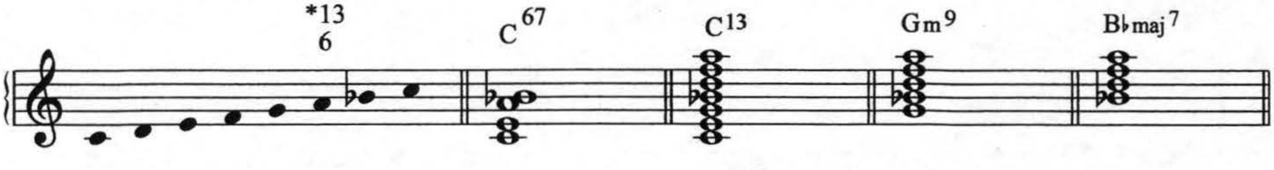
Notice that we did not have to move up to the Am chord. We just had to change the bass note. (←—)

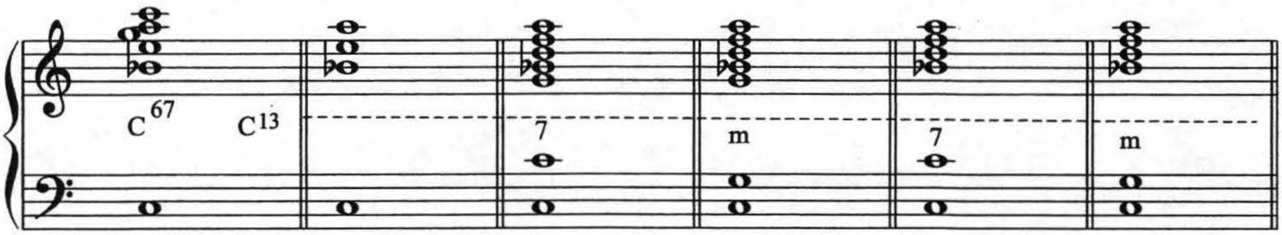
The same holds true for the Am^7 to the C^6. (——→)



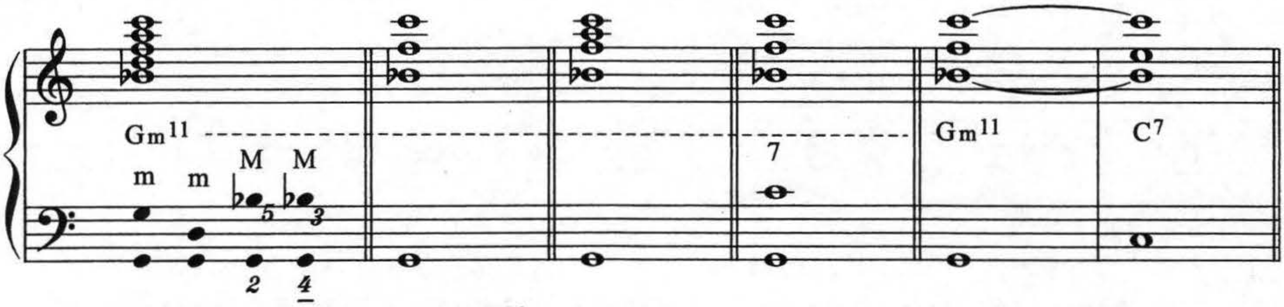
Resolving the IIm & V^7

(Voicings)

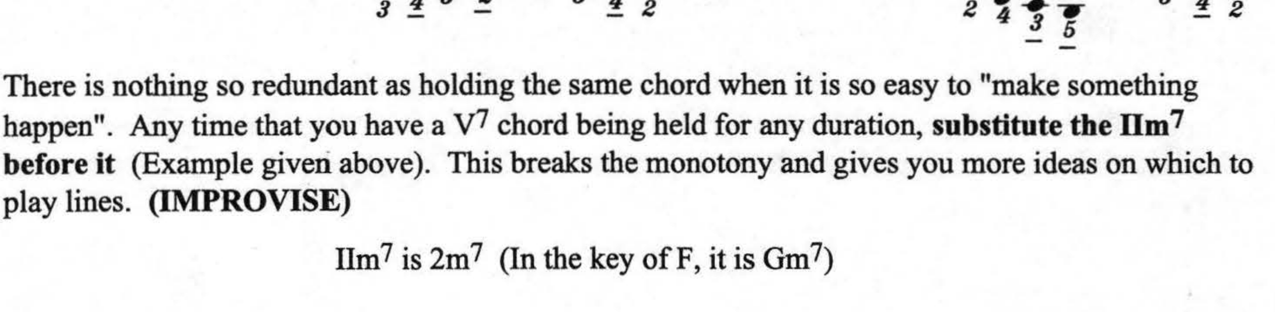




The use of the m^7 and 7 chords are important because of the frequency that they occur. I have given a few examples of the different voicings that can be used for each, and how to apply the bass. The C^{67} and C^{13} are actually the same chords. *Remember that we learned that we could add 7 to any step of the Major scale and arrive at its other interval. 6 + 7 = 13



Here are different ways to voice the m^{11} and showing how to resolve it to the 7th. I have given examples of different ways to voice the bass on the m^{11}.

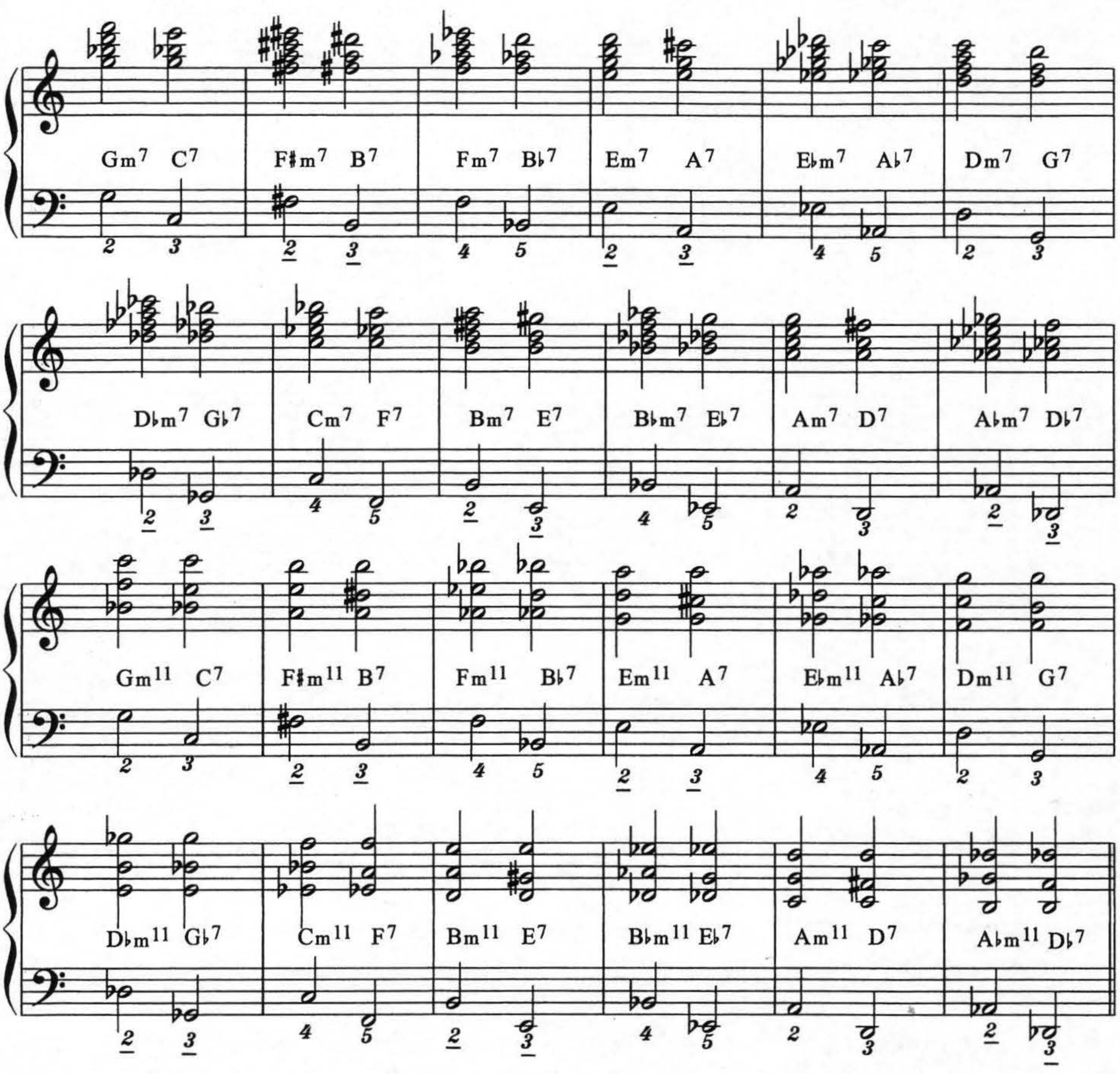


There is nothing so redundant as holding the same chord when it is so easy to "make something happen". Any time that you have a V^7 chord being held for any duration, **substitute the IIm^7 before it** (Example given above). This breaks the monotony and gives you more ideas on which to play lines. **(IMPROVISE)**

IIm^7 is $2m^7$ (In the key of F, it is Gm^7)

IIm^7 & V^7

(Resolving the IIm^7 to the V^7)

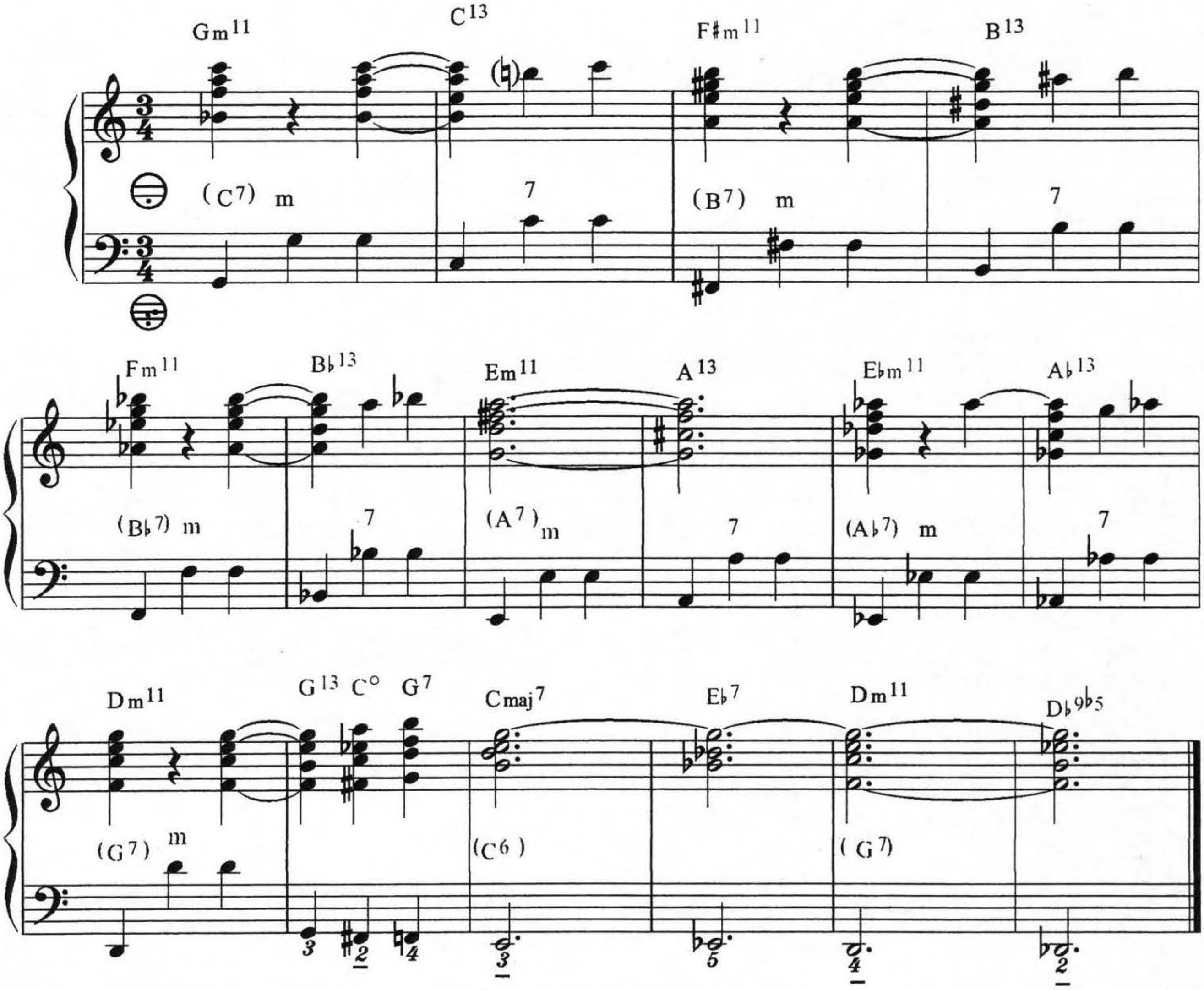

Gm7 C7
F♯m7 B7
Fm7 B♭7
Em7 A7
E♭m7 A♭7
Dm7 G7
2 3
2 3
4 5
2 3
4 5
2 3
D♭m7 G♭7
Cm7 F7
Bm7 E7
B♭m7 E♭7
Am7 D7
A♭m7 D♭7
2 3
4 5
2 3
4 5
2 3
2 3
Gm11 C7
F♯m11 B7
Fm11 B♭7
Em11 A7
E♭m11 A♭7
Dm11 G7
2 3
2 3
4 5
2 3
4 5
2 3
D♭m11 G♭7
Cm11 F7
Bm11 E7
B♭m11 E♭7
Am11 D7
A♭m11 D♭7
2 3
4 5
2 3
4 5
2 3
2 3

We have two examples of resolving the IIm^7 to the V^7. The first two lines are a simple chromatic progression. Both are examples of the Dorian Mode. You should be able to start from any measure.

The last two lines show you how to resolve the IIm^7 to the V^7 by just moving one note in the minor eleventh to the seventh chord. Notice in the 1st measure (Gm^{11} to C^7) the only note that moves on the right hand is the F to E. This repeats in each measure. Once again, you should be able to start the progression from any measure.

Lover

ideas by Ralph Stricker

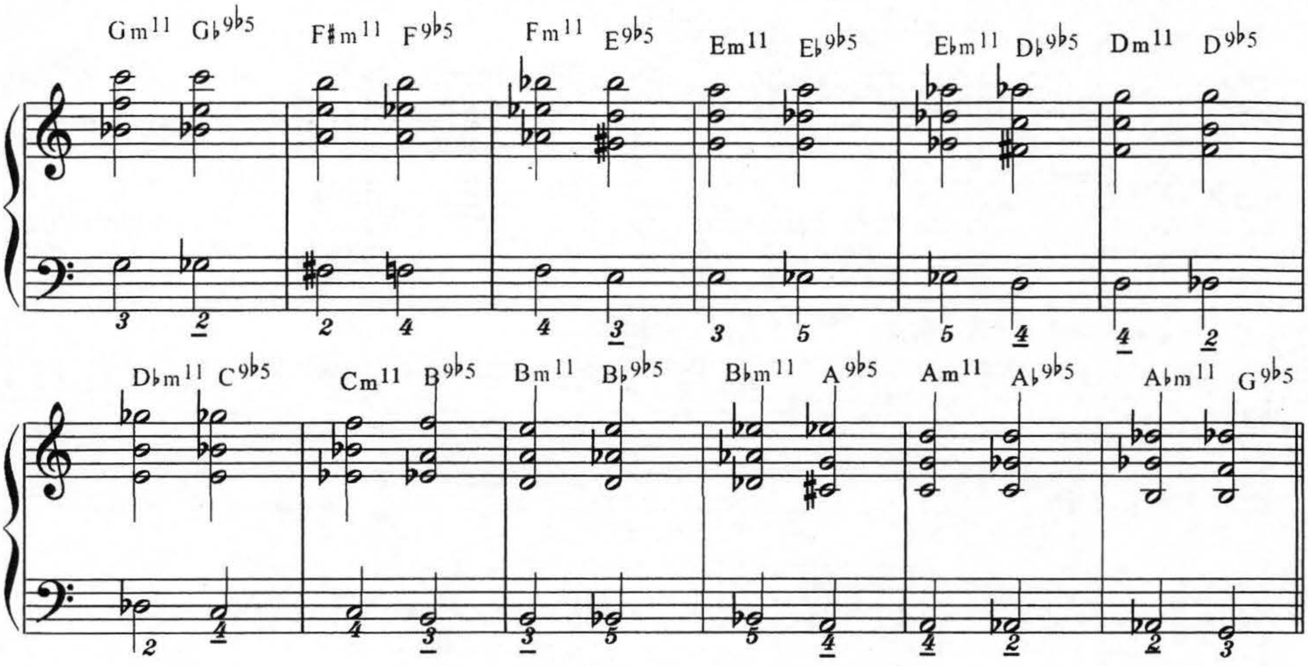

Gm11
C13
F♯m11
B13
(C7) m
7
(B7) m
7
Fm11
B♭13
Em11
A13
E♭m11
A♭13
(B♭7) m
7
(A7) m
7
(A♭7) m
7
Dm11
G13 C° G7
Cmaj7
E♭7
Dm11
D♭9♭5
(G7) m
(C6)
(G7)
3
2
4
3
5
4
2

Chords in ( ) are the original chords of the song.

This song is an example of substituting the minor seventh chord for the seventh. Using the seventh (C^7) chord as an example, we can use the minor seventh (Gm^7) before resolving the the C^7. The first twelve measures are an example of this.

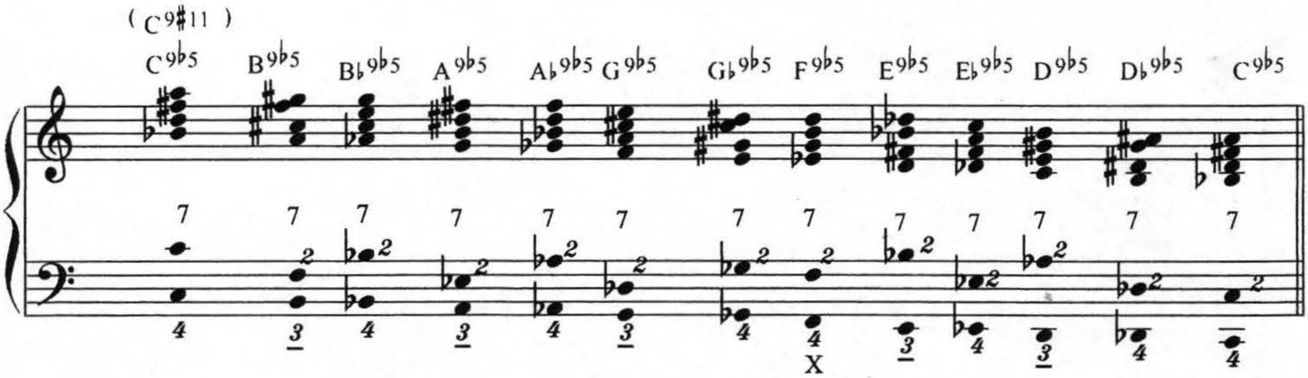
I have also showed you an example of voicing these chords. When the I is the melody note of the seventh chord, we substitute the Vm^{11} chord for the seventh. This was explained in depth previously on pages 48 and 49.

Substituting 9b5 for V7


Gm11 G♭9♭5
F♯m11 F9♭5
Fm11 E9♭5
Em11 E♭9♭5
E♭m11 D♭9♭5
Dm11 D9♭5
D♭m11 C9♭5
Cm11 B9♭5
Bm11 B♭9♭5
B♭m11 A9♭5
Am11 A♭9♭5
A♭m11 G9♭5

The substitution of the 9b5 for the C7 is a very common practice; G♭ is the b5 of C and vice-versa.

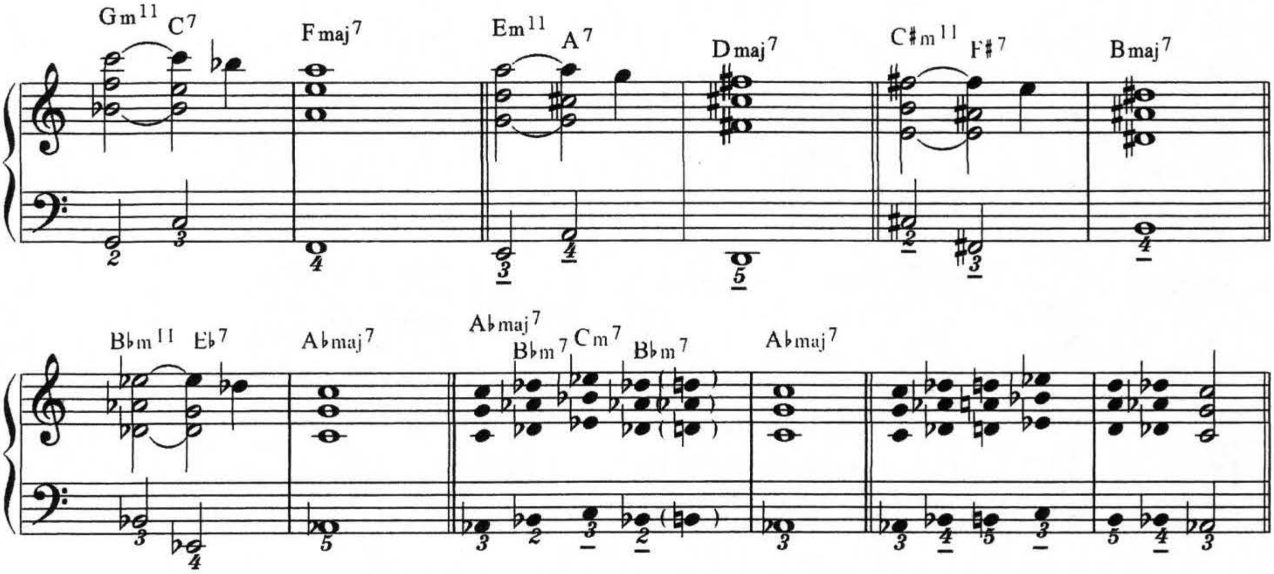
Chromatic Progression (9b5)


(C9♯11)
C9♭5 B9♭5 B♭9♭5 A9♭5 A♭9♭5 G9♭5 G♭9♭5 F9♭5 E9♭5 E♭9♭5 D9♭5 D♭9♭5 C9♭5
X

Above is another way to voice the 9b5 chord. Notice that the right hand voicing is actually an augmented chord with a M7 (Bb+add M7).

I have written a bass line in chromatic form, using bass/chord. You do not have to "jump" all over the bass side to play progressions. I have marked an X for the "split point", since continuing the progression would bring you to the bottom of the bass board. You may choose your own split point depending on where you are going chordwise. It is a good idea to start at different points in order to become familiar with starting anywhere in the progression.

Resolving IIm^{11} V^{7} IM^{7}

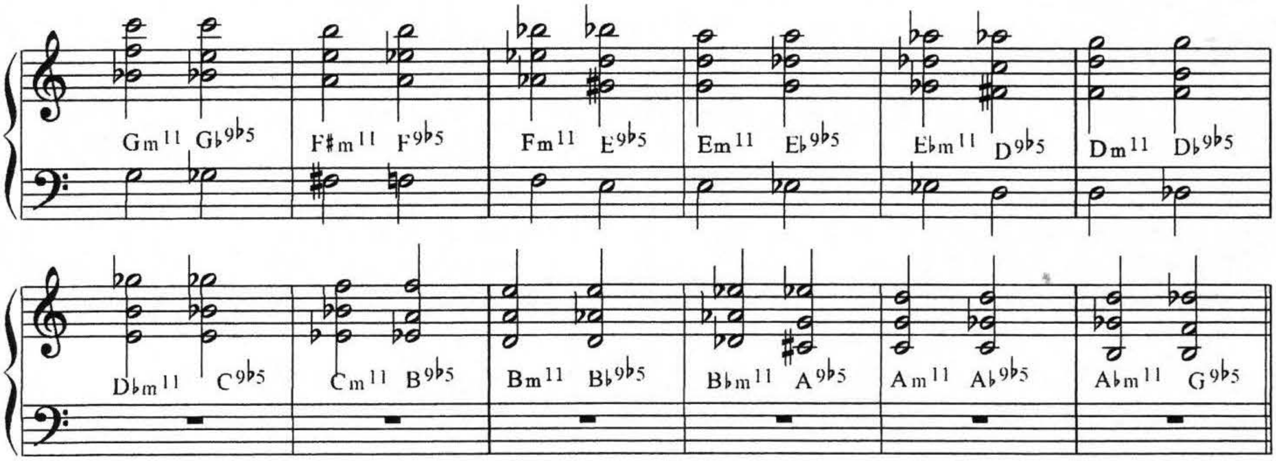

Gm11
C7
Fmaj7
Em11
A7
Dmaj7
C#m11
F#7
Bmaj7
Bbm11
Eb7
Abmaj7
Abmaj7
Bbm7
Cm7
Bbm7
Abmaj7

These are examples of resolving the IIm V^{7} to the I and voicings. The last two measures show how to extend the line. They can be used individually or as a combination with the resolution; they are also easy to use as background with a lead instrument. A substitution can be used in the 1st AbM^{7} progression --- on the 4th chord Bbm^{7}, use B diminished instead of Bbm^{7}, changing the D flats to D naturals.

Practice all of the above in all keys.

Chromatic Progression

(m^{11} resolving to 9b5)


Gm11
Gb9b5
F#m11
F9b5
Fm11
E9b5
Em11
Eb9b5
Ebm11
D9b5
Dm11
Db9b5
Dbm11
C9b5
Cm11
B9b5
Bm11
Bb9b5
Bbm11
A9b5
Am11
Ab9b5
Abm11
G9b5

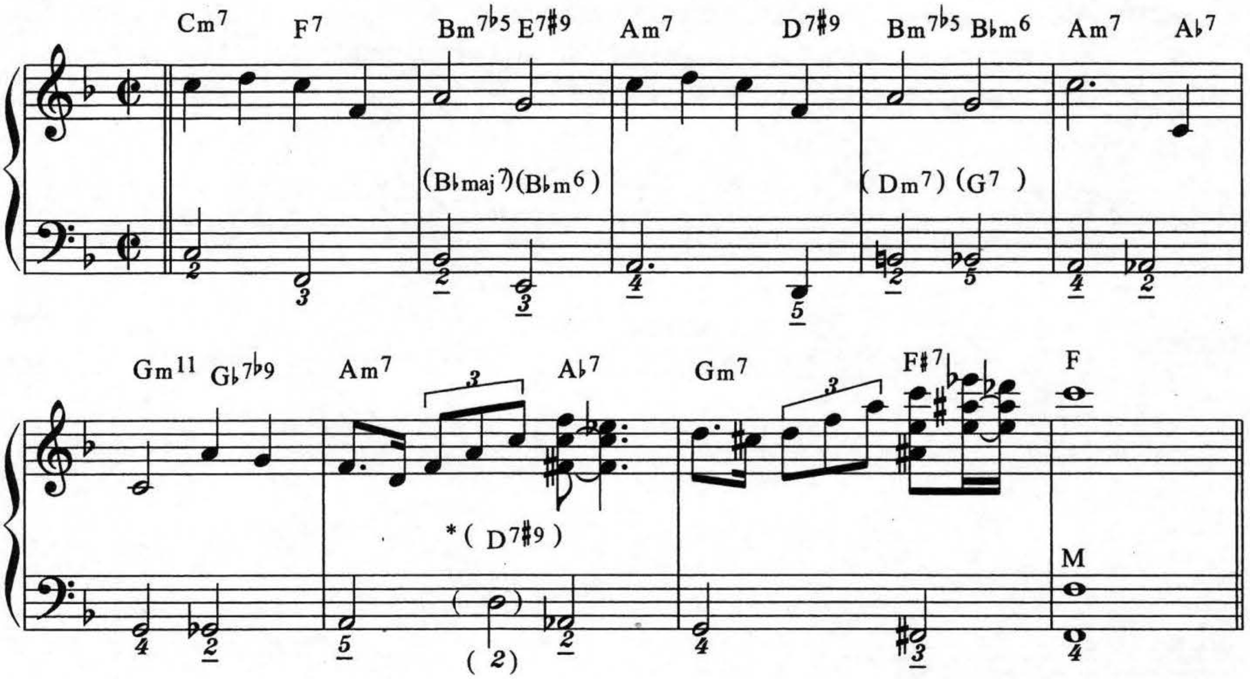
The substitution of the 9b5 for the V^{7} is a very common practice in jazz. You will later learn that it is part of the **Super Locrian** scale. The bass note changes the chord. If you were to use a C bass in the first measure instead of Gb, you would have resolved to C^{7} (page 49). I suggest practicing both voicings.

You should be able to start your progression, or measure, from any chord.

Chord Substitutions

I'M OLD FASHIONED

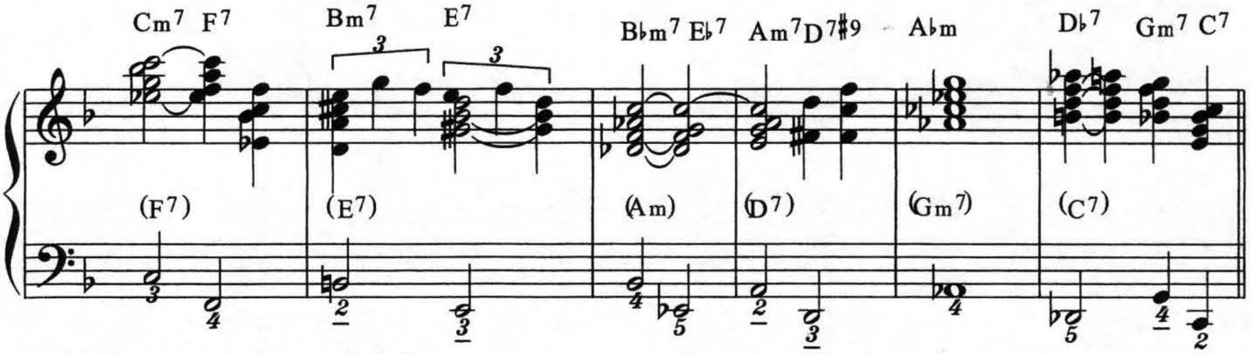
(Last 8 measures)


Cm7
F7
Bm7♭5
E7♯9
Am7
D7♯9
Bm7♭5
B♭m6
Am7
A♭7
(B♭maj7)(B♭m6)
(Dm7) (G7)
Gm11
G♭7♭9
Am7
A♭7
Gm7
F♯7
F
*(D7♯9)
M
(2)

* substitution for Ab7

Notice D is the b5 of Ab and vice versa (Ab is the b5 of D)....play the song both ways. The chords in parentheses are the original chords of the song.

CHANGING PARTNERS

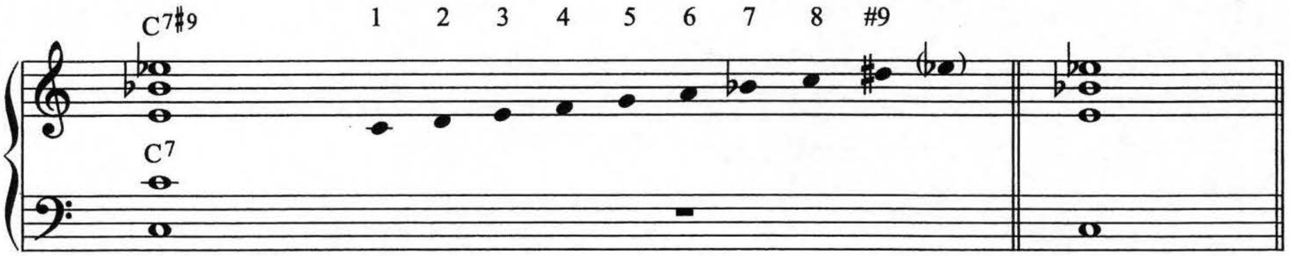

Cm7
F7
Bm7
E7
B♭m7
E♭7
Am7
D7♯9
A♭m
D♭7
Gm7
C7
(F7)
(E7)
(Am)
(D7)
(Gm7)
(C7)

This is another example of using the Vm^7 resolving to the I^7. The above measures are the 9, 10, 11, 12, 13 and 14 measures of "Changing Partners". The original chords to the song are in parantheses.

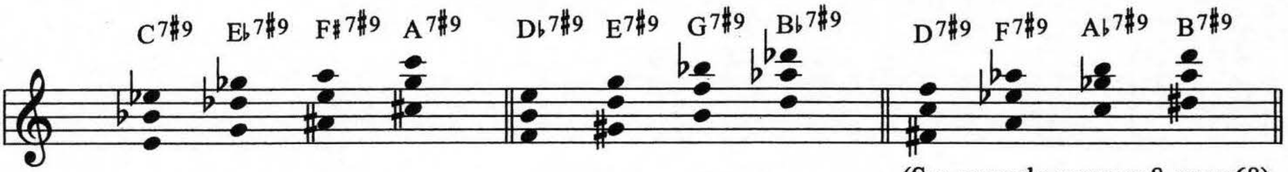
Sharp Nine Chord

(#9)

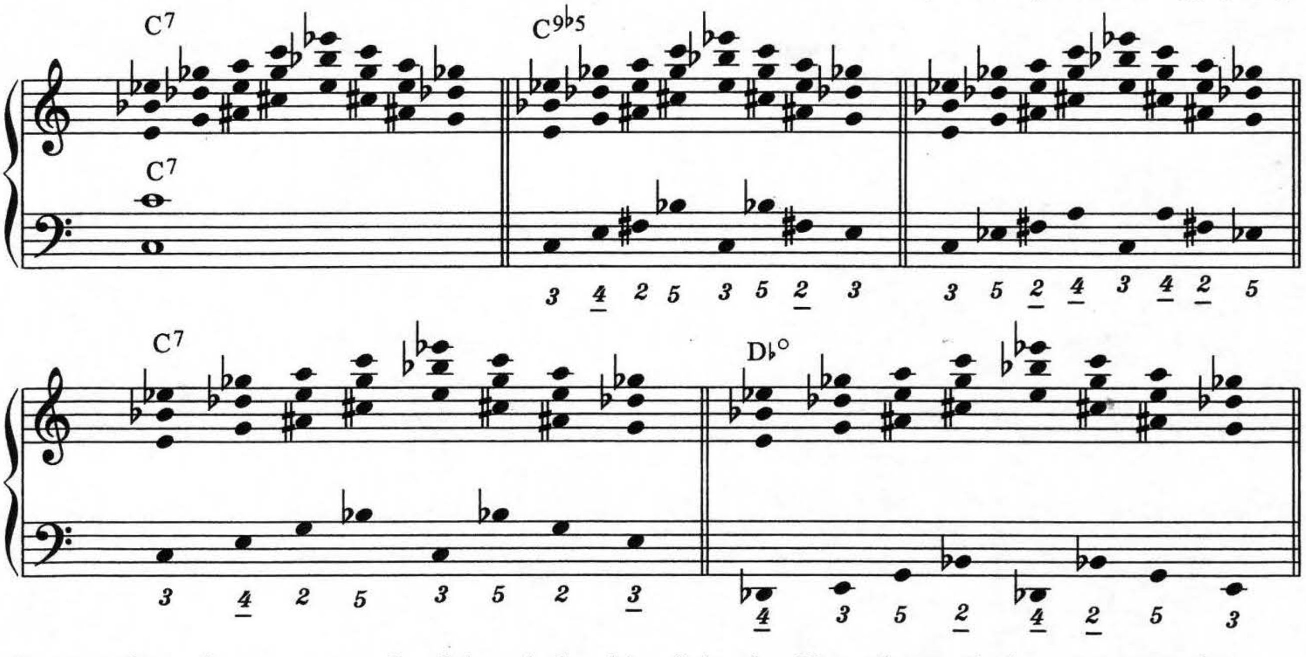
The #9 chord is another of those dual personality chords. It is sometimes called a half diminished chord. The ninth step of the scale is raised a half step. Notice the bottom note of each sequence of chords; once again they form the diminished chord.


C7#9
1 2 3 4 5 6 7 8 #9
C7

Notice the bottom notes of each of the following sequences of chords. They form the diminished chord.

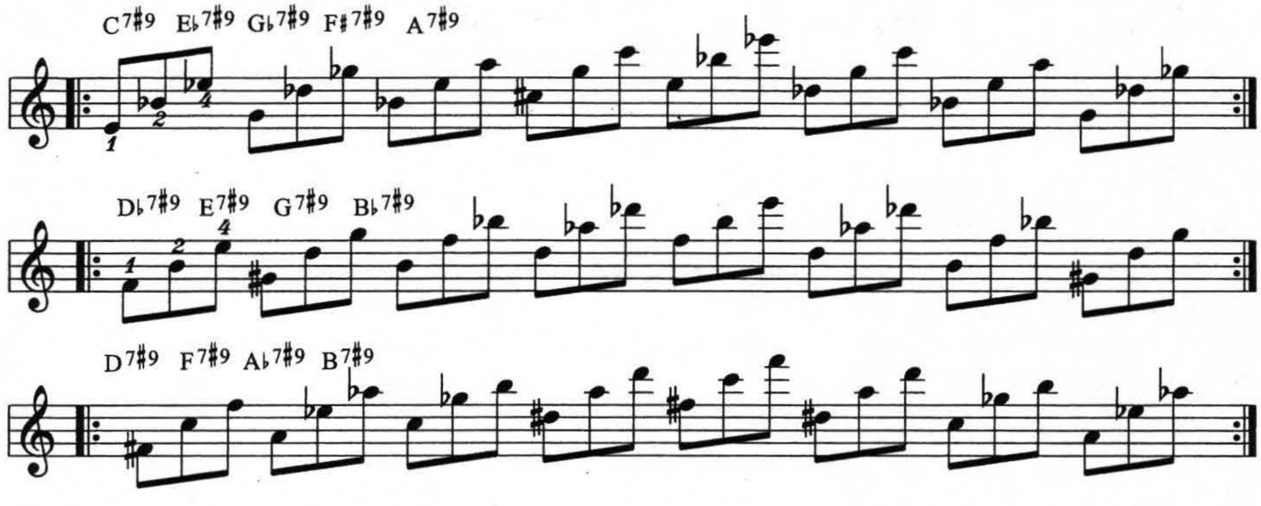

C7#9 E♭7#9 F#7#9 A7#9
D♭7#9 E7#9 G7#9 B♭7#9
D7#9 F7#9 A♭7#9 B7#9

(See example-measure 8, page 68)

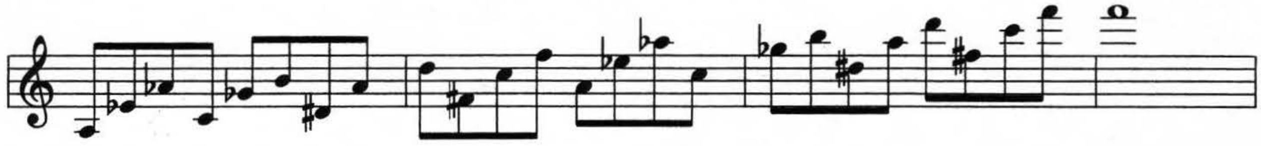

C7
C9♭5
C7
3 4 2 5 3 5 2 3
3 5 2 4 3 4 2 5
C7
D♭°
3 4 2 5 3 5 2 3
4 3 5 2 4 2 5 3

Once again we have an example of the relationship of chords. If we change the bass note, we change the chord. We have four chords to each set which form the three diminished chords. Therefore 3 x 4 = 12. This may be confusing to you at this point, but the more you play and use them, the more familiar they will become.

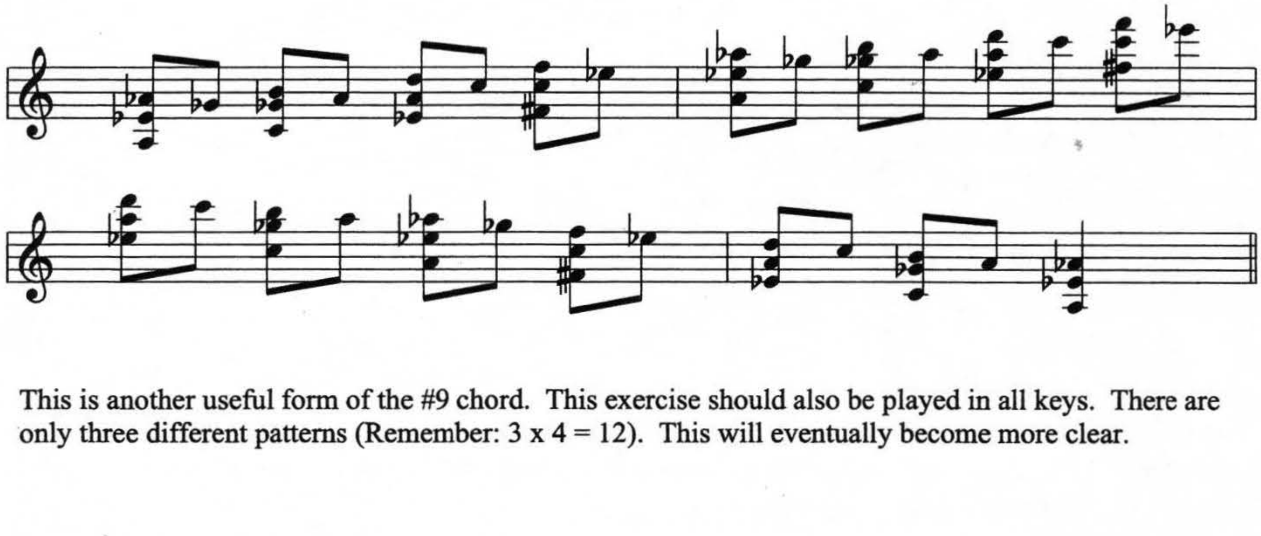
Sharp Nine Continued



The above exercises are the #9 chords in broken chord form. Once again we have a set of four different chords for each series. Practice holding different chords in the bass as you play each set. They are to be played in triplets. Once again, look at the starting note of each triplet; they form a diminished chord (Db, E, G, Bb).

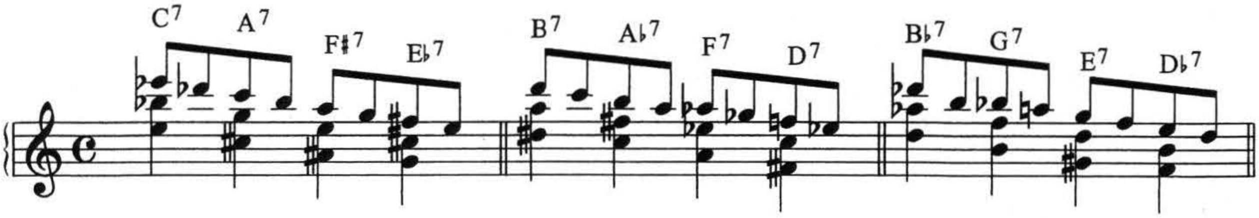


The above figures are the #9 played in groups of fours; they can also be played using sixteenth notes, or whatever value you wish to assign. These must be played in all keys.



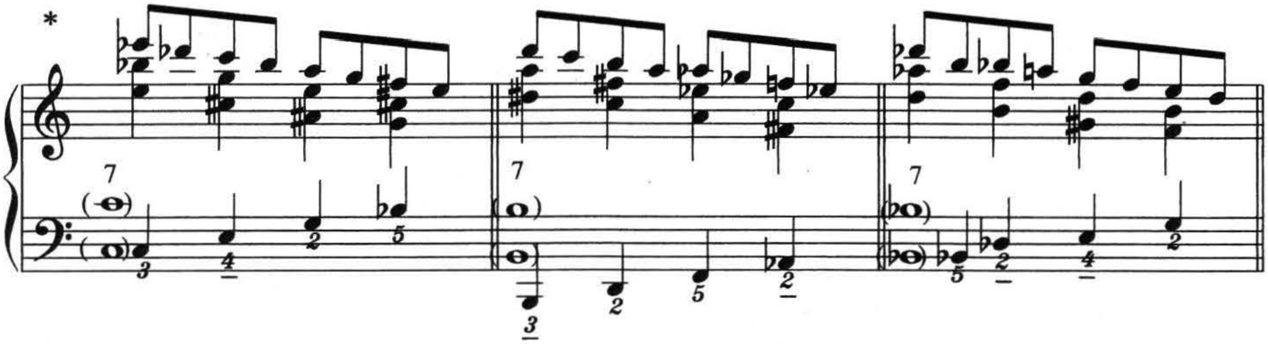
This is another useful form of the #9 chord. This exercise should also be played in all keys. There are only three different patterns (Remember: 3 x 4 = 12). This will eventually become more clear.

Sharp Nines - Continued



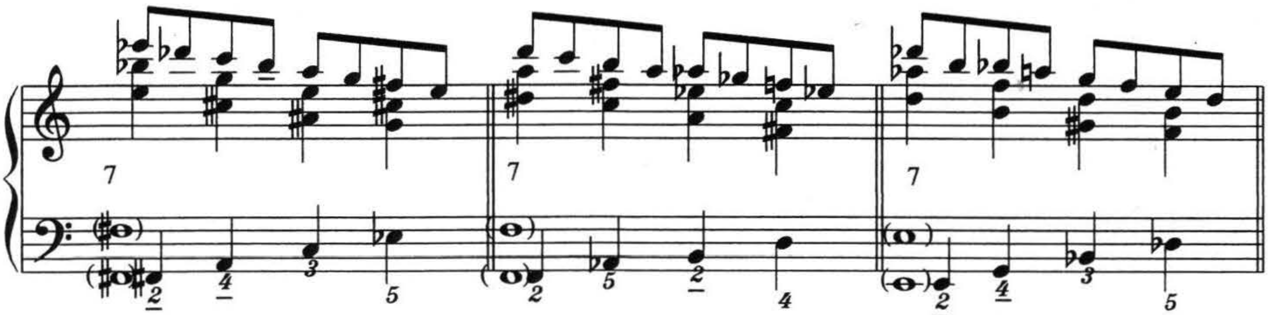
There are four sets of #9's for each measure (3 x 4 = 12); let's look at how to use each one. In the first measure we would use the first figure (C^7) if you wanted to play with a C^7 chord; you could also start on the third figure ($F\#^7$) because we have learned that the flat fives (b5) are reversible (C/F#). If you had an A^7 as the chord, you would start on the second figure (A^7) or the fourth figure (Eb^7). The same applies to each in all three measures.

Examples using chords and/or bass



* See fourth measure of "How About You" (page 96)

More Examples

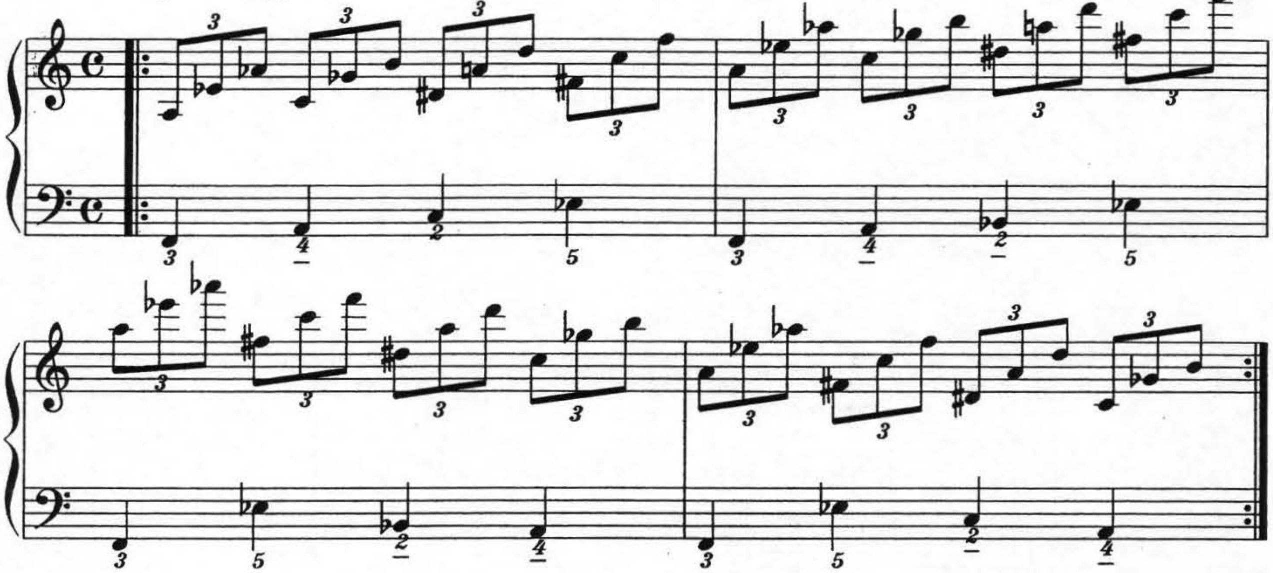


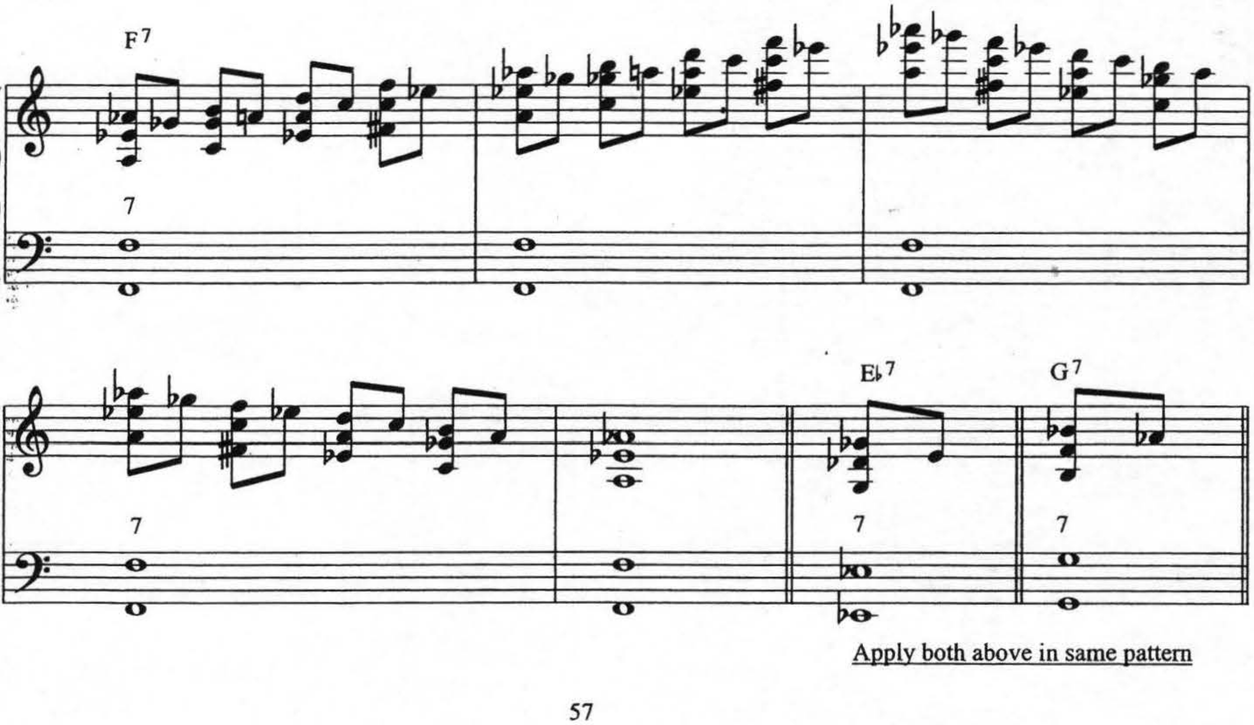
The above are examples of starting on the b5......(F#/C) (F/B) (E/Bb). I used a diminished seventh arpeggio in the bass. You can use a seventh arpeggio also, or choose to sustain a bass chord. The combinations are endless.

Sharp Nine and Substitutions

The #9 is a very versatile chord. You will notice that the bottom note of each ascending triplet forms a diminished chord (A C D# F#) and the middle and top notes form additional diminished chords (Eb Gb A C) and (Ab B D F). Therefore these can be substituted for the chords listed below. They can also be applied to all three patterns previously shown.

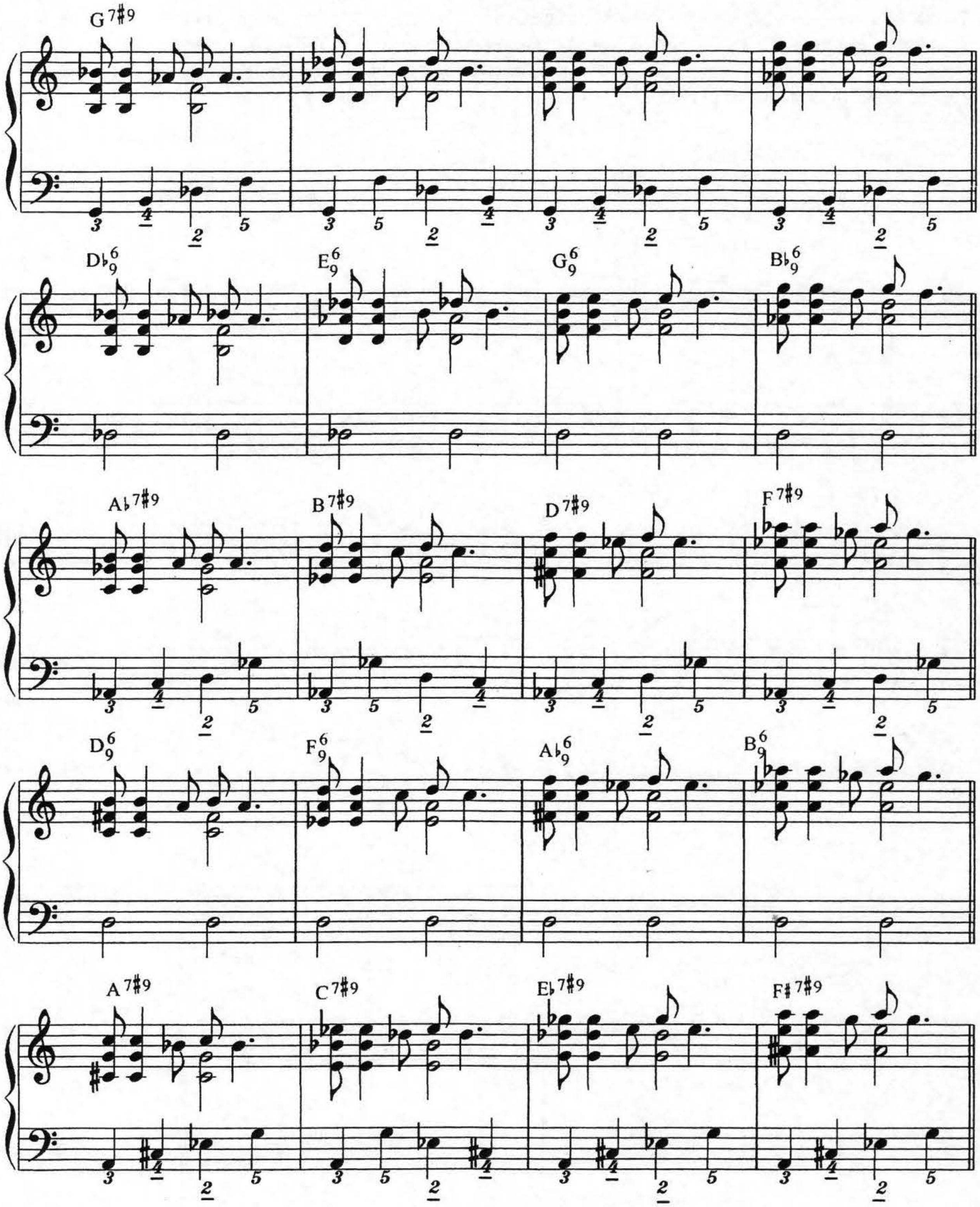
C°	E♭°	F#°	A°
F°	A♭°	B°	D°
F 7#9	A♭7#9	B 7#9	D 7#9
F 9♭5	A♭9♭5	B 9♭5	D 9♭5
F 7	A♭7	B 7	D 7





Apply both above in same pattern

Sharp Nines and Using Them

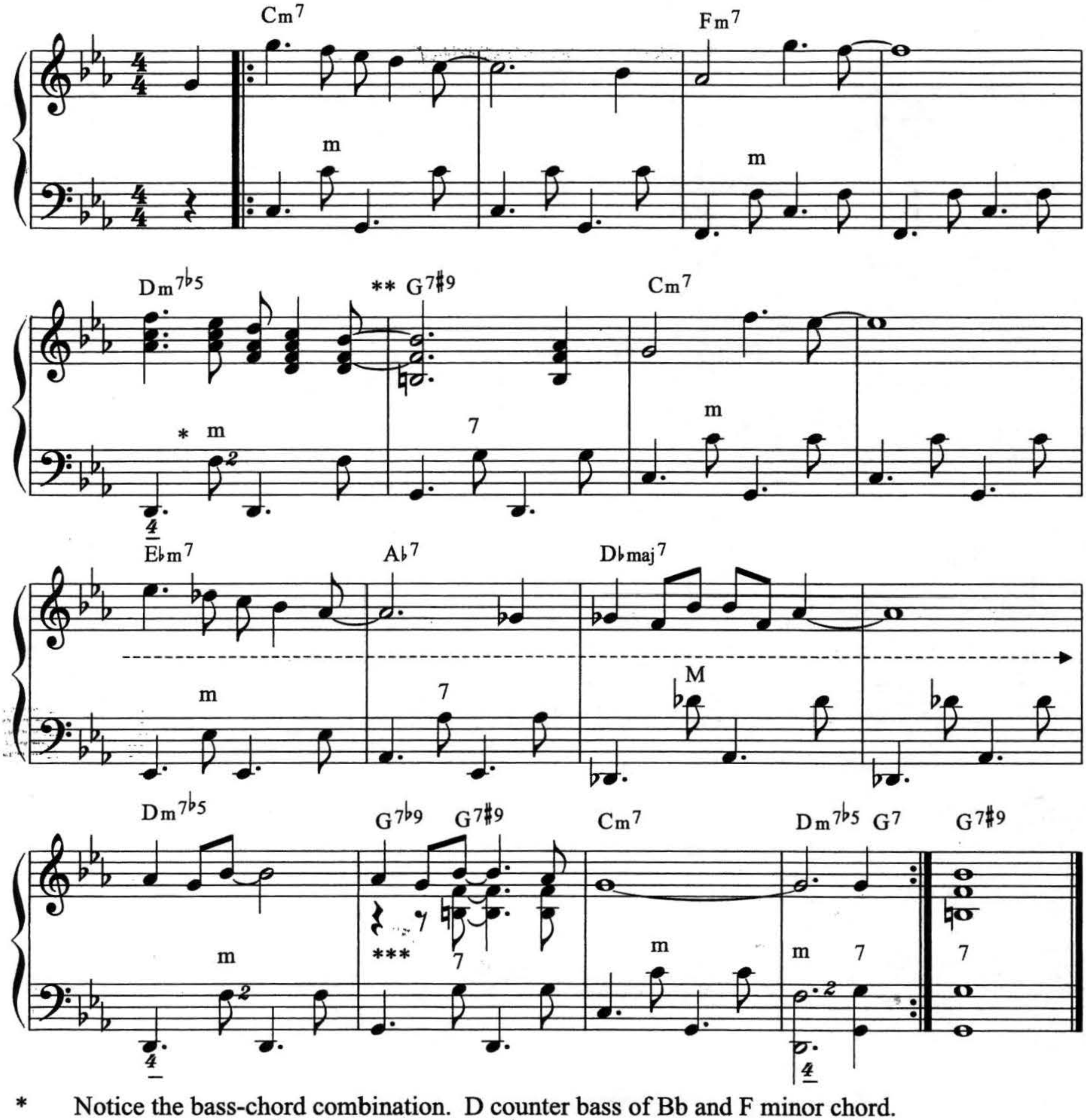

G7♯9
D♭6/9
E6/9
G6/9
B♭6/9
A♭7♯9
B7♯9
D7♯9
F7♯9
D6/9
F6/9
A♭6/9
B6/9
A7♯9
C7♯9
E♭7♯9
F♯7♯9

continued on next page

Blue Bossa

Bossa Nova Beat

Kenny Durham
ideas by Ralph Stricker


Cm7
Fm7
m
m
Dm7♭5
** G7♯9
Cm7
* m
7
m
4
E♭m7
A♭7
D♭maj7
m
7
M
Dm7♭5
G7♭9
G7♯9
Cm7
Dm7♭5
G7
G7♯9
m
***
7
m
m
7
7
2
4

* Notice the bass-chord combination. D counter bass of Bb and F minor chord.

** Voicing of the G7♯9 . It resolves to a G7♭9 .

*** Play the last 4 bars twice more to use as an ending. Use G7♯9 as a final chord.

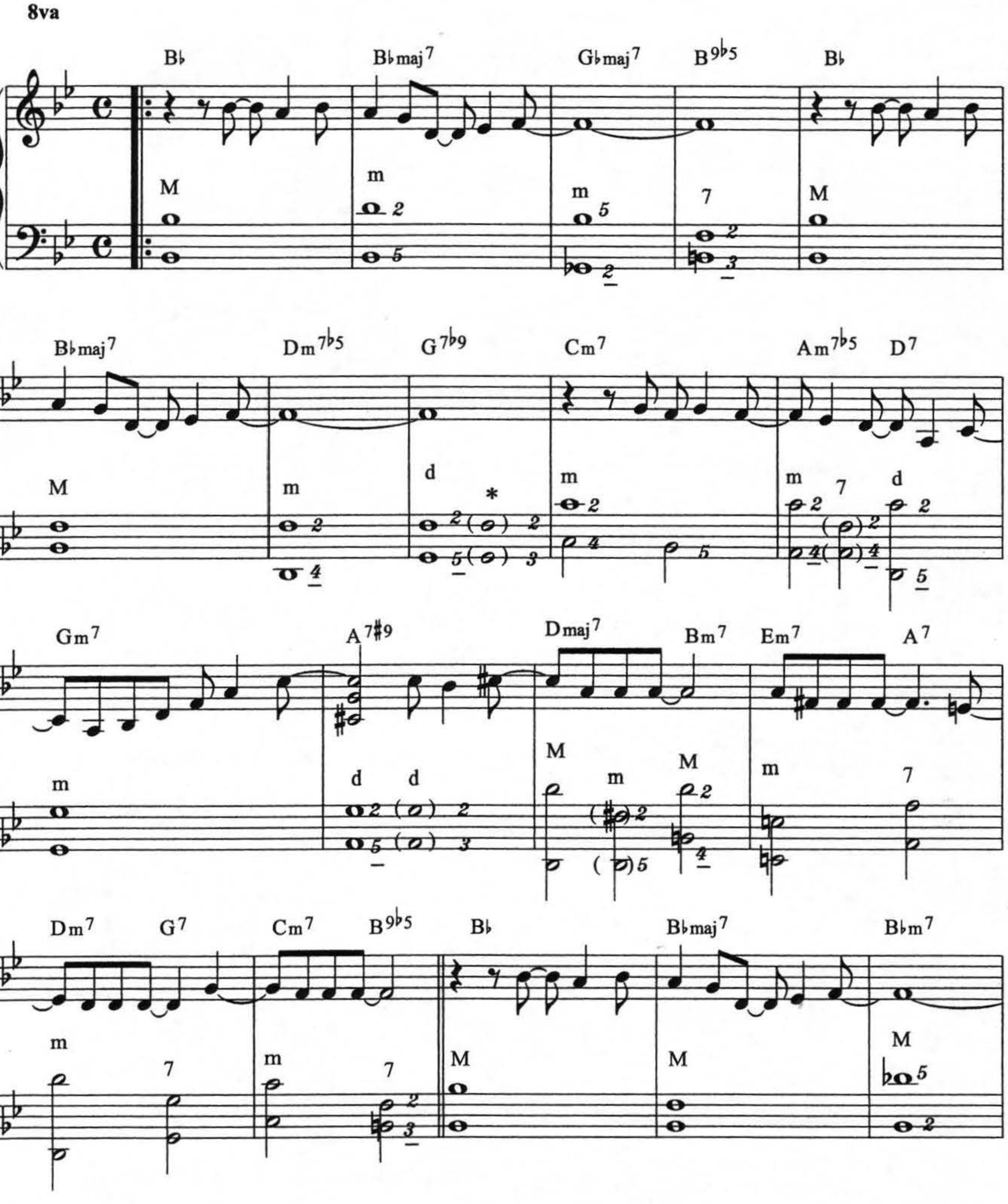
----> Four measures of Dorian Mode (Ebm7 II, Ab7 V, DbM7 I)

If you are not familiar with the beat for Bossa Nova, you should practice the left hand alone. Once you can keep a steady beat, play both hands.

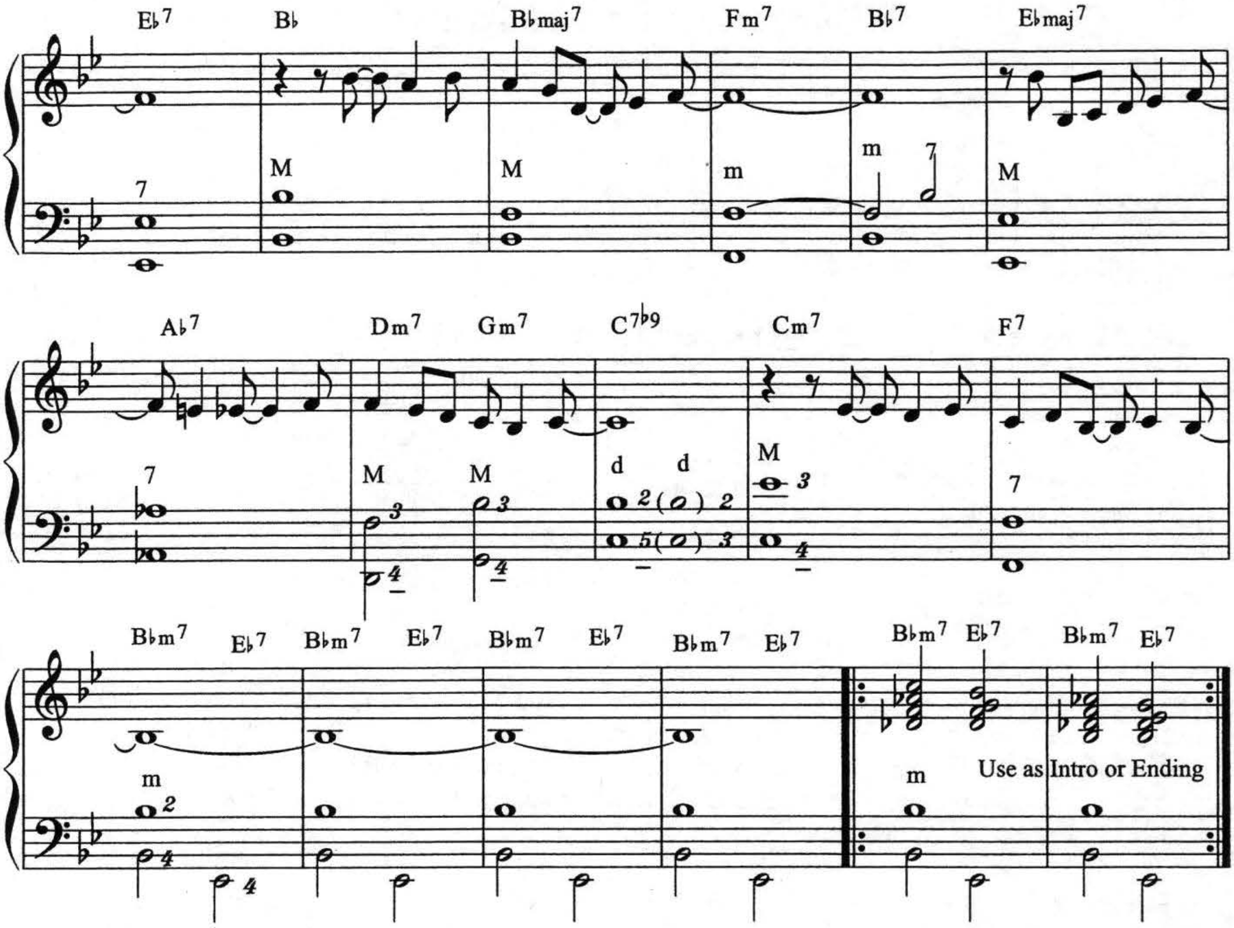
Triste

Bossa Nova

A.C. Jobim
with Ideas by Ralph Stricker


8va
B♭
B♭maj7
G♭maj7
B9♭5
B♭
B♭maj7
Dm7♭5
G7♭9
Cm7
Am7♭5
D7
Gm7
A7♯9
Dmaj7
Bm7
Em7
A7
Dm7
G7
Cm7
B9♭5
B♭
B♭maj7
B♭m7
*

* The chord and bass combinations that are in parentheses are alternative voicings that can be used.


E♭7
B♭
B♭maj7
Fm7
B♭7
E♭maj7
M
M
m
m
7
M
7
A♭7
Dm7
Gm7
C7♭9
Cm7
F7
7
M
M
d
d
M
7
B♭m7
E♭7
B♭m7
E♭7
B♭m7
E♭7
B♭m7
E♭7
B♭m7
E♭7
B♭m7
E♭7
m
m
Use as Intro or Ending

This song is a perfect example of bass and chord voicings. I am not advising the reader to use them as an arrangement, but merely to show that there are more ways to play the left hand than the archaic way we have been taught.

There is another reason for learning these voicings; the MIDI accordion is gaining popularity and forming these chords enhances the player's sound on these instruments.

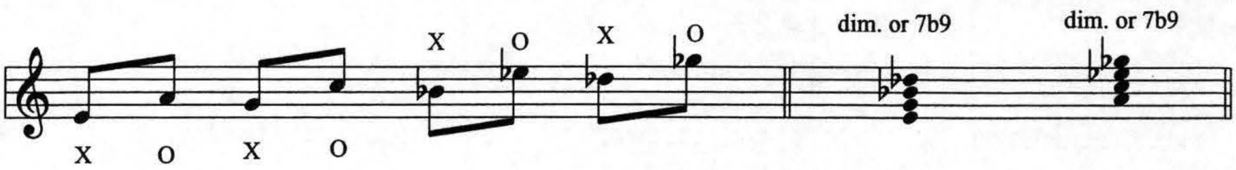
I have also been working and experimenting with the Roland RA-50 drum machine which plays accompaniment when you play bass and chords on the MIDI accordion. I believe that this is an absolutely marvelous pice of equipment for the solo accordionist. (Also the RA-90 which is difficult to find because Roland has stopped making them.)

Progression Using the 4th Interval

(Layered diminished - 7b9)

Because of its many uses the next figure that we will learn is one of the most interesting of all. On the previous page I advised the reader to analyze the piece upon which they are working at the time. We will now learn how to dissect a particular figure.

Let's take the first figure on the next page and examine it closely.



First notice the intervals between the notes that are marked X and O (e.g. E and A). This is called a 4th interval. The notes marked X form a diminished chord; it could be E, G, Bb or Db diminished, depending on the bass note. They could also be a C^{7b9}, depending on the note. The notes marked O also form a diminished chord (A, C, Eb, Gb diminished) depending on the bass note. They could also be an F^{7b9} depending on the bass note.

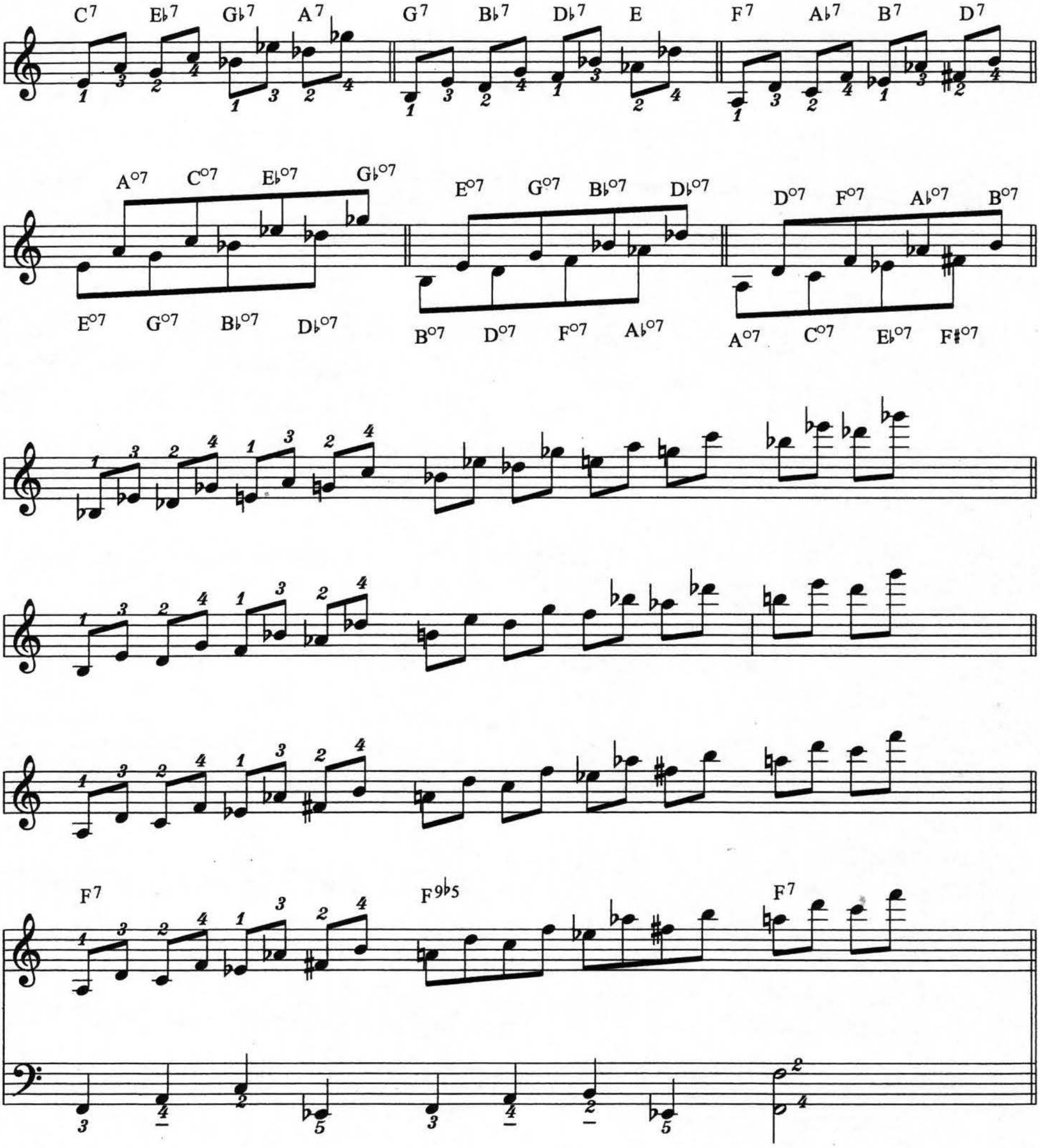
In essence we have two diminished chords or two 7b9 chords, "layered" whichever way we wish to use. You can start the figure from any of the X's, depending on the chord it is being played against. For example, by starting on E the chord could be C^7, C^{7b9} or one of the diminished chords that contain the note E. There are more chords that this can be played against, but for now let us just work with those mentioned.

The first three measures on the next page represent the three permutations that can be used. You can vary these by starting on the different notes as outlined above. You will have four variations for each of the three examples (3 x 4 = 12).

I have written two different bass examples; the first is the seventh arpeggio, the second is the 9b5 arpeggio. You could also use the diminished scale, diminished arpeggio, the symmetrical scale, super locrian and melodic minor. The options for the left hand are enormous; you should never be at a loss having to think of a bass line.

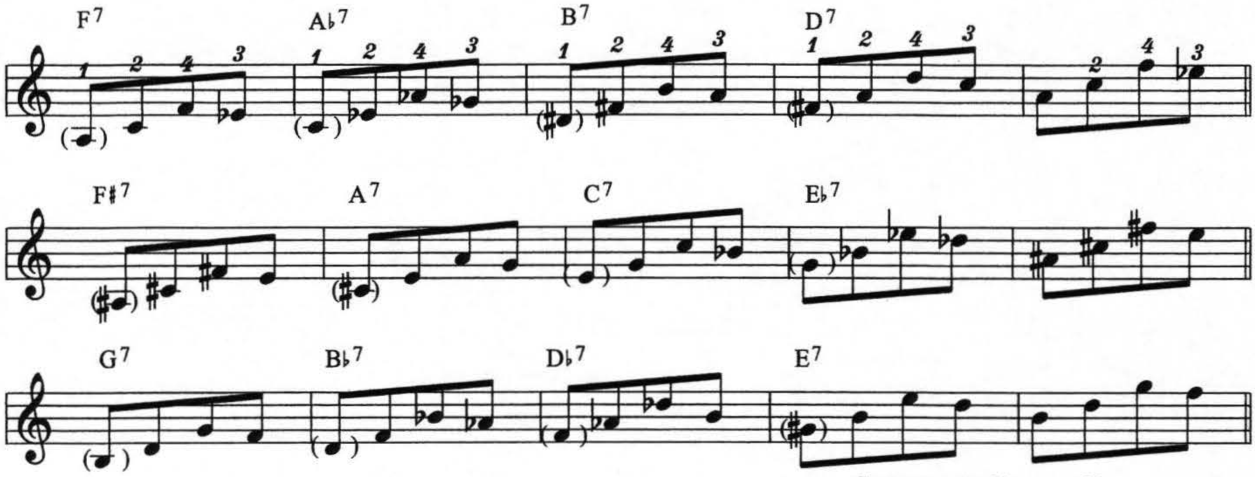
This is an example of how you should be analyzing all of your work. Do not become mechanical; play cerebrally as well as physically.

Layered Diminished


C7 E♭7 G♭7 A7
G7 B♭7 D♭7 E
F7 A♭7 B7 D7
A°7 C°7 E♭°7 G♭°7
E°7 G°7 B♭°7 D♭°7
E°7 G°7 B♭°7 D♭°7
B°7 D°7 F°7 A♭°7
D°7 F°7 A♭°7 B°7
A°7 C°7 E♭°7 F♯°7
F7
F9♭5
F7

Seventh Chord Figures

(diminished chord reference)

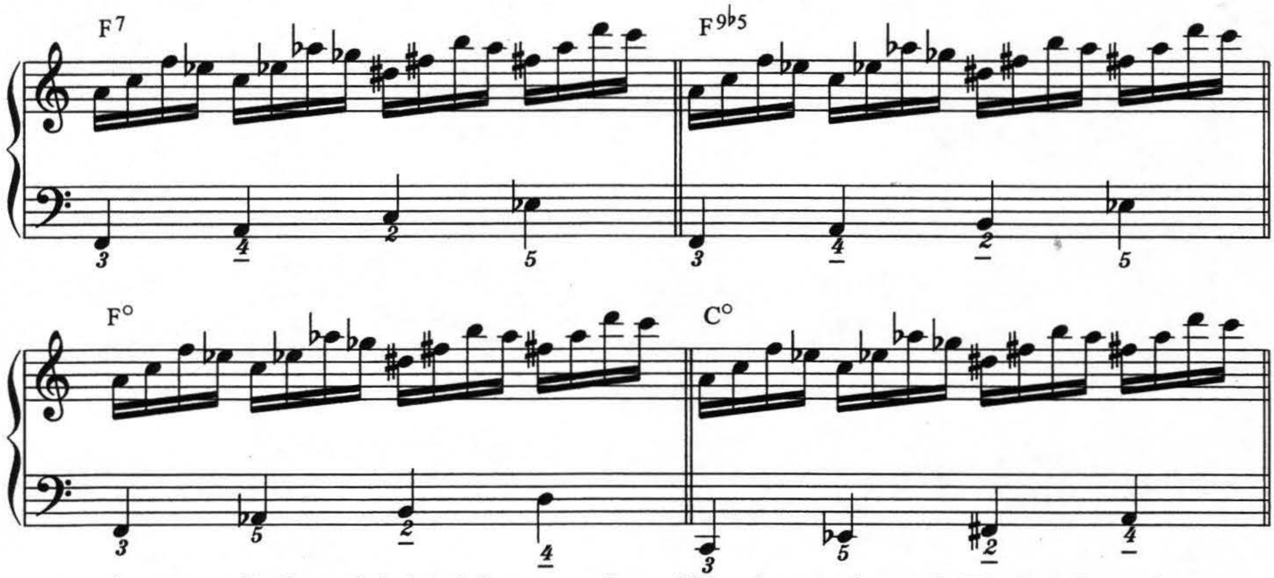


See measure 12, page 68

The first note of each figure in parentheses forms the diminished chord. We can play any figure in a set, against any of the seventh chords in that set. Practice sustaining seventh chords in the bass as you play the right hand.

For example: sustain F^7 in the bass and play the right hand figures against that chord. Change chords and do the same. F^7 can be played against Ab^7, B^7, D^7 and vice versa.

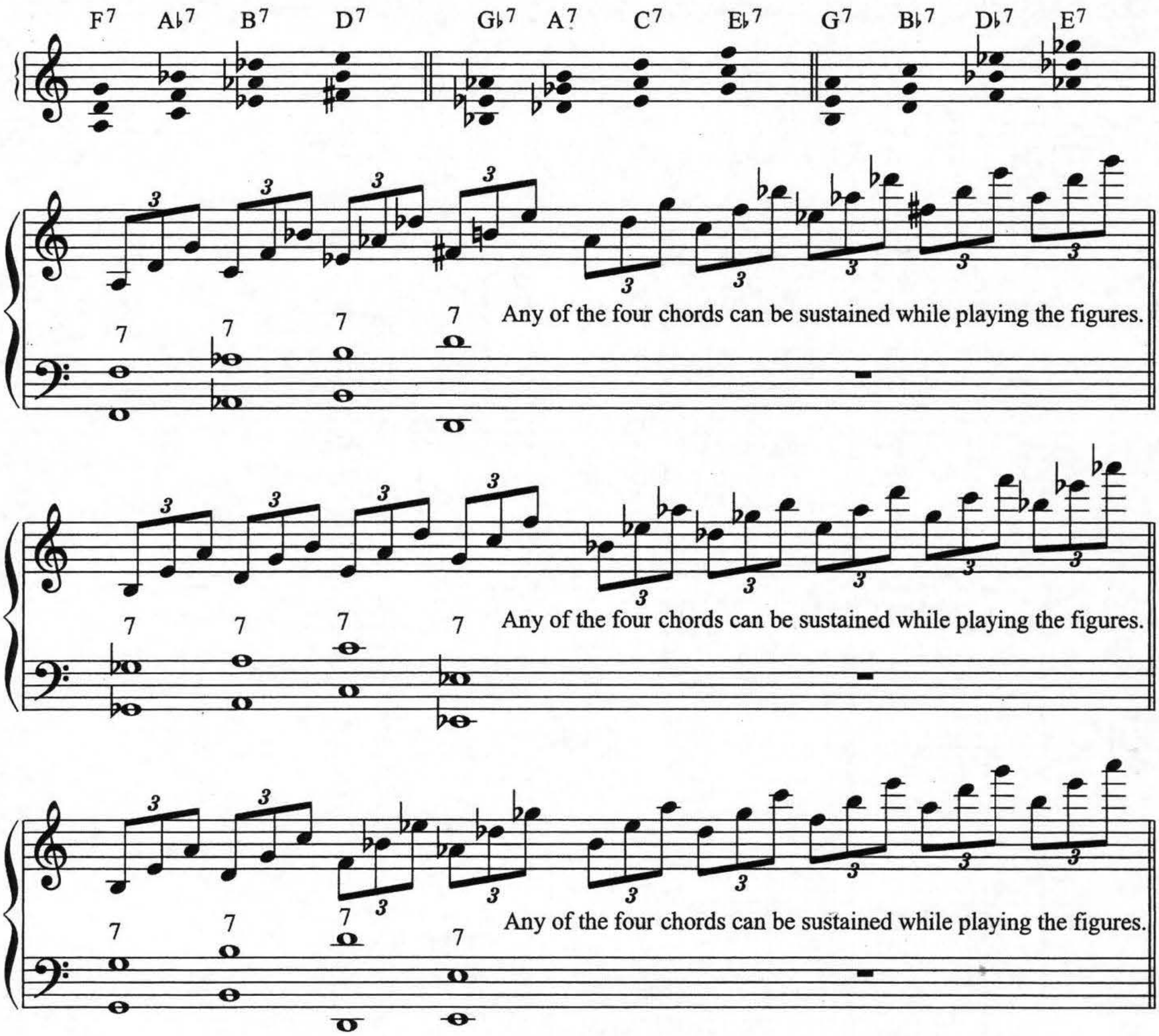
Different bass lines using the same right hand figures



Look at how versatile these right hand figures can be and how they can be used. The bass lines give you many ideas and different uses in a song.

Multi-Layered Diminshed

(Based on 4th intervals)

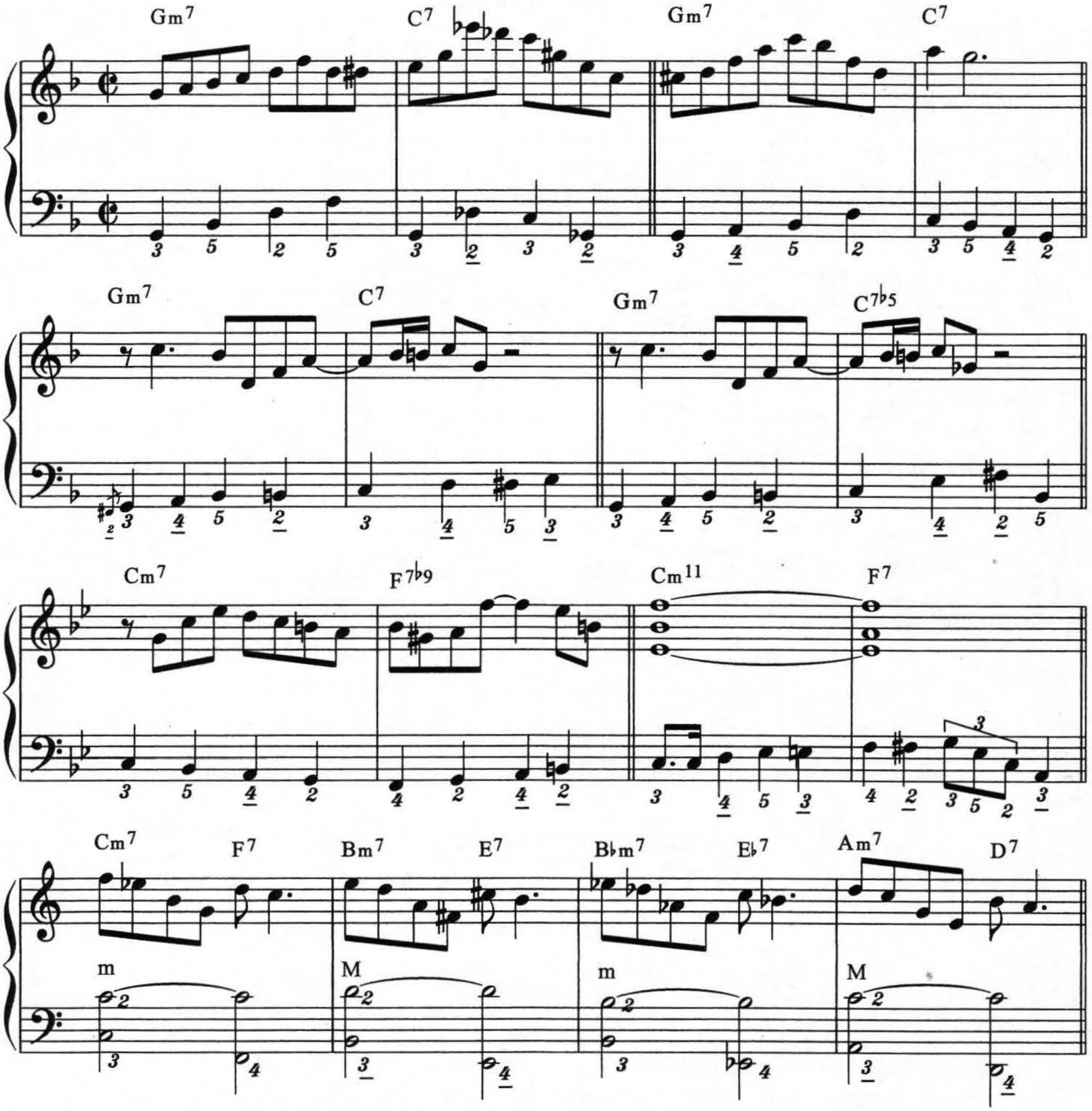

F7 A♭7 B7 D7 G♭7 A7 C7 E♭7 G7 B♭7 D♭7 E7
7 7 7 7
Any of the four chords can be sustained while playing the figures.
7 7 7 7
Any of the four chords can be sustained while playing the figures.
7 7 7 7
Any of the four chords can be sustained while playing the figures.

Once again we have three figures and four chords within each (3 x 4 = 12). This is based on three diminished chords. Take the bottom note of each figure and you have a diminished chord; take the middle note of each and you have a diminished chord, take the top note of each and you have another diminished chord.

To further analyze the figure, there is a fourth interval between each note in the three note set. You should practice the figures in chord form, as they are shown in the first measure. Play them in two octaves ascending and descending.

Examples of Playing on the IIm V^7

(2m 5^7)


Gm7
C7
Gm7
C7
Gm7
C7
Gm7
C7♭5
Cm7
F7♭9
Cm11
F7
Cm7
F7
Bm7
E7
B♭m7
E♭7
Am7
D7
m
M
m
M

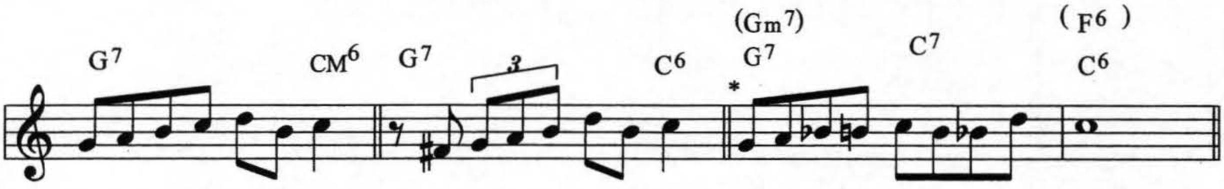
These are just some ideas of what can be played on the IIm V^7 chord sequence. You should create your own lines. Notice that the second measure (C^7) actually plays through the C$^{7\#9}$, C^{+7} changes.

The last line should sound familiar to you. It is the main theme of a great jazz standard "Honeysuckle Rose". The above measures should be played in different rhythm patterns and in all keys.

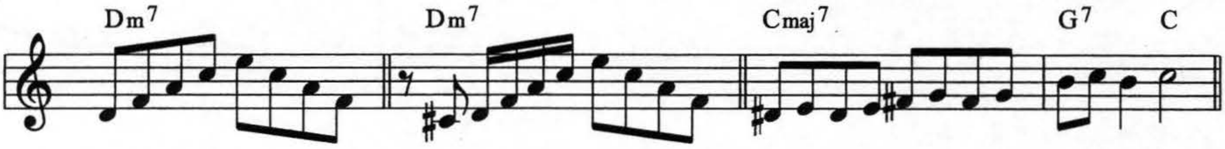
Neighbors

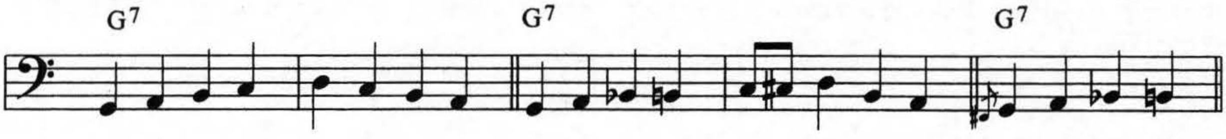
(Passing Tones)

We are not strictly restricted to playing the notes specific to any mode or scale. This would eventually become repetitious in sound. Fortunately we have many more notes at our disposal; these are called passing tones, or are sometimes referred to as neighbors. The rule of thumb is to use the note that is a half step before the note that is being played.



* Bass line can also be played against chords in parenthesis





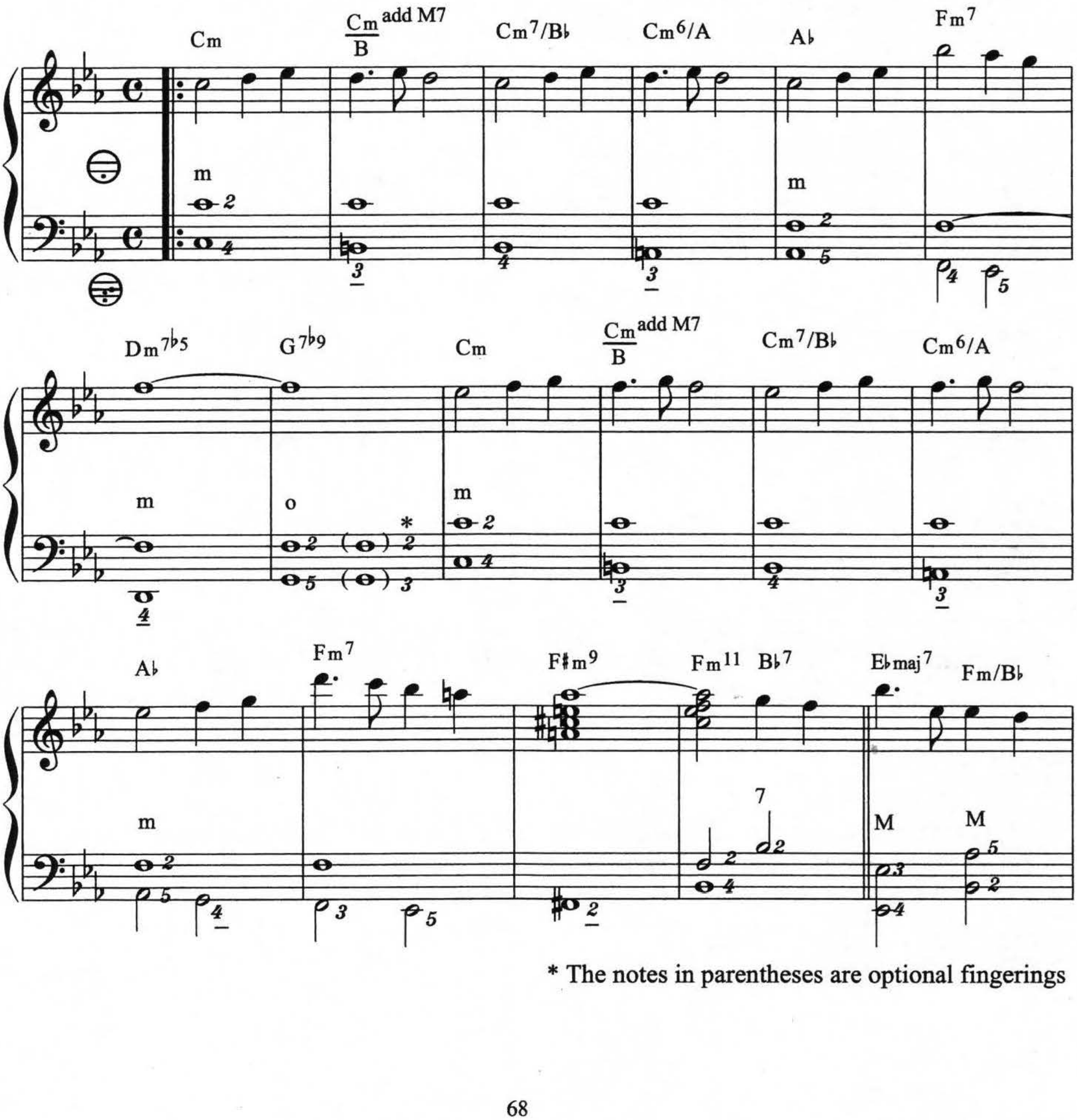
These are all examples of neighbors. It is usually a note outside of the scale or mode that you are playing at the time. The neighbor and/or passing tone can also be a grace note.

Experiment with neighbors on work with which you are familiar, such as previous modes that you have practiced.

Bass and Chord Formations
(Close Proximity)

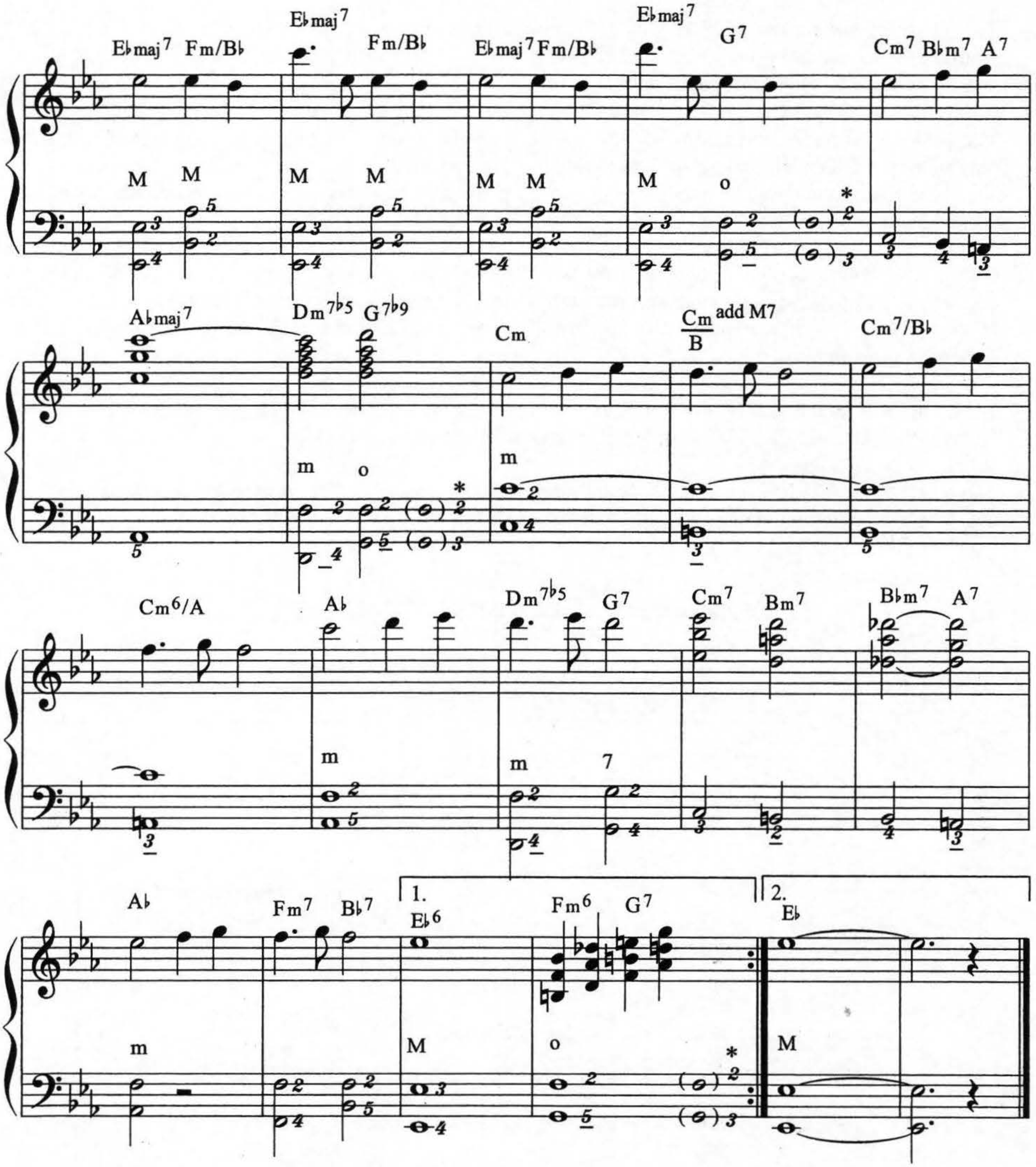
This study is to show how bass & chords can be used in songs without the accordionist having to move all over with the left hand. A perfect song to demonstrate this study is "My Funny Valentine".

My Funny Valentine



Cm
Cm add M7 / B
Cm7/B♭
Cm6/A
A♭
Fm7
m
m
Dm7♭5
G7♭9
Cm
Cm add M7 / B
Cm7/B♭
Cm6/A
m
o
*
m
A♭
Fm7
F♯m9
Fm11
B♭7
E♭maj7
Fm/B♭
m
7
M
M

* The notes in parentheses are optional fingerings



E♭maj7
Fm/B♭
E♭maj7
Fm/B♭
E♭maj7
Fm/B♭
E♭maj7
G7
Cm7
B♭m7
A7
M
M
M
M
M
M
M
o
A♭maj7
Dm7♭5
G7♭9
Cm
Cm add M7 / B
Cm7/B♭
m
o
m
Cm6/A
A♭
Dm7♭5
G7
Cm7
Bm7
B♭m7
A7
m
m
7
A♭
Fm7
B♭7
1.
E♭6
Fm6
G7
2.
E♭
m
M
o
M

The chord pattern is an example only; it is to show that we can play from one position on the left hand. The choice of chords is up to the individual; I could have added chord substitutions throughout, but I tried to keep it as simple as possible. Notice the First ending - I used #9's as examples of what can be used in place of the traditional chords.

Blues (12 Bar)

To study jazz without knowing the Blues is analogous to swimming without water. Jazz evolved from the Blues and is an integral part of all jazz playing. I will concentrate on the 12 Bar Blues, simply because it is the most common form of Blues.

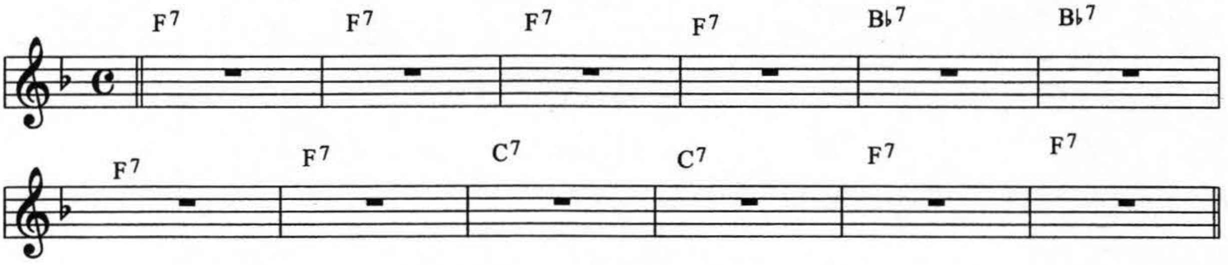
The reader must understand that we do not isolate the Blues as a separate study of style regarding the playing of jazz. The Blues is incorporated into our playing whether it is strictly a Blues tune or a 'standard'. The song could be a ballad or an 'up' tune. Rock music was heavily influenced and based on the Blues.

George Gershwin's music was heavily influenced by the Blues. 'Rhapsody in Blue', 'Porgy and Bess' and 'The Man I Love' all had the Blues feeling. Jerome Kern was another composer who used it extensively in his writing. Examples of Kern's work include "Ol' Man River" and "Can't Help Lovin' That Man of Mine".

Bebop or 'Bop' as it is commonly called, is another example of the Blues feeling. Charlie Parker, Dizzy Gillespie and Miles Davis were proponents of Blues in their playing.

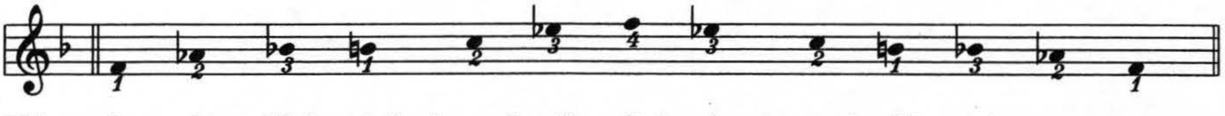
The term "Three Chord Blues/Songs" usually refers to the simplest of Blues progressions. For example, if you are in the key of F, the three chords that are the basis of the Blues in that key are F^7, Bb^7 and C^7.

Example of Chord Progressions in 12 Bar Blues

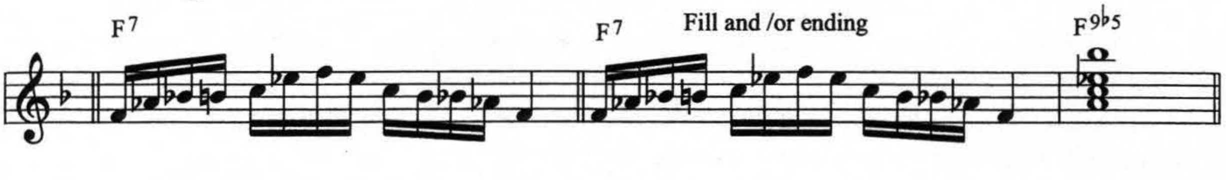


These are the basic 12 bar Blues changes and are the most commonly played form of the Blues. There are more 'forms', but they are all derived from this one. You must be totally proficient in this form before attempting any of the others.

Blues Scale in F



This can be used as a fill, improvisation and ending. Below is an example of its use in one measure and as an ending.



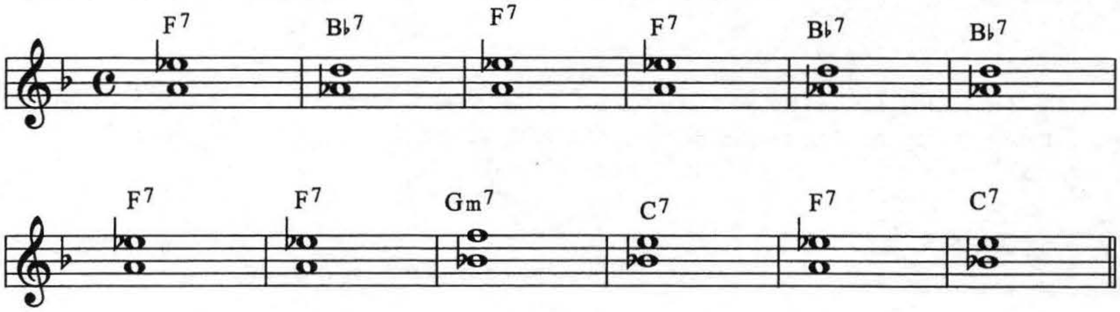
Blues Voicings

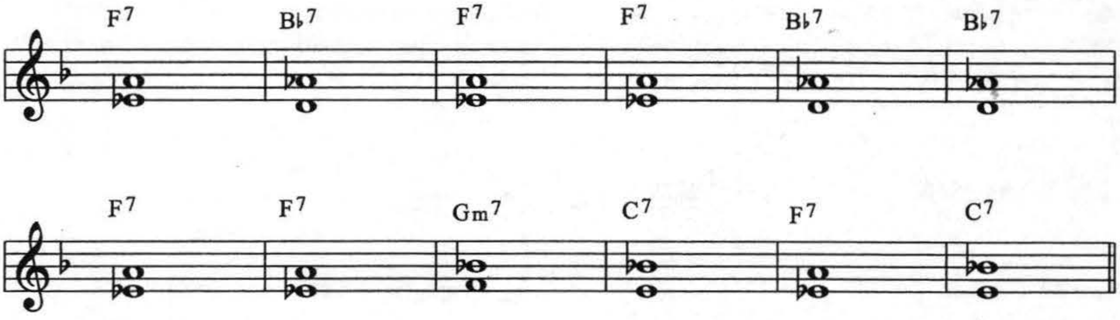
(Two-Note)

The use of two-note 'voicings' has a definite place in jazz because there are times when the simpler approach results in a better sound. I know that all of us like arrangements with 'fat-sounding chords', but anything overdone can become stale.

I would learn these voicings before trying those that are more complicated. Be sure you understand the chord sequences and are able to feel and hear the changes. We will continue the study of two-note chords again in a later section (pp. 86-87)

Below are some examples of two-note voicings. For these examples I would sustain the bass. Eventually play single-note bass lines.



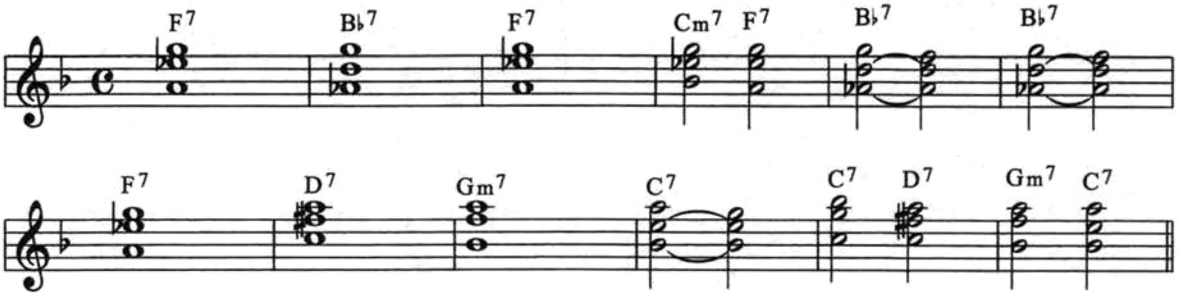


Blues Voicings

(Three-Note)

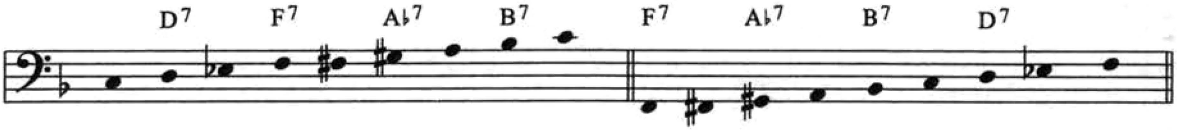
You should now be familiar with the two-note changes and the feel of the Blues. We will now add a note to our changes and see the difference, but remember--do not become repetitive in your playing.

I would like to point out that when I talk about two- and three-note changes, I am referring to the right hand.



There are two scales that can be used most times in Blues (they are excellent for both the right and the left hand); one is the Blues scale and the other is the Symmetrical scale. Remember that the Symmetrical scale is a derivative of the Diminished scale.

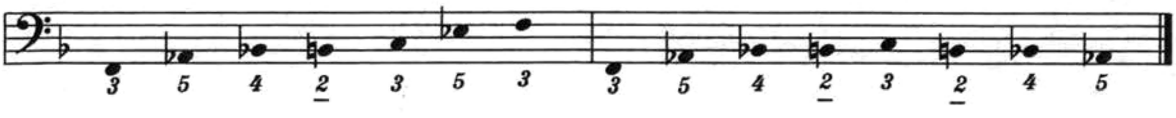
C Diminished Scale **F Symmetrical Scale**



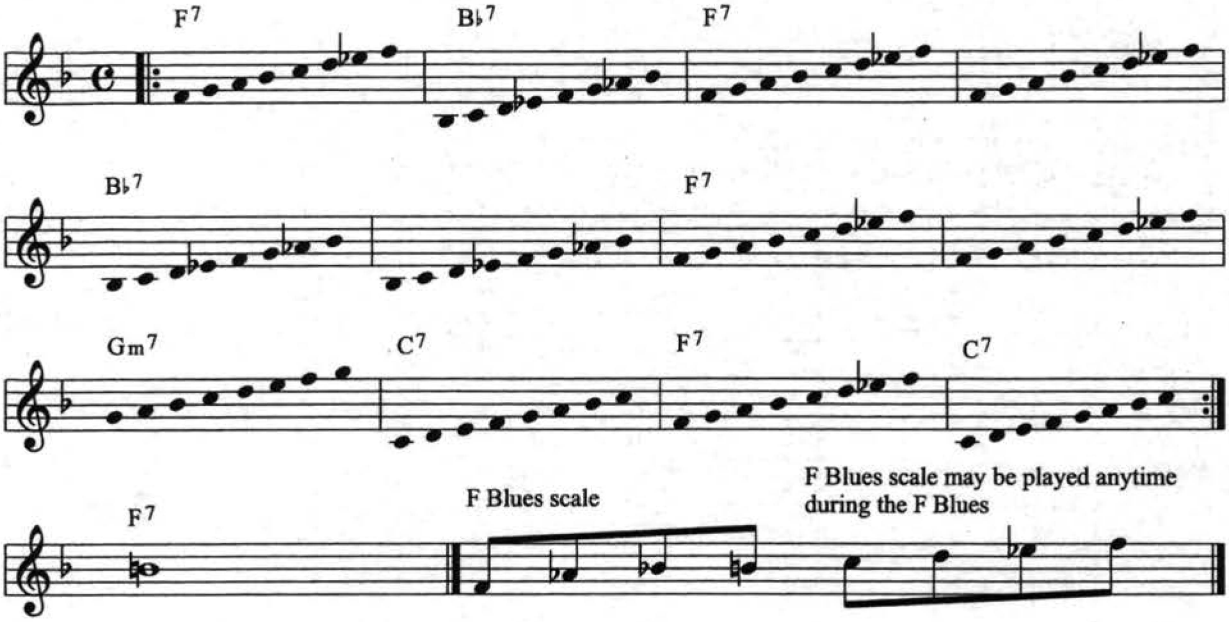
The above scales have the same notes in them, except that each scale starts on a different note. The F symmetrical scale is the F# diminished scale and is equivalent to the C diminished scale, which we have previously learned.

All of the notes in bass clef can also be used on the right hand.

F7 Blues Scale **F7 Blues Riff**

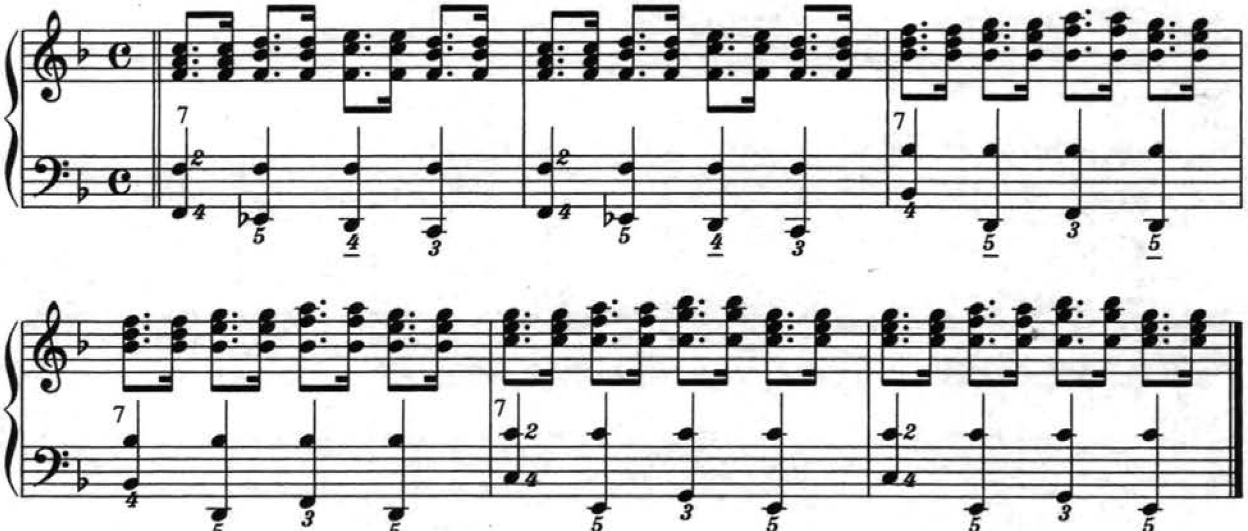


Scales for Blues in key of F


F7
B♭7
F7
B♭7
F7
Gm7
C7
F7
C7
F7
F Blues scale
F Blues scale may be played anytime during the F Blues

I have written the scales for each chord in the above examples. The F Blues scale can be played against the C^7 and Bb^7 as well as the F^7. You should create your own lines, initially using the notes from the scales. As you become more familiar and gain confidence, you can expand your ideas.

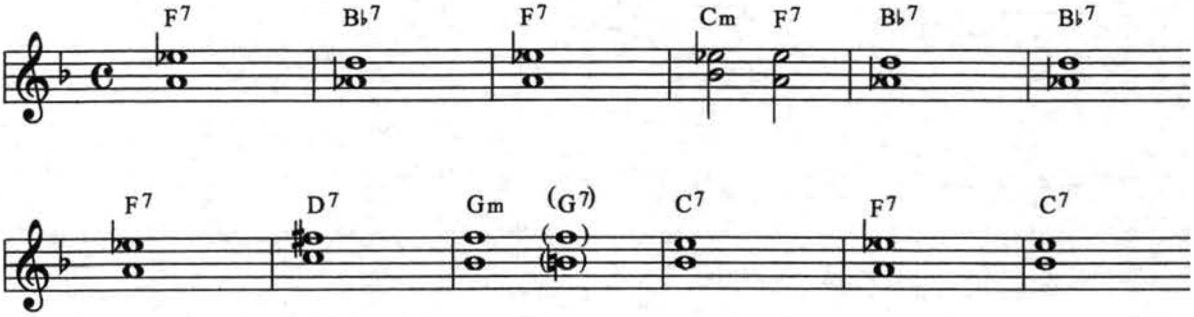
Note that in the Bass Exercises Section (page 4), I gave you the Blues Scale.



Above is a rhythm pattern that you can use in a lot of songs with a blues flavor such as "Kansas City". It is not an arrangement, but an example based on the three chords used in 12 bar blues...F^7, Bb^7, C^7 (I^7 IV^7 V^7). Practice in different keys. In the key of Bb you would use Bb^7 - Eb^7 - F^7.

Alternate Blues Voicings

There are many forms of Blues progressions. they are all derived from the previous form that you have learned. We will now see an example of a subtle change from the first form.



The above is another form that can be used. Notice that the (G^7) can be used in place of the Gm.

Below is a chart of different Blues progressions that can be used. They are all examples of 12 bar Blues.

Chart of Blues Progressions (F)

1. **F7 F7 F7 F7 Bb7 Bb7 F7 F7 C7 C7 F7 F7**
2. **F7 F7 F7 F7 Bb7 Bb7 F7 F7 C7 Bb7 F7 C7**
3. **F7 F7 F7 F7 Bb7 Bb7 F7 F7 G7 C7 F7 C7**
4. **F7 Bb7 F7 F7 Bb7 Bb7 F7 D7 G7 C7 F7 C7**
5. **F7 Bb7 F7 F7 Bb7 Bb7 F7 D7 Bm7 C7 F7 Gm7 C7**
6. **F7 Bb7 F7 F7 Bb7 Eb7 F7 D7 Db7 C7 F7 Db7 C7**
7. **F7 Bb7 F7 Cm7 F7 Bb7 Eb7 F7 Am7 D7 Gm7 C7 Am7 D7 GM7 C7**
8. **F7 Bb7 F7 Cm7 F7 Bb7 Eb7 Am7 D7 Gm7 C7 Am7 D7 Gm7 C7**
9. **F7 Bb7 F7 Cm7 F7 Bb7 Bm7 E7 F7 E7 Eb7 D7 Gm7 C7 Bb7 Am7 D7 Gm7 C7**

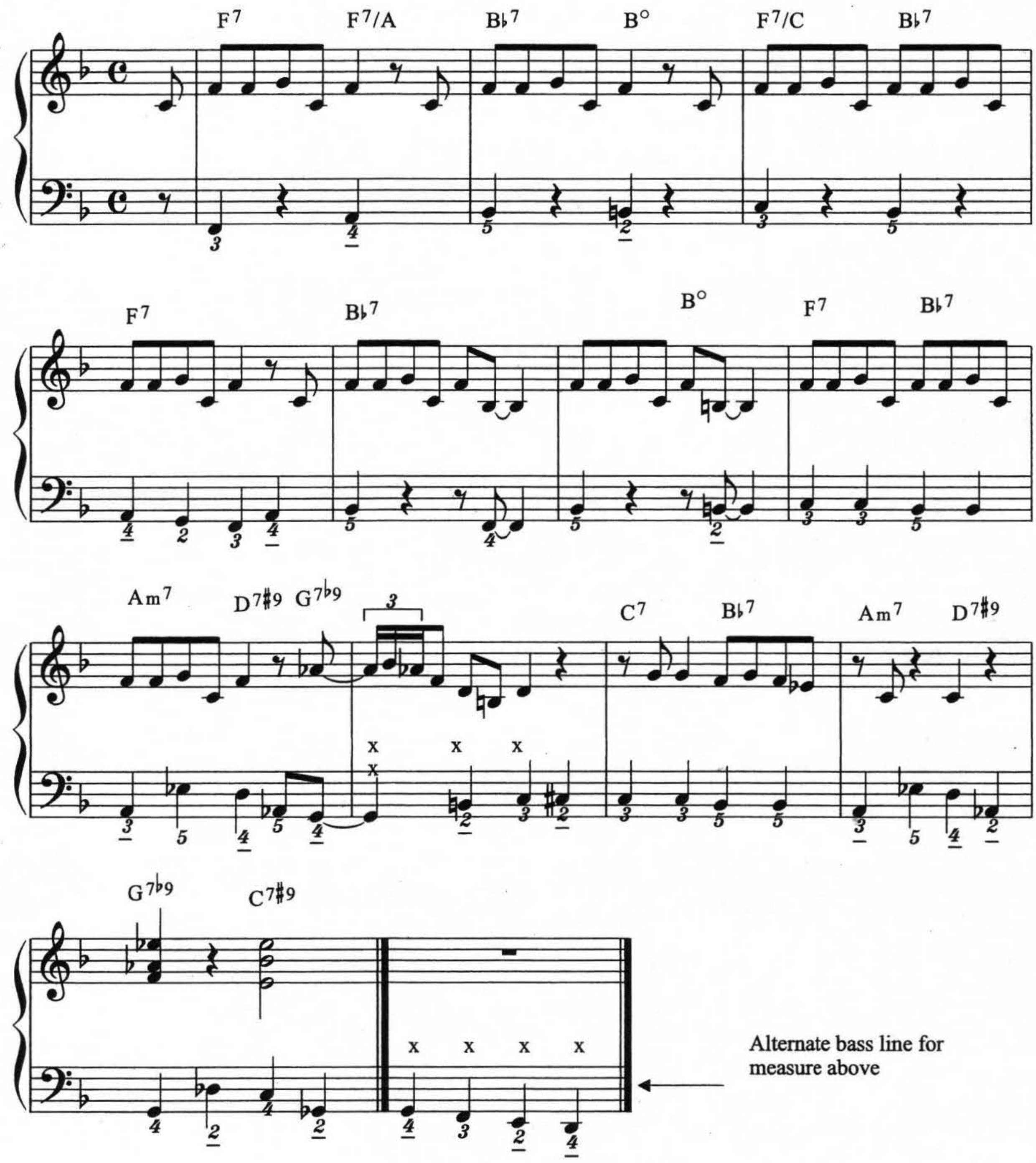
It is possible to combine parts of each progression with another; this way you can create unlimited permutations of changes. I would learn one at a time before attempting to interchange them.

The title of the song that we are using as an example of putting the two hands together is appropriate, for 'Now's the time' to assimilate the work that we have learned.

Now's The Time

(F Blues)

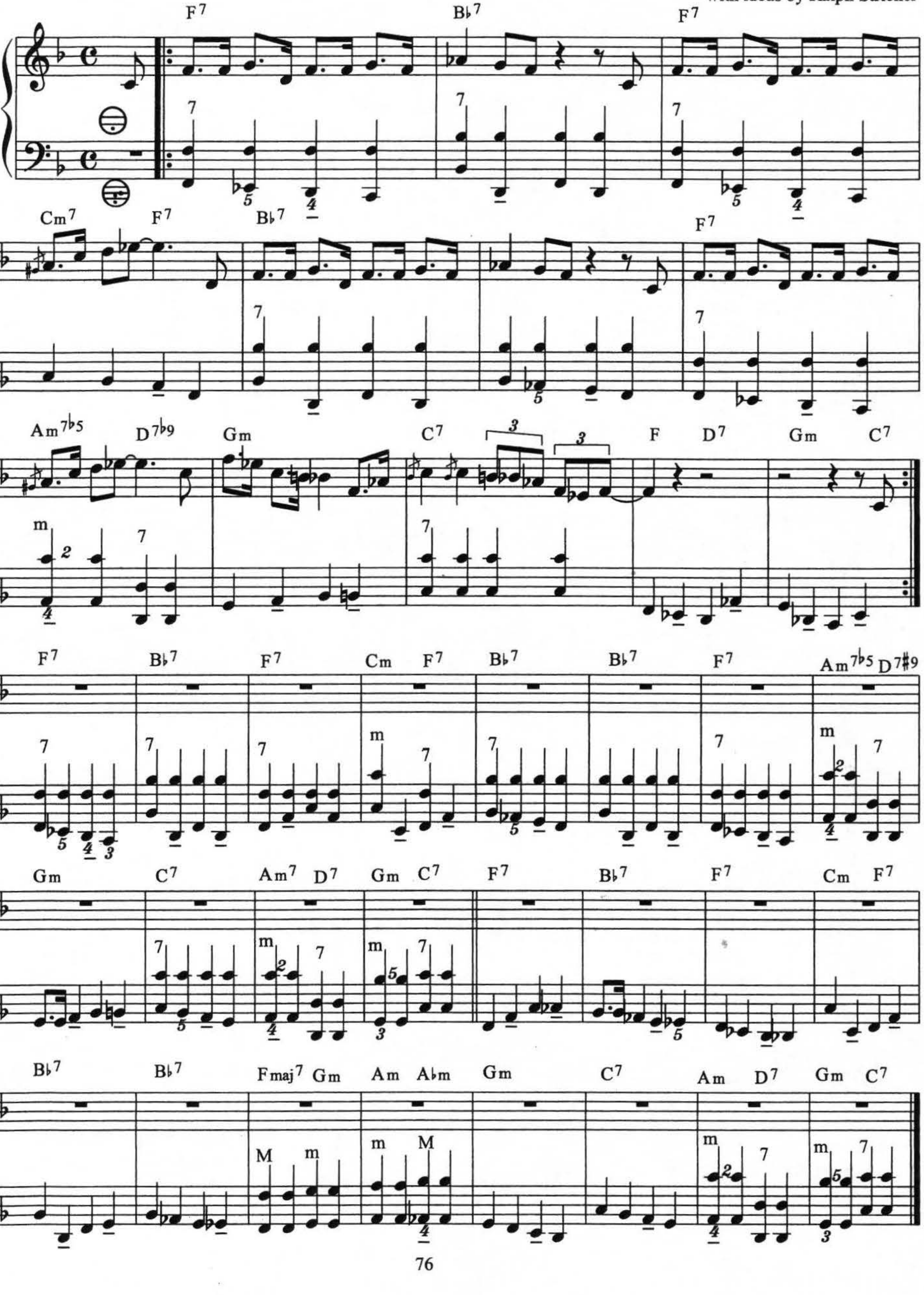
with ideas by Ralph Stricker


F7
F7/A
B♭7
B°
F7/C
B♭7
F7
B♭7
B°
F7
B♭7
Am7
D7♯9
G7♭9
3
C7
B♭7
Am7
D7♯9
G7♭9
C7♯9
x
x
x
x
x
x
x
x

Alternate bass line for measure above

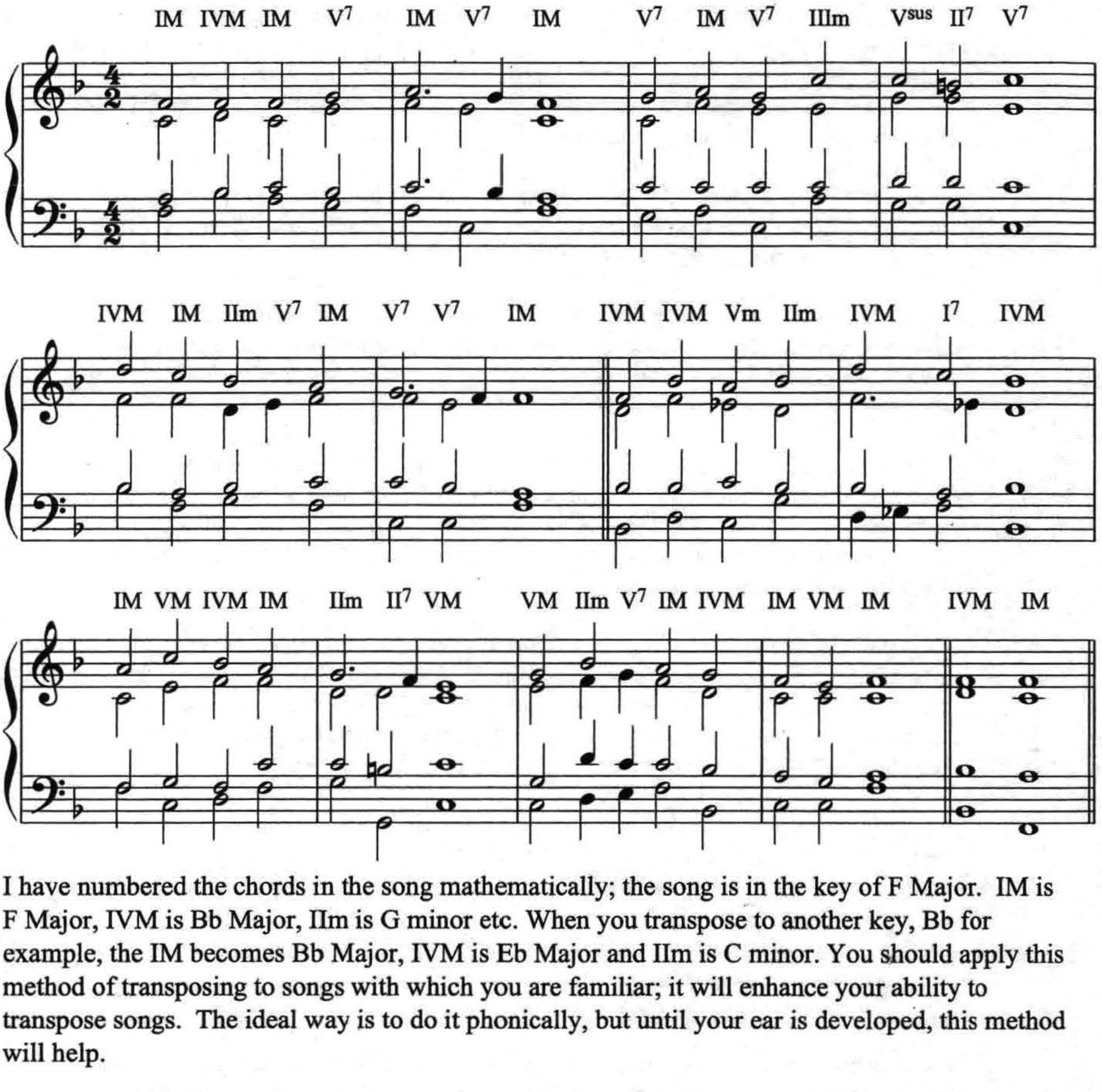
Blues in F

by Frank Marocco
with ideas by Ralph Stricker


F7
B♭7
F7
Cm7
F7
B♭7
F7
Am7♭5
D7♭9
Gm
C7
F
D7
Gm
C7
F7
B♭7
F7
Cm
F7
B♭7
B♭7
F7
Am7♭5
D7♯9
Gm
C7
Am7
D7
Gm
C7
F7
B♭7
F7
Cm
F7
B♭7
B♭7
Fmaj7
Gm
Am
A♭m
Gm
C7
Am
D7
Gm
C7

Transposing by Numbers

The use of numbers in transposing is both musically and mathematically correct. Music is one of the most exact of all sciences.


IM IVM IM V^{7} IM V^{7} IM V^{7} IM V^{7} IIIm V^{sus} II^{7} V^{7}
IVM IM IIm V^{7} IM V^{7} V^{7} IM IVM IVM Vm IIm IVM I^{7} IVM
IM VM IVM IM IIm II^{7} VM VM IIm V^{7} IM IVM IM VM IM IVM IM

I have numbered the chords in the song mathematically; the song is in the key of F Major. IM is F Major, IVM is Bb Major, IIm is G minor etc. When you transpose to another key, Bb for example, the IM becomes Bb Major, IVM is Eb Major and IIm is C minor. You should apply this method of transposing to songs with which you are familiar; it will enhance your ability to transpose songs. The ideal way is to do it phonically, but until your ear is developed, this method will help.

You can also transpose melody notes by the same method. The first line above: I=F, II=G, III=A, b5=B, II=G. Therefore the numbers for the first line in sequence:
I I I II/ III II I/ II III II V/ V b5 V.
F F F G/ A G F/ G A G C/ C B C.

Do this in 3 or 4 different keys. Start with the easier keys first. (G, F, Bb)

Developing the Ear

The development of the ear for jazz (and/or music itself) is an integral part of becoming the consummate musician. A musician will have a good ear by either being born with th "ear" or by developing one. Unfortunately many of us, me included, were not born with relative or perfect pitch. Therefore we have to learn how to train ourselves to be able to recognize intervals and chords. The combination of a good "ear" and musical knowledge provides the perfect tools to enable one to become a successful jazz musician.

We can learn how to develop relative pitch. Relative pitch is the ability to sing and/or recognize the intervals between notes. Relative pitch also allows us to recognize the many different chords such as major, minor, seventh, diminished etc.

We must be aware that, in jazz, you should be able to hear what you are going to play before you play it. There are too many musicians who, when playing jazz, depend solely on their musical knowledge and not their "ear". They become what are known as "pat" players; their playing becomes redundant.

There are a number of ways to develop the "ear". Before we get into the specific exercises for ear development, one can also learn by listening to good jazz musicians. These musicians do not have to be keyboard players; they can be sax, guitar or any instrument where the artists are recognized by peers as giants on the instrument upon which they are playing.

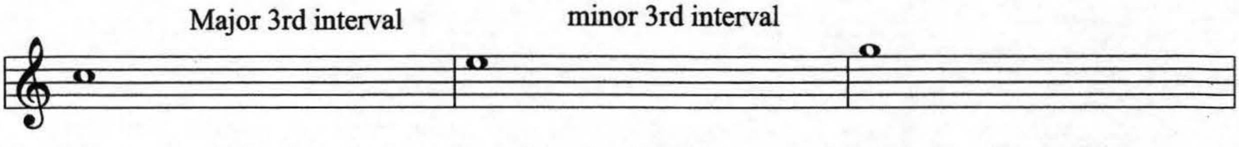
When you listen to artists, try not to listen only to what the artists are playing, but also to what is being played harmonically behind them. Also listen to the rhythm section and to what is being done rhythmically, such as the bass lines. For example, is the bass player playing in two or four, and when. Listen to the drummer and the patterns being played. Learn how to listen to a recording.

You will need certain materials for your "ear training" study. I suggest that you have these before you start the exercises for this study.

1. Pitch pipe
2. Church hymnal
3. Keyboard (obviously)
4. Twelve water tumblers – all one size.

You may ask why the water tumblers? This will be explained as we progress in our development of the ear. We need a church hymnal because it has **four part harmony**.

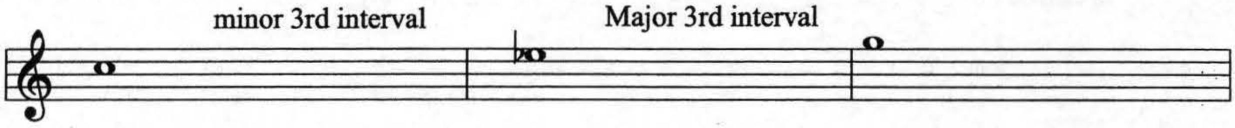
Ear Training Exercises


Major 3rd interval
minor 3rd interval

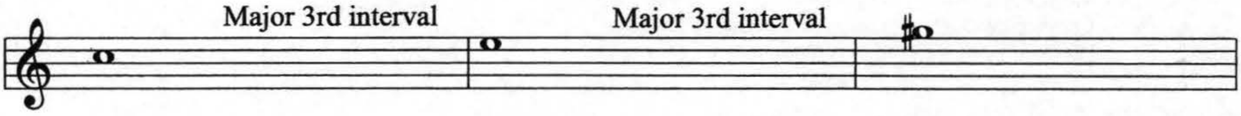
The first note is middle C on the accordion. It is also the C octave on the pitchpipe. Work with one note at a time; do not go past the first note until you complete the exercise for it.

1. Play note and listen to it. Hold note and sing it (use La as tone).
2. Play note and listen to it. Let go of note and sing it without holding note.
3. Repeat same exercise on each note.
4. Play 1st note. Let go of note and sing 1st two notes.
5. Play 1st note. Let go of note and sing 1st, 2nd, 3rd notes.

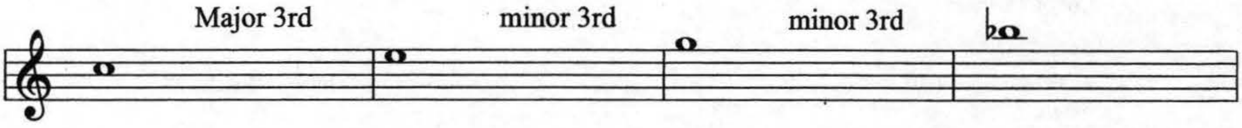
You should eventually be able to sing any Major chord just by hearing the root (I) of the chord.


minor 3rd interval
Major 3rd interval

Repeat the five steps on the above three notes. You should now be able to sing the minor chord from any given note.


Major 3rd interval
Major 3rd interval

Repeat the same exercises on the above notes. You should now be able to sing the augmented chord from any given note.

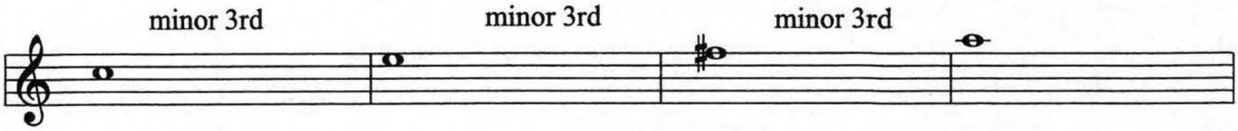

Major 3rd
minor 3rd
minor 3rd

Repeat the same exercises on the above notes. You should now be able to sing the seventh chord from any given note.

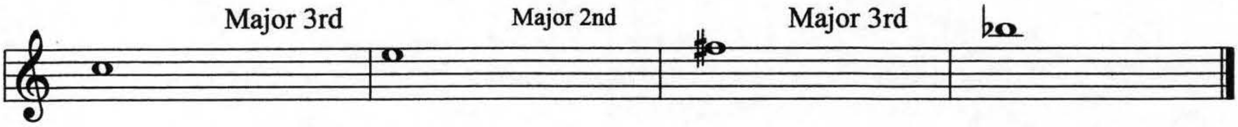
Sing all chords ascending and descending. Carry a pitchpipe with you always.

Ear Training Exercises

(cont.)



Apply the previous steps to the above notes. You should now be able to sing the diminished chord from any note.



Apply the previous steps to the above notes. You should now be able to sing the 7b5 chord from any note.

We have now learned to sing five important chords. You should learn to hear and sing any chord once you are given the root. You should also be able to sing any interval from any given note.

You can learn to recognize intervals by relationships to starting notes in songs that you know. We can also recognize chords by certain songs. For example the first four notes in 'Anchors Aweigh' (C E G A) form a sixth chord.

Ascending Intervals

m2
More Than You Know
I Remember You
I'm Getting Sentimental over You

M2
Major Scale (ascending)
There will Never be another You
My Funny Valentine

m3
Work Song
The Very Thought of You
Confirmation

4 (perfect 4th)
Merry Widow Waltz
All the Things You are
Round About Midnight

#4 or b5
Maria (West Side Story)

5th
Emily
Twinkle Twinkle Little Star

Descending Intervals

m2
Lady is a Tramp
Stella by Starlight
Strollin'

M2
Blue Moon
Satin Doll
Small Hotel

m3
Misty
What is this Thing Called Love

4th
Yardbird Suite
I didn't Know What Time It was
Softly, As in the Morning Sunrise

#4 or b5
Blue Seven

5th
Have You Met Miss Jones
Feelings

Ear Training Exercises

(Continued)

Ascending Intervals	Descending Intervals
#5 or b6	#5 or b6
Morning of the Carnival	Blue Seven
M^6	M^6
Take the "A" Train That Old Black Magic Speak Low	You're a Weaver of Dreams
b7	b7
Somewhere (West Side Story) Theme from Startrek	Watermelon Man
M^7	M^7
Ceora Cast Your Fate to the Wind	I Love You
8va	8va
Somewhere Over the Rainbow When You Wish Upon a Star Blue Bossa	Willow Weep for Me

These are just some of the songs that you can use to remember **intervals**. If you do not know a certain song, find one that you know.

The next step in developing the ear and testing to see how much your ear has developed is to perform the following exercise:

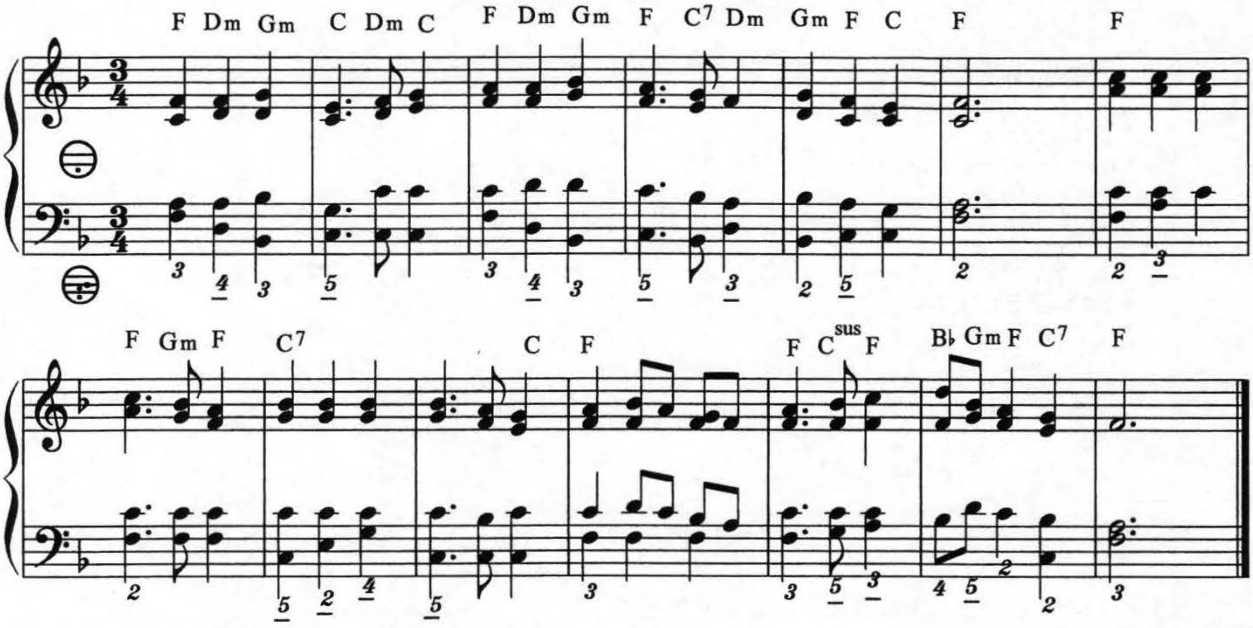
1. Line up the 12 glass tumblers (all one size)
2. Fill the 1st tumbler (extreme left) with water. This will be the lowest note.
3. Fill the next tumbler until you attain a sound one half step higher.
4. Continue filling each tumbler until you have the chromatic scale.

The object of this exercise is to be able to form a Chromatic Scale with the 12 water tumblers. This will take time and patience and you may eventually flood your kitchen, but it is worth the time and effort.

NOTE: I suggest that you do this when no one else is around as they may call for the men in white coats to take you away.

*** Tap the rim of the tumblers with a spoon to sound the notes. ***

My Country tis of Thee


F Dm Gm C Dm C F Dm Gm F C7 Dm Gm F C F F
F Gm F C7 C F F Csus F B♭ Gm F C7 F
3 4 3 5 3 4 3 5 3 2 5 2 2 3
2 5 2 4 5 3 3 5 3 4 5 2 3

There are four parts to this song. Reading from top to bottom they are soprano, alto, tenor and bass. You will play the soprano, alto and tenor parts simultaneously on the treble side, and the bass on the bass side. In playing the first measure, for example, you would play (from bottom up) F with the left hand, and A C F with the right hand. Practice slowly so that you can hear the chords changing. There is no tempo as you practice. With this method your ear will develop tremendously and your sight reading will improve.

Once you can play this song without stopping, you are ready for the next part of your ear training. In this part you will sing one part and play the other three parts as outlined. (Note: RH = right hand; LH = left hand)

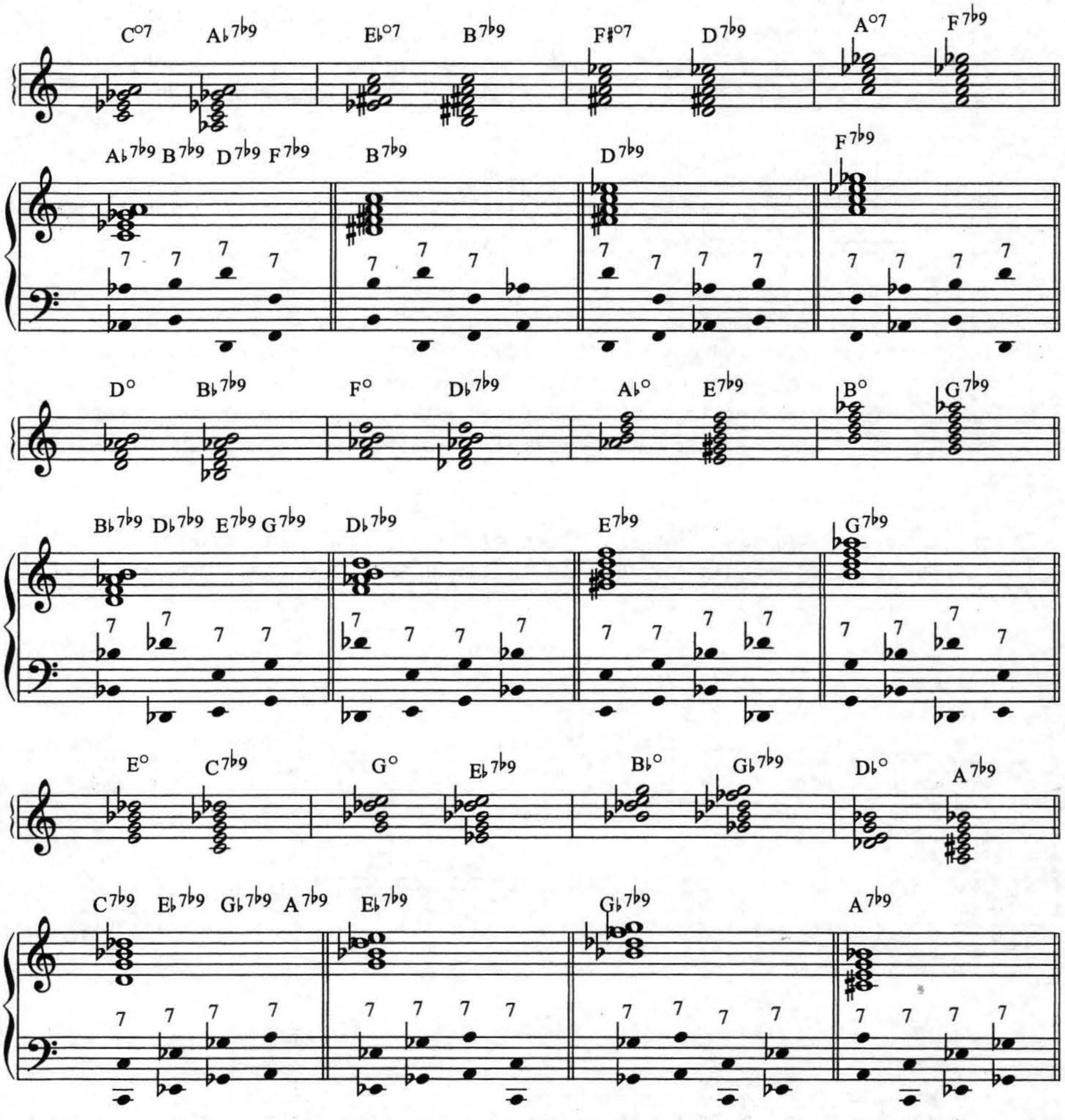
1. Sing the soprano part and play the alto and tenor parts (RH) and bass part (LH).
2. Sing the alto part and play the soprano and tenor parts (RH) and bass part (LH).
3. Sing the tenor part and play the soprano and alto parts (RH) and bass part (LH).

We do not have to sing the bass part, because your ear should be able to recognize intervals as you sing the chords. Remember if you can do the exercise in one key, it is the same for all the other keys.

There are three chords in this song that need further explanation. The second chord in the second measure is Dm; this chord could also be an F^6, since the relative minor is determined by the 6th step of the scale (F). In the first measure of the second line there is a Gm chord that contains a C. C is the 4th of G, and to arrive at another interval number, we add 7 to the number of that note (4 + 7 = 11). In the fifth measure of the second line is a chord name C^{sus}; 'sus' is the abbreviation for 'suspended'. It is just another name for a 7th chord extended. You would play C^7 on the bass and Gm^7, Gm^9 on the treble.

The Seventh Flat Nine Chord

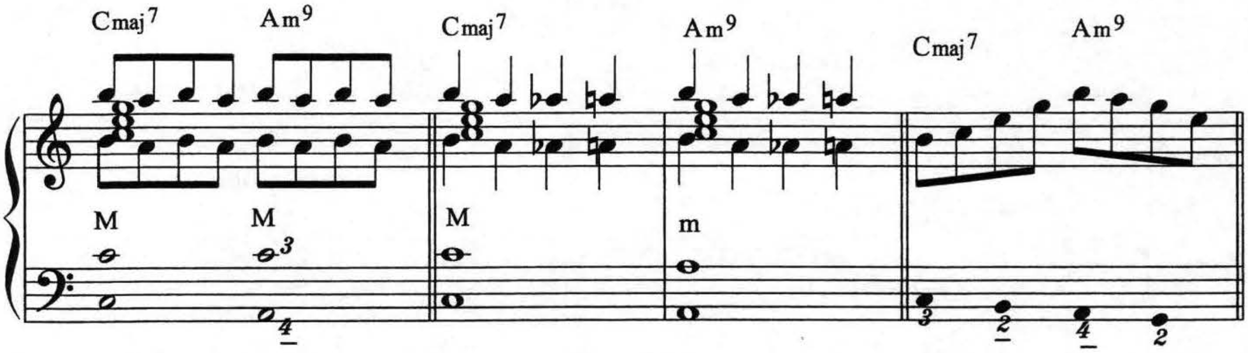
(using the diminished)


C°7 A♭7♭9 E♭°7 B7♭9 F♯°7 D7♭9 A°7 F7♭9
A♭7♭9 B7♭9 D7♭9 F7♭9 B7♭9 D7♭9 F7♭9
7 7 7 7 7 7 7 7 7 7 7 7 7 7 7
D° B♭7♭9 F° D♭7♭9 A♭° E7♭9 B° G7♭9
B♭7♭9 D♭7♭9 E7♭9 G7♭9 D♭7♭9 E7♭9 G7♭9
7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7
E° C7♭9 G° E♭7♭9 B♭° G♭7♭9 D♭° A7♭9
C7♭9 E♭7♭9 G♭7♭9 A7♭9 E♭7♭9 G♭7♭9 A7♭9
7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7

The diminished chord is one of the most misused chords. Many times the chord in reality is a 7b^9. An example is the occurence of a diminished before a minor seventh chord, (G^{dim}, Dm^7); it should really be A^7, Dm^7.

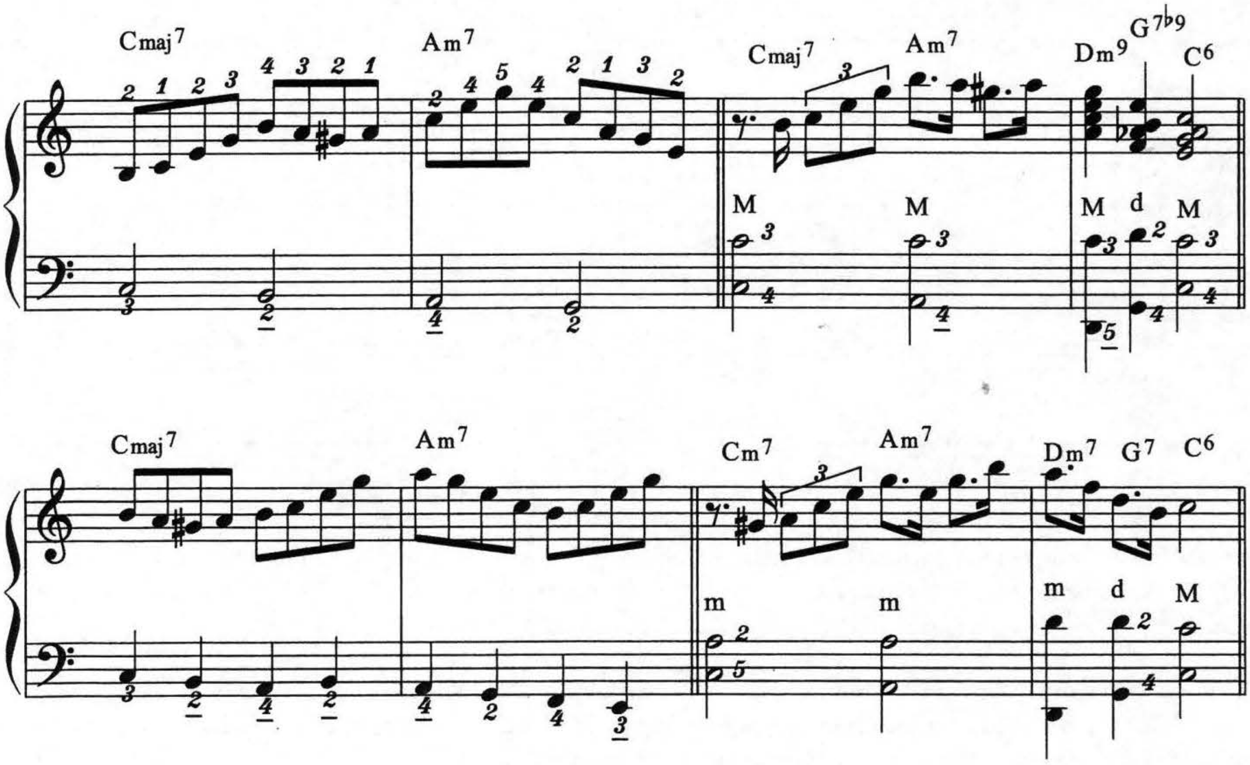
The above examples show how the diminished can be used for the 7b^9 and how the bass note changes the chord. Also observe the bass progressions in each measure. Each one forms a diminished chord. (For example: 1st measure of the last line.....C Eb Gb A = C diminished chord).

Major Seventh and Minor Ninth


Cmaj7
Am9
Cmaj7
Am9
Cmaj7
Am9
M
M
m

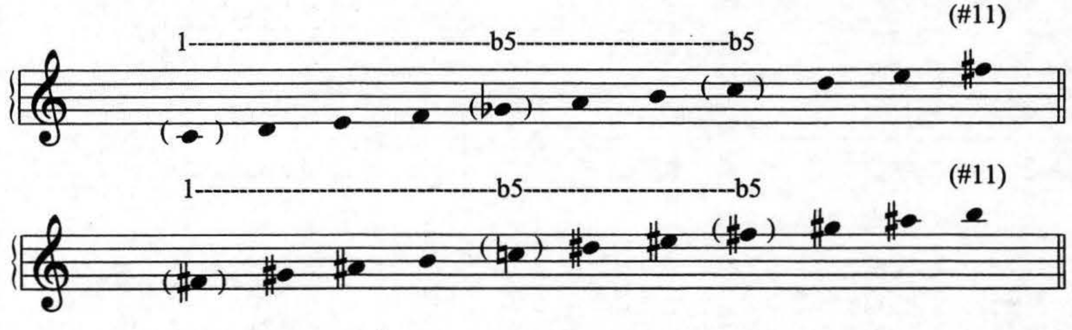
The first series of examples (measures 1, 2 and 3) can be used as background when another instrument or singer is playing or singing the melody. The first measure above can be extended to 2 measures or more. It would depend on the amount of beats for each chord. The 2nd and 3rd measures can be played as individual patterns. This would depend on the beat(s) for each chord.

The chords are interchangeable; for example the CM^7 can be C^6, and resolving to Am^7 or Am^9. The bass and chords do not change, as they fit both patterns. You should now start to see the relationship of chords and how a change in bass note changes the chord.


Cmaj7
Am7
Cmaj7
Am7
Dm9
G7♭9
C6
M
M
M
d
M
Cmaj7
Am7
Cm7
Am7
Dm7
G7
C6
m
m
m
d
M

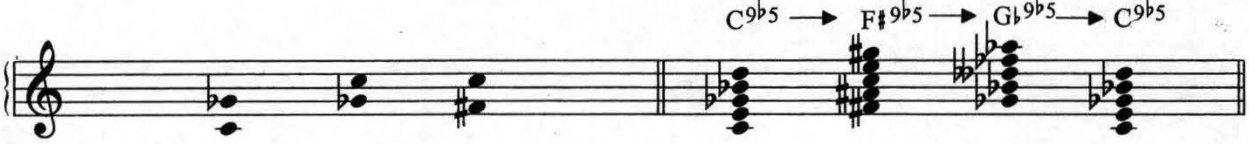
The Reversible Interval Flat Five (b5)

The only interval that is reversible (equal to itself) is the flatted fifth (b5). As an example: C Gb C. Gb is the b5 of C, and C is the b5 of F#.

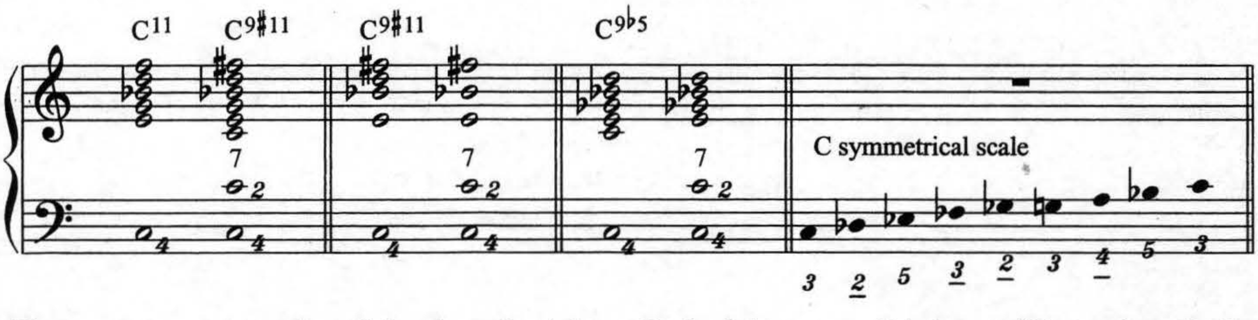

1----------------------------------b5-------------------------b5
(#11)
1----------------------------------b5-------------------------b5
(#11)

In the above examples you should be able to transpose this to all keys. You must kow the 12 Major scales and their key signatures.

This is an important page in your pursuit of "Jazz". It will help in your chord substitutions and improvisation.



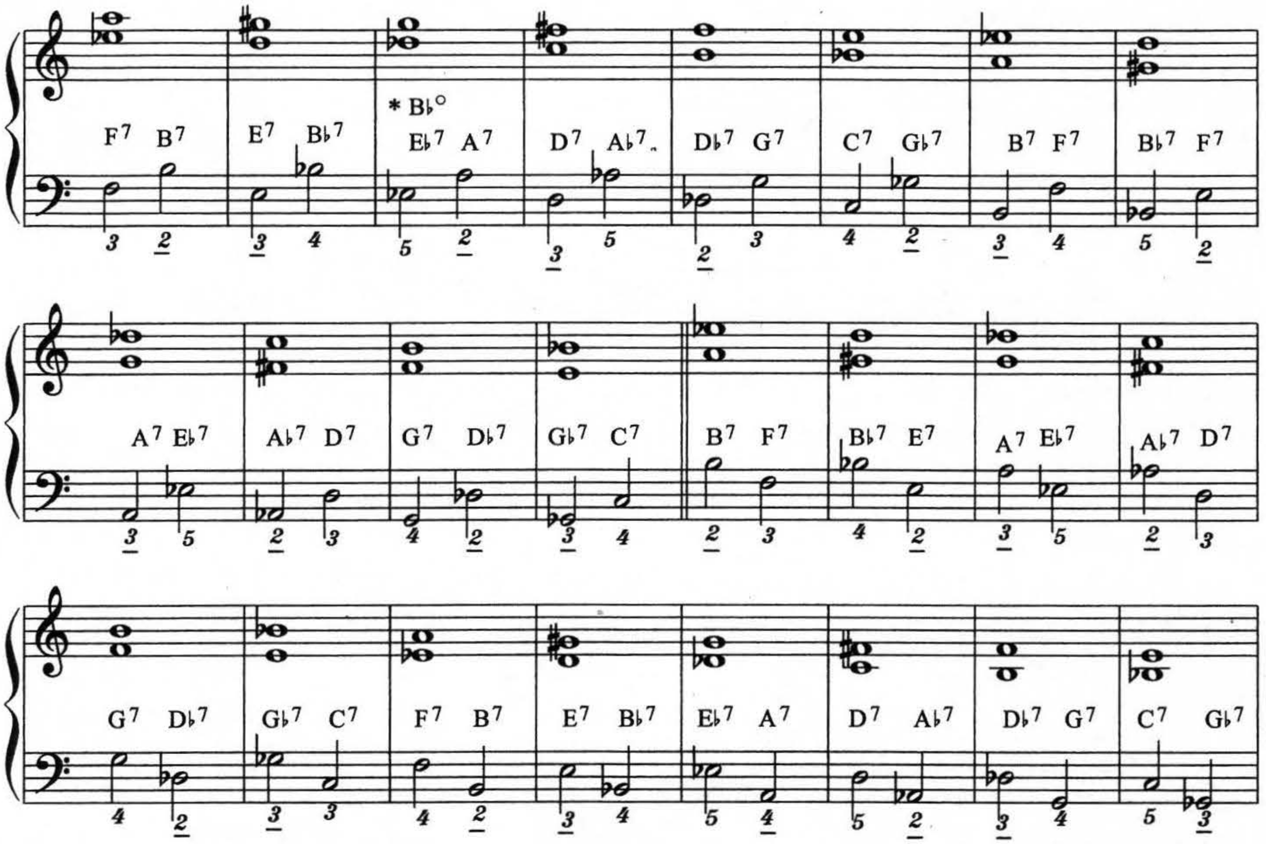
Look at the first and second lines on this page. You may wonder why I have the #11 in parenthesis. Remember that earlier in the book I showed you how to arrive at another interval number in the scale. "By adding 7 to any step of the Major scale, that step becomes another number". For example, the 2nd is also the 9th, 4 = 11 and 6 = 13. The #11 is another important chord/interval.



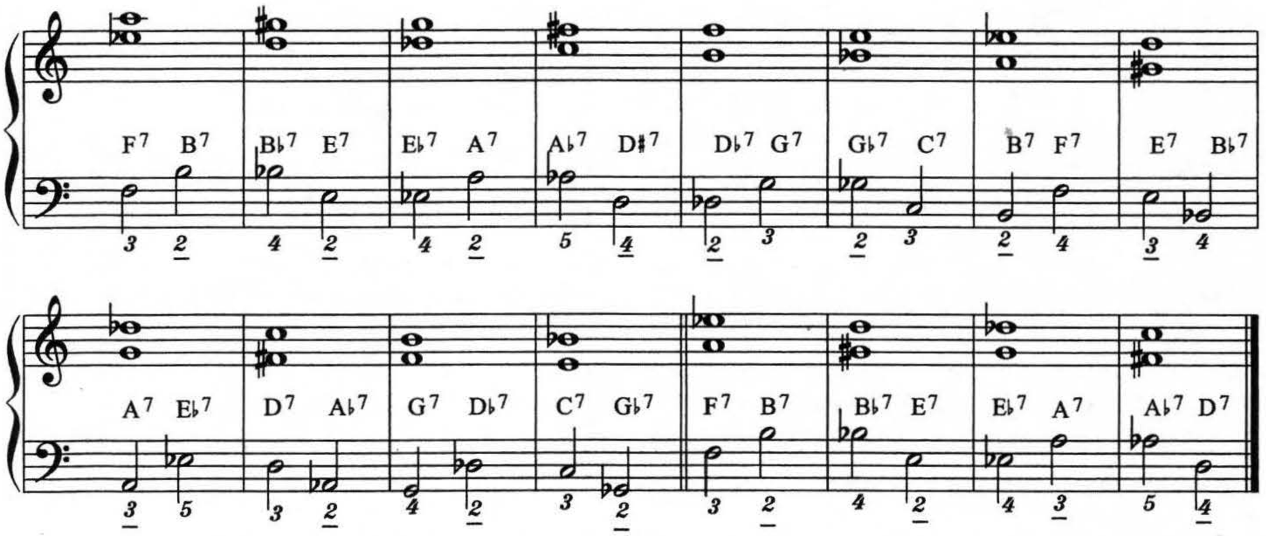
These are some examples of chords and voicings. In the 1st measure it is impossible to play all of the notes in the C9#11 chord. You would leave out the I (C) and put it in the bass. The 2nd measure shows you some more voicings. You can either use the I of the chord in the bass or the I & 7 (C7 bass chord). The last measure shows you the use of the symmetrical scale. We previously learned that it is a form of the diminished scale. In this instance it is a D flat diminished scale. We start a half step before the I of the scale.

Two Note Chords

The use of just two notes on the right hand, with a bass note, can be a very full sound. Notice that by just changing the bass note we have changed the chord.

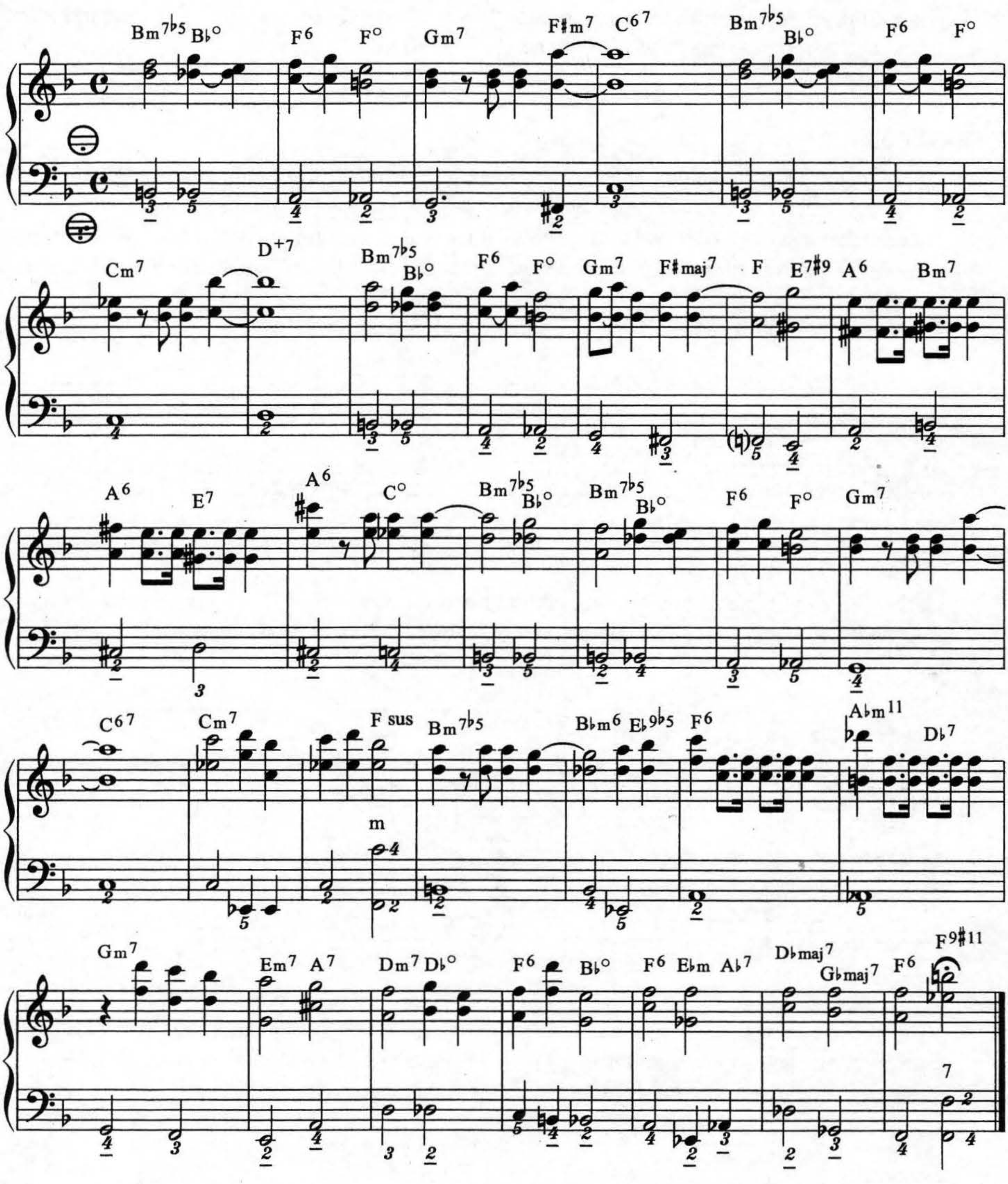

* B♭°
F7 B7 | E7 B♭7 | E♭7 A7 | D7 A♭7 | D♭7 G7 | C7 G♭7 | B7 F7 | B♭7 F7
3 2 3 4 5 2 3 5 2 3 4 2 3 4 5 2
A7 E♭7 | A♭7 D7 | G7 D♭7 | G♭7 C7 | B7 F7 | B♭7 E7 | A7 E♭7 | A♭7 D7
3 5 2 3 4 2 3 4 2 3 4 2 3 5 2 3
G7 D♭7 | G♭7 C7 | F7 B7 | E7 B♭7 | E♭7 A7 | D7 A♭7 | D♭7 G7 | C7 G♭7
4 2 3 3 4 2 3 4 5 4 5 2 3 4 5 3

* 1st measure of "HOW ABOUT YOU" (on the following page). I used B flat diminished; I could have used A^7 but I wanted to maintain the "bass line".


F7 B7 | B♭7 E7 | E♭7 A7 | A♭7 D♯7 | D♭7 G7 | G♭7 C7 | B7 F7 | E7 B♭7
3 2 4 2 4 2 5 4 2 3 2 3 2 4 3 4
A7 E♭7 | D7 A♭7 | G7 D♭7 | C7 G♭7 | F7 B7 | B♭7 E7 | E♭7 A7 | A♭7 D7
3 5 3 2 4 2 3 2 3 2 4 2 4 3 5 4

The following song (How About You) is one of the great standards of music. The entire song is an example of Two Note Chords. This is a simple example and not a final arrangement. I will use this song as we go on and add more changes and substitutions to it. This is a great tune for the reader to work with, as so much can be done with it (See page 96).

How About You



Bm7♭5 B♭° F6 F° Gm7 F♯m7 C67 Bm7♭5 B♭° F6 F°
Cm7 D+7 Bm7♭5 B♭° F6 F° Gm7 F♯maj7 F E7♯9 A6 Bm7
A6 E7 A6 C° Bm7♭5 B♭° Bm7♭5 B♭° F6 F° Gm7
C67 Cm7 F sus Bm7♭5 B♭m6 E♭9♭5 F6 A♭m11 D♭7
Gm7 Em7 A7 Dm7 D♭° F6 B♭° F6 E♭m A♭7 D♭maj7 G♭maj7 F6 F9♯11
m

87

Turnarounds

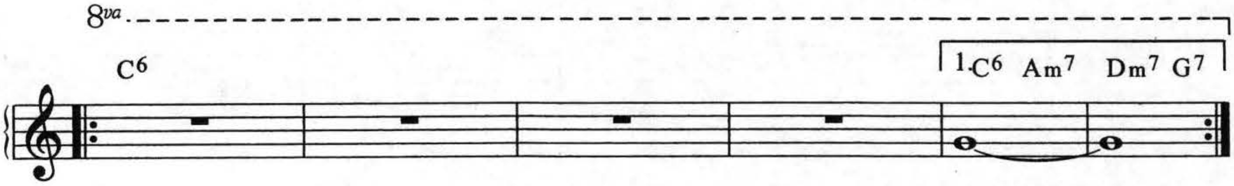
(Endings)

We have learned what to play throughout a song by applying modes, scales and chord substitution. This is called improvisation. We now have to learn what to use as an introduction, first and second endings, and how to end the song itself.

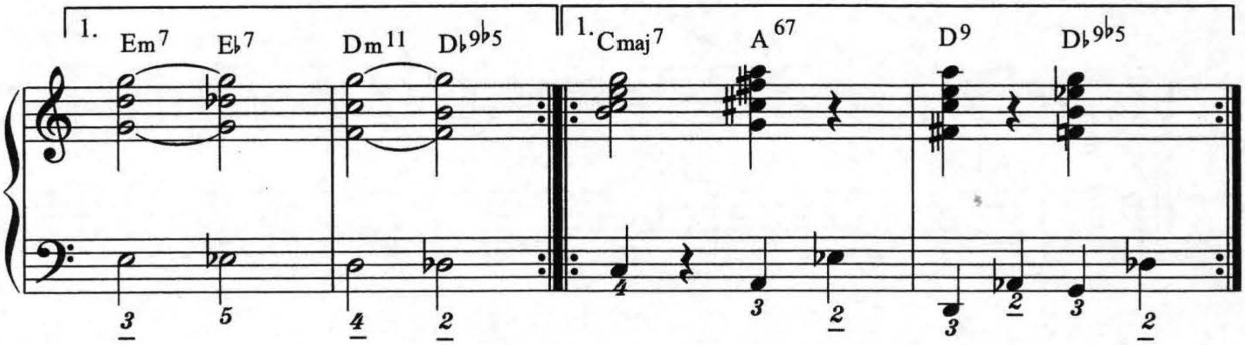
Form

Form is the order in which phrases are arranged. Learn the form of the tune and divide it into sections which are named alphabetically for convenience: A A B A for example. This form means that song has a 1st and 2nd ending with a bridge, and going back usually to the main theme. Two examples of this form are the songs "I'll Be Around" and "Changing Partners".

Let's use the A A B A form as an example in the key of C.



Above are the typical chord changes for a turnaround on an A A B A song. Below are shown some of the possibilities that can be used in place of the standard changes.

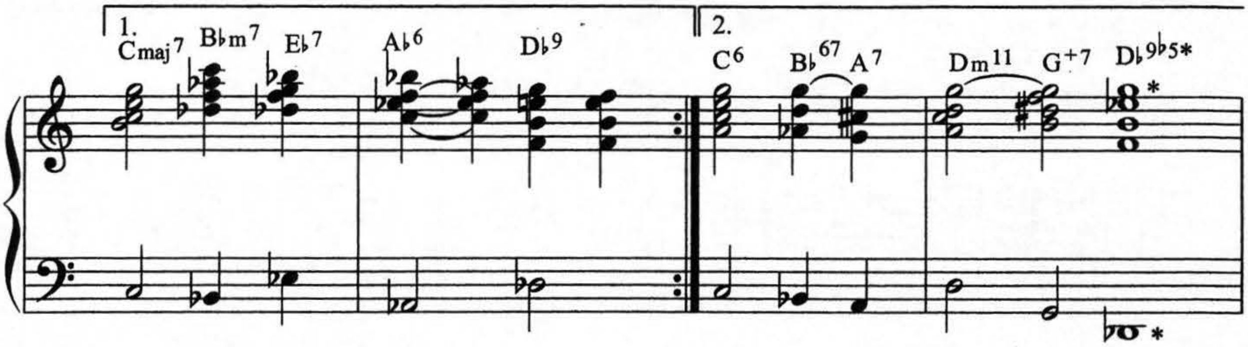


The above endings can also be used an Introductions. They can be played as 4 bar or 8 bar intros. You can choose to rhythmatize them or play them as you feel. They can also be used as endings; of course you would resolve to the I (in this case C Major).

Turnarounds

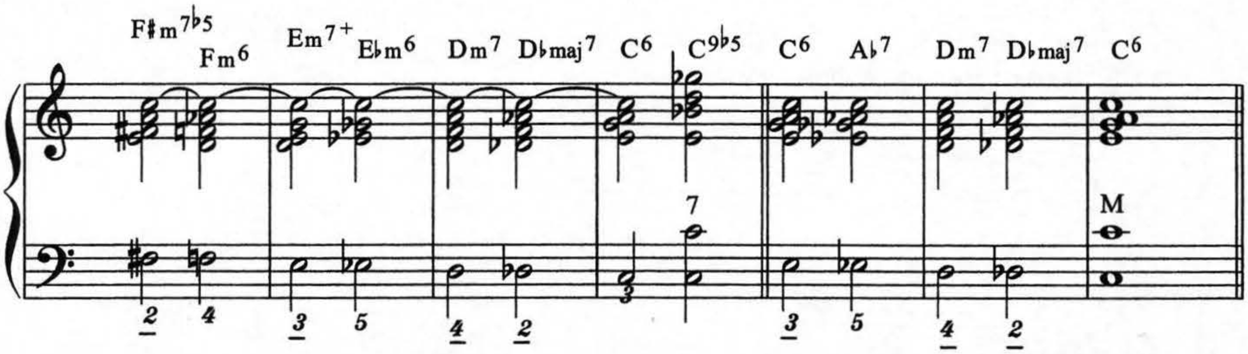
(continued)

The examples of turnarounds, intros and endings can also be played on as single notes. Learning to play on these changes is good practice.

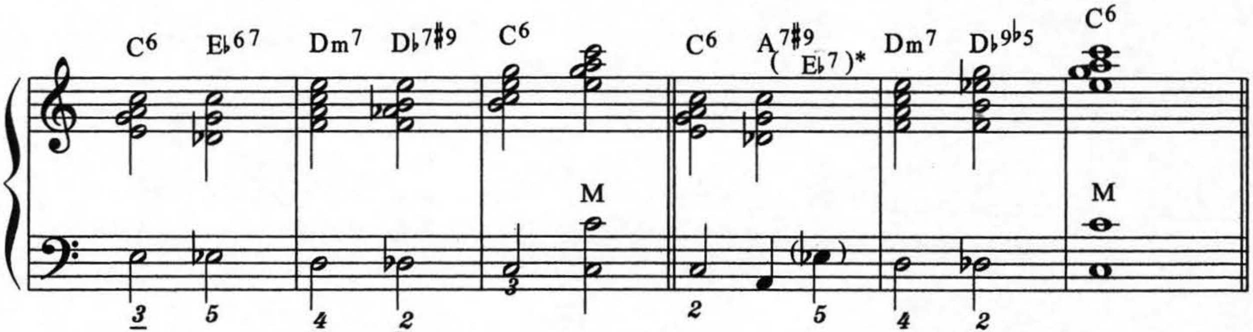

1.
Cmaj7
B♭m7
E♭7
A♭6
D♭9
2.
C6
B♭67
A7
Dm11
G+7
D♭9♭5*
*
*

* Can be substituted for G^{+7}

Endings


F♯m7♭5
Fm6
Em7+
E♭m6
Dm7
D♭maj7
C6
C9♭5
C6
A♭7
Dm7
D♭maj7
C6
7
M
2
4
3
5
4
2
3
5
4
2

The second example of an ending is just a variation of the 2nd, 3rd and 4th bars of the first example. You can rhythmatize them any way that you choose. Learn in all keys.


C6
E♭67
Dm7
D♭7♯9
C6
C6
A7♯9
(E♭7)*
Dm7
D♭9♭5
C6
M
M
3
5
4
2
2
5
4
2

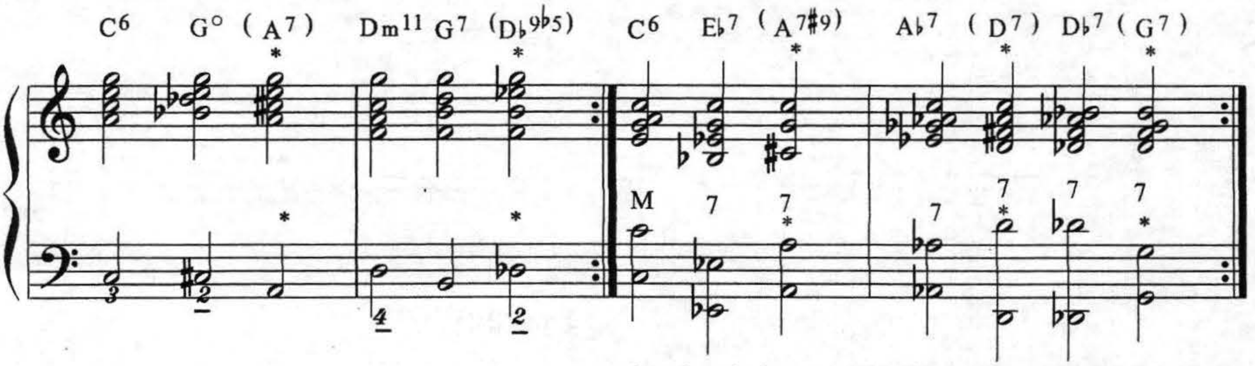
* can be substituted for $A^{7\sharp9}$

The above endings are basically the same; they are just variations. They can also be used as turnarounds. Do not always use them in the same order. Be adept in using them in different ways so that you do not become 'pat' in your style.

Turnarounds - Endings - Intros

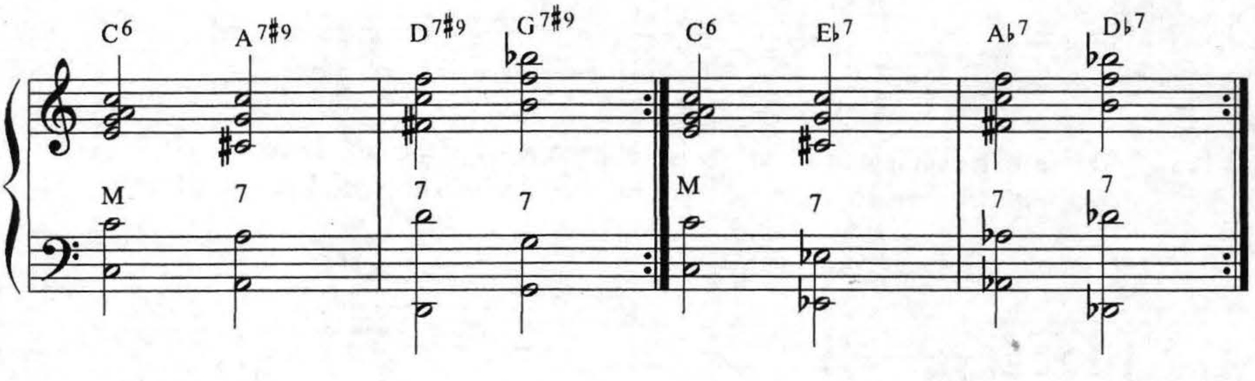
(continued)

We now have an opportunity to combine previously learned material. Earlier I described that the only reversible interval is the flatted fifth (b5); the importance of this is demonstrated in the following examples. I will also show that the G diminished chord is like a b9 chord (depending on the bass note).



* - chords in parenthesis can be used as substitutes

In the first measure I show that G diminished can be used in place of A^7. You could continue using the C$^\#$ in the bass.

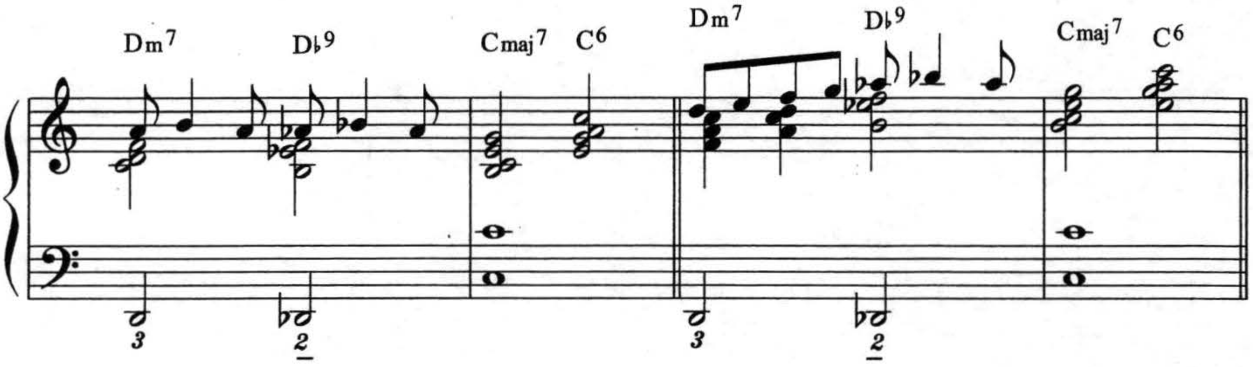


Remember that the only interval that is reversible is the flatted fifth (b5). That is why you can use the same notes in the right hand for the A$^{7\#9}$, D$^{7\#9}$, G$^{7\#9}$ as the Eb^7, Ab^7 and Db^7. (Eb is the b5 of A; Ab is the b5 of D; Db is the b5 of G.)

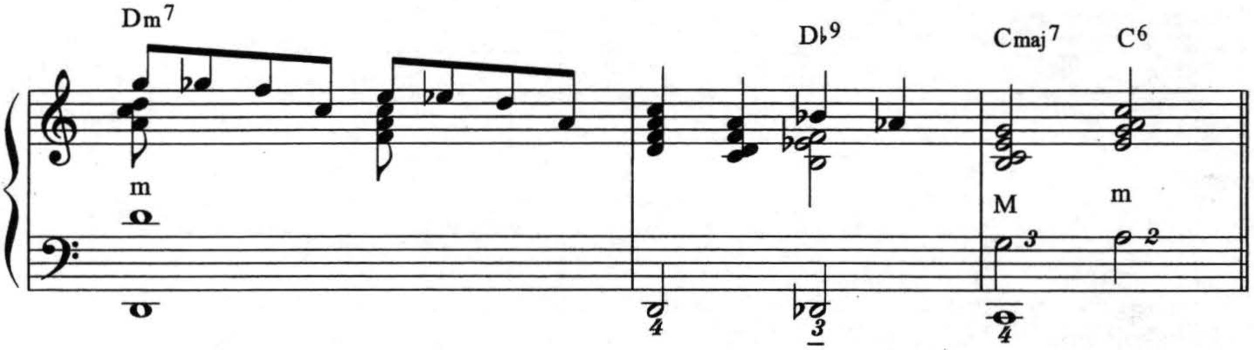
We can use all of the above as turnarounds, introductions and endings. Play them in all keys and in different rhythmic patterns.

Turnarounds - Endings - Intros

(continued)



The above endings are basically the same; they are examples of how you can vary an idea. The chords are taken from the IIm V^7 sequence (Dm^7 - G^7), the Db^7 being the substitute for G^7.

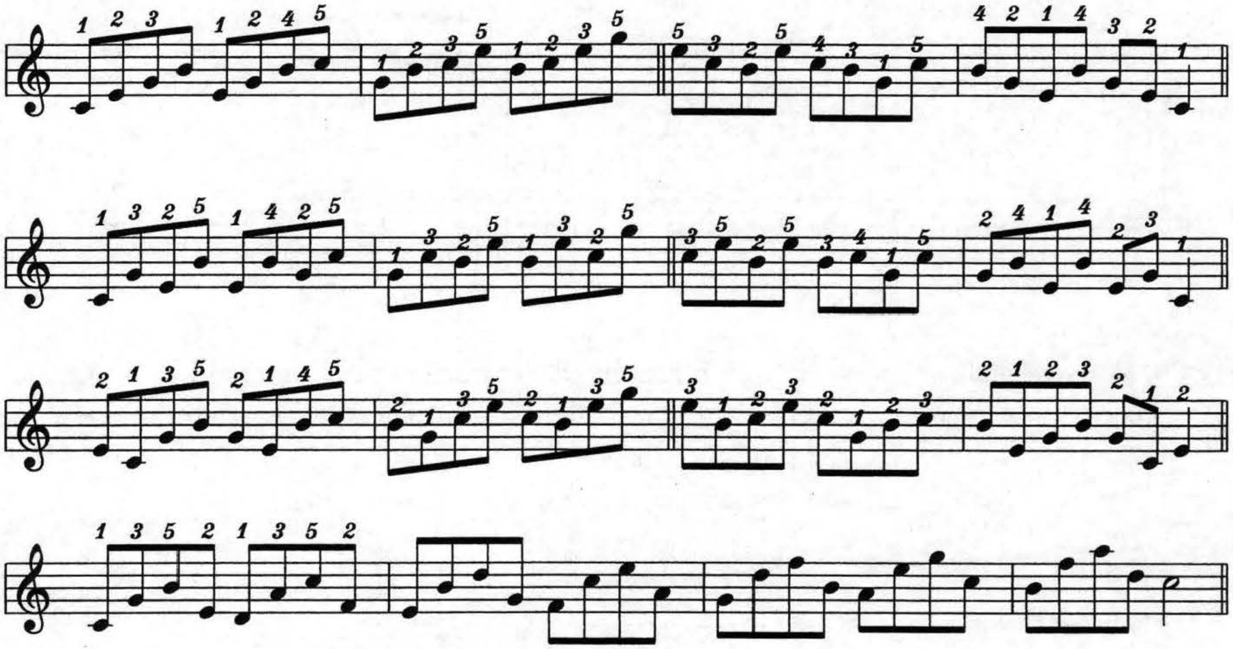


Here is another variation of the IIm V^7 sequence. Notice the last measure where I used the G Major chord and C bass, and the Am chord with C bass. These are permutations which were outlined previously in chord formations.

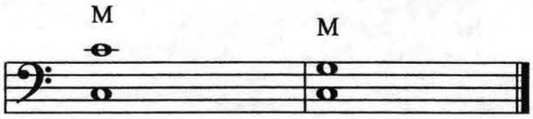
You must use your own ideas for Intros, Endings and Turnarounds. I have given you enough examples for you to begin creating on your own. Do not be afraid to try new ideas because it is the only way to learn. I remember the great drum teacher CHARLES TAPPAN who once said "If you're going to make a mistake, make a big one". This is how you develop ideas.

Diatonic Seventh Chord Patterns

The Major seventh chord is frequently used in jazz. To develop the dexterity necessary to use at your command, I have written a series of patterns. These will help you become more proficient in using this chord.

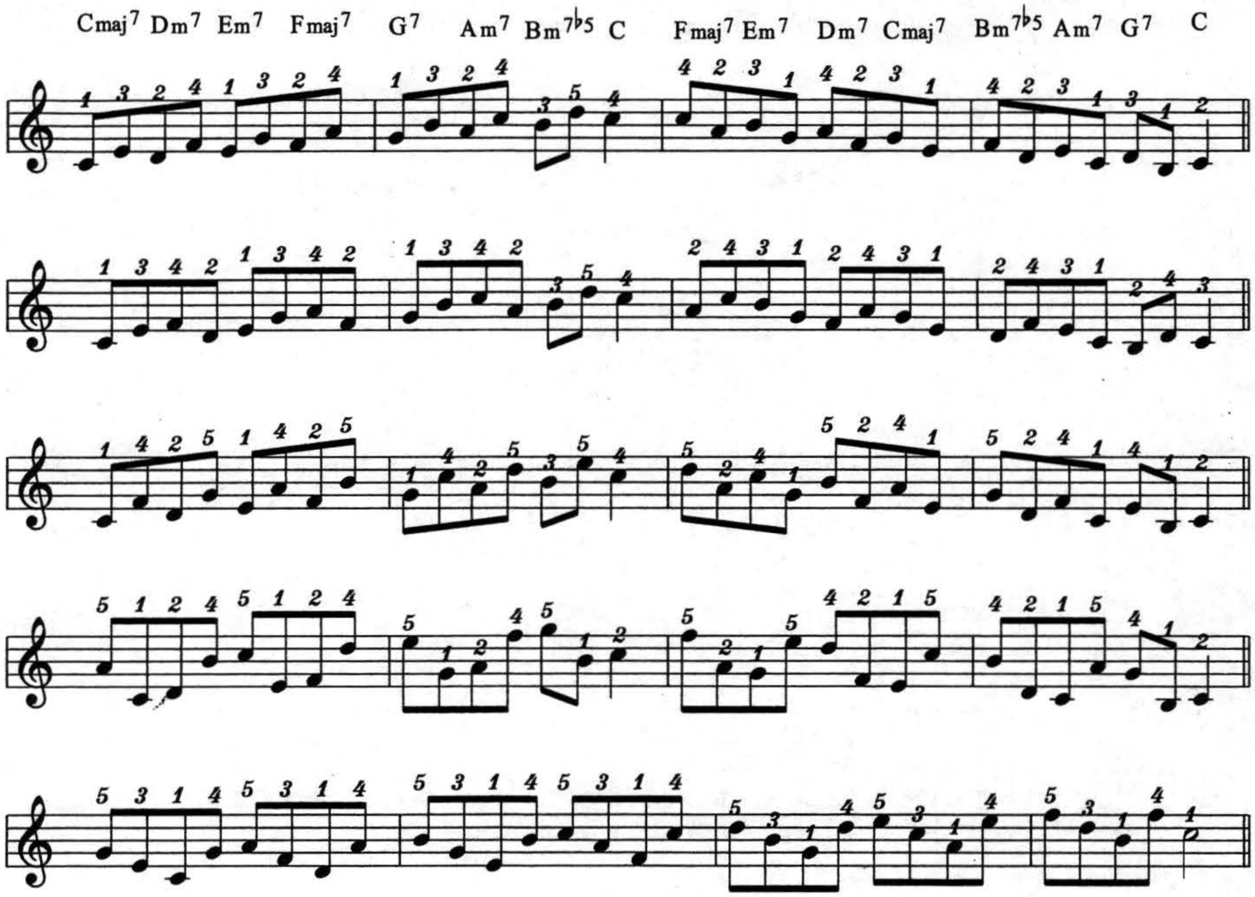

1 2 3 1 2 4 5 1 2 3 5 1 2 3 5 5 3 2 5 4 3 1 5 4 2 1 4 3 2 1
1 3 2 5 1 4 2 5 1 3 2 5 1 3 2 5 3 5 2 5 3 4 1 5 2 4 1 4 2 3 1
2 1 3 5 2 1 4 5 2 1 3 5 2 1 3 5 3 1 2 3 2 1 2 3 2 1 2 3 2 1 2
1 3 5 2 1 3 5 2

There are a number of ways to form the M^7 chord on the bass; the most common way is by sustaining C bass with the C Major chord. An alternative to this is to sustain C bass and the G Major chord. I would use these chords with the above exercises in order to hear the Major seventh chord.



Diatonic Scale Exercises

The following are a series of figures that can be applied to the Diatonic scale. They should be played in 12 keys in order to develop the ability to play in any key. You should also know the chords from the Diatonic Mode in order to use them on the left hand while playing these figures on the right hand.

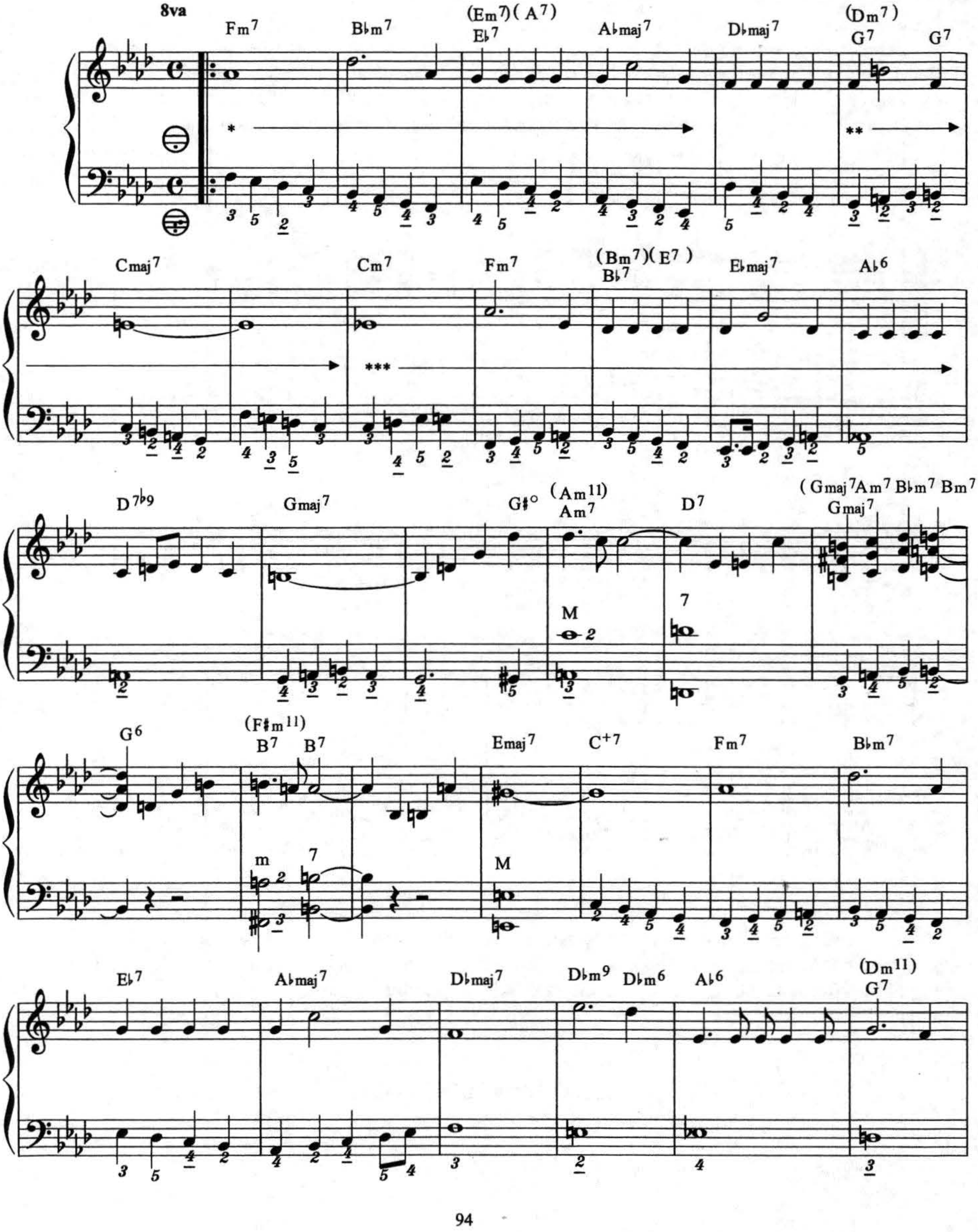


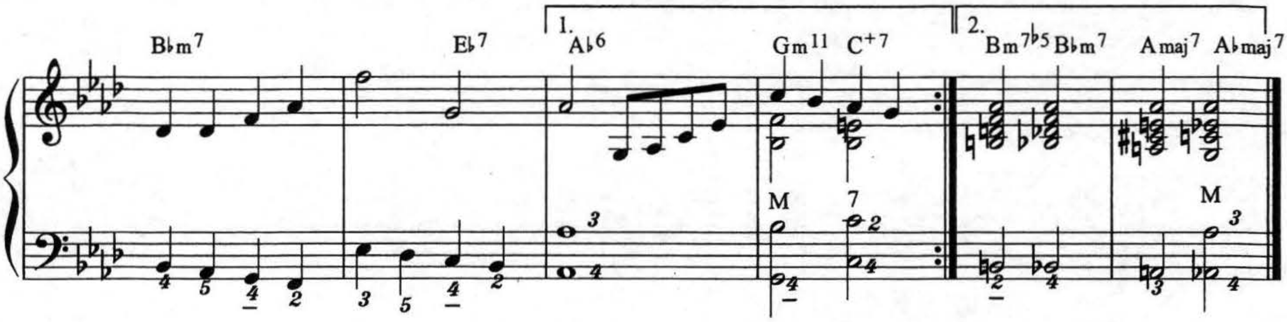
There are endless combinations of notes that can be played; these are just a few examples. I would try to sustain chords against these figures, once you are comfortable playing in all keys. You could sustain any of the chords from the Diatonic mode; this will enable you to hear the different changes that can be played.

Apply different rhythm patterns

All The Things You Are

Jerome Kern
with ideas by Ralph Stricker


8va
Fm7
B♭m7
(Em7)(A7)
E♭7
A♭maj7
D♭maj7
(Dm7)
G7
G7
*
**
Cmaj7
Cm7
Fm7
(Bm7)(E7)
B♭7
E♭maj7
A♭6
***
D7♭9
Gmaj7
G♯°
(Am11)
Am7
D7
(Gmaj7 Am7 B♭m7 Bm7
Gmaj7
M
7
G6
(F♯m11)
B7
B7
m
7
Emaj7
M
C+7
Fm7
B♭m7
E♭7
A♭maj7
D♭maj7
D♭m9
D♭m6
A♭6
(Dm11)
G7



( ).......Chord substitutions
*........Ab scale can be played (Aeolian Mode)
**......C scale can be played (Mixolydian Mode)
***....Eb scale can be played (Aeolian Mode)

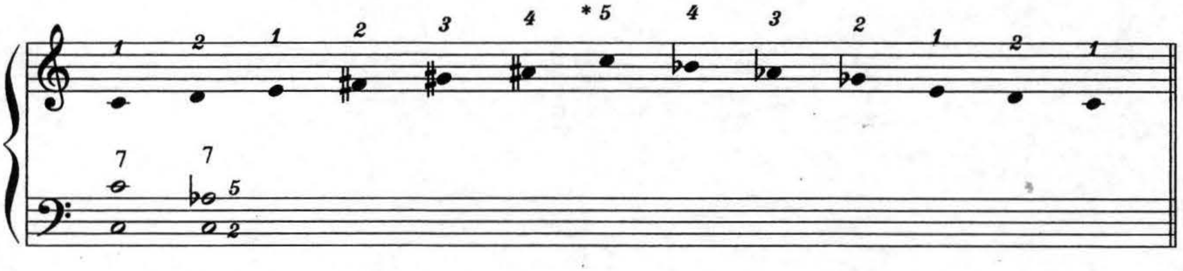
This song was originally written as a ballad not a jazz piece, but it remains the most recorded jazz song of all time. I use it as an example because it illustrates so much the material in this book (e.g. Modes, Scales, Chord Substitutions, Voicings, Turnarounds and Bass Lines).

The third measure is an example of two subjects: 1. Substitution of the Vm^7 for the I^7 (Em for A^7), and 2. showing that the only interval that is reversible is the b5 (A^7 for Eb^7); A is the b5 of the Eb scale.

In the second measure of the first ending we have an example of voicing of the Gm^{11} (V^7), resolving to the C^7 (I^7). This is also shown in the 17th and 21st measures.

In the first ending we have an example of a turnaround; in the second ending we have an example of using chords as an ending and/or a turnaround.

Whole Tone Scale

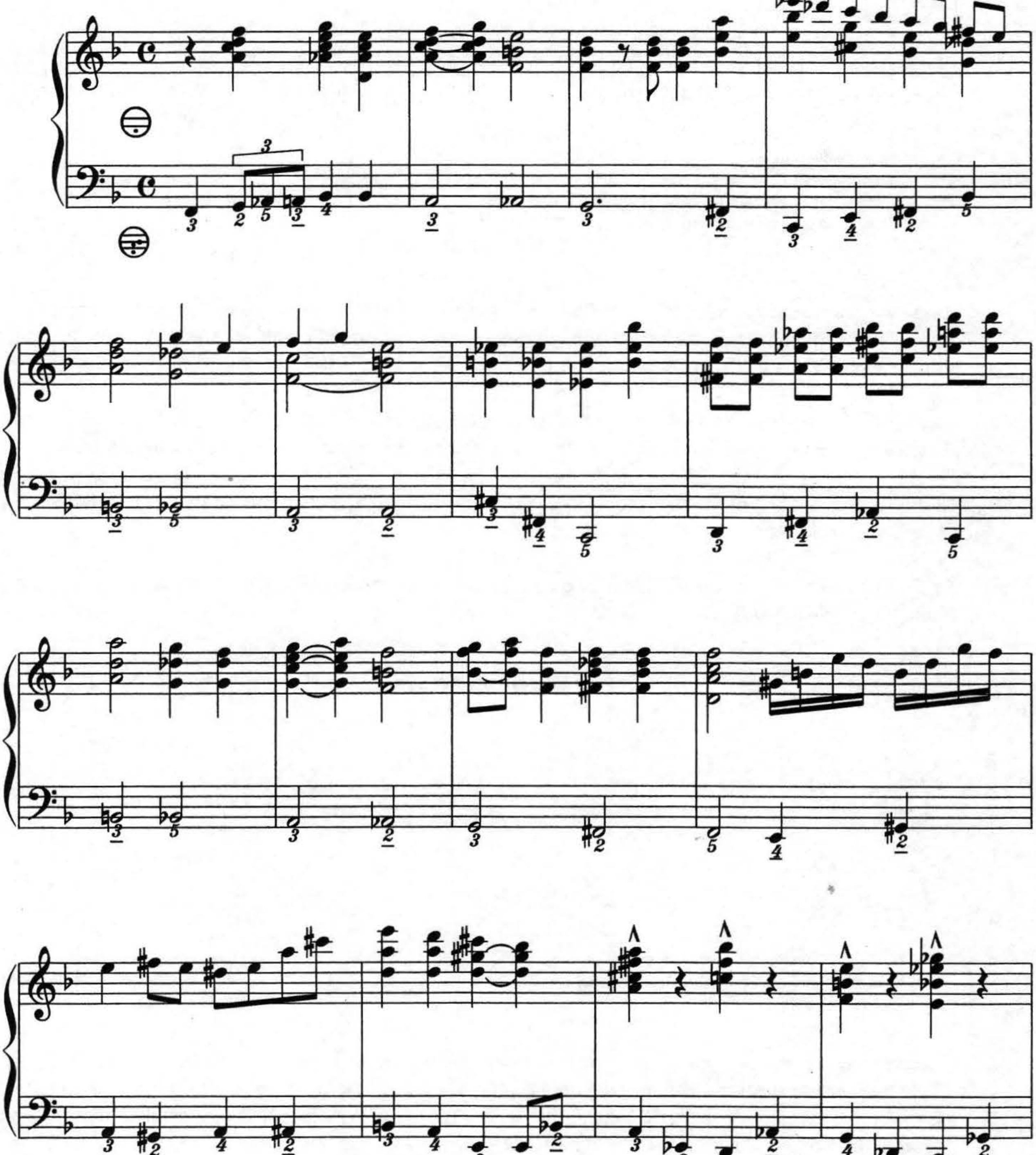


* If you play the scale in double octaves, you would use the first finger on C. The scale can also be used with augmented chords.

I previously omitted this scale, but I feel that now is the time to include it. It is a versatile scale as it can be played against seventh and augmented chords. You can use any of the notes in the scale as starting notes against the C^7 chord (preferably the C, E, F#, A# / Bb). You may ask "Why the F# ?". Remember the reversible interval, the b5? C is the b5 of F#, and F# is the b5 of C. Practice this against all seventh and augmented chords (the second measure in the first ending shows the C augmented chord).

How About You

with ideas by Ralph Stricker


3
3
2
5
3
4
3
3
2
3
4
2
5
3
5
3
2
3
4
5
3
4
2
5
3
5
3
2
3
2
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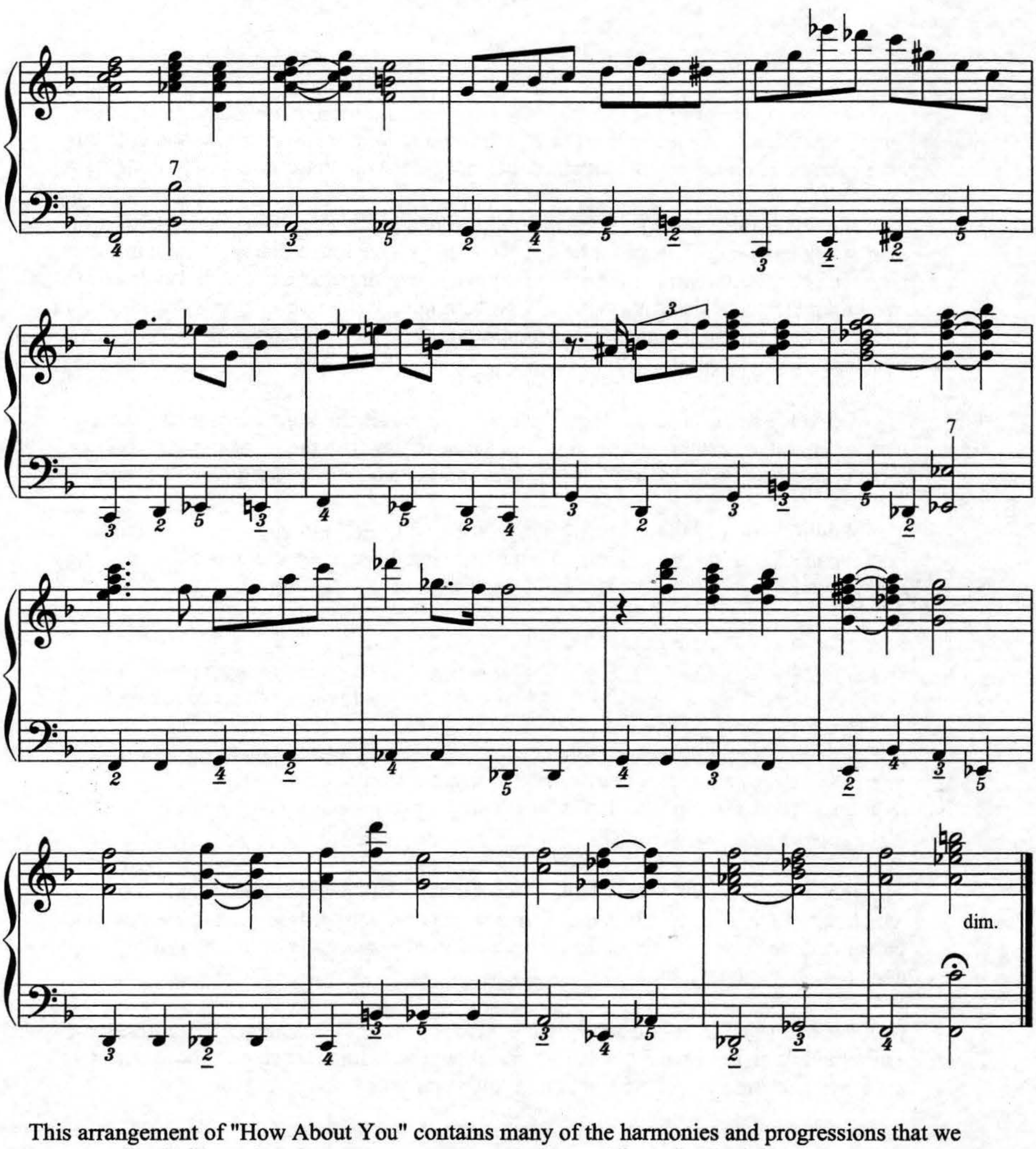
4
2
4
2
4
2



This arrangement of "How About You" contains many of the harmonies and progressions that we have previously learned. It is not an arrangement that I consider to be final, but only an example of how to apply some of the work contained in the book.

Time to Reflect

I would like to take this time to advise the reader to stop for a moment and reflect upon what he or she has learned to this point. It definitely pays to review the study materials on a periodic basis to be sure that all of this knowledge has been absorbed thoroughly.

You should be able to apply the course material to songs currently in your repertoire and also to any new songs that you intend to work on. I have found that working with new songs is better because it is easy to get stale when working on things with which we are overly familiar; it is also easy to run out of fresh ideas when working on old material. In addition, a wonderful learning tool is to play songs in different keys than the one in which we normally play.

Try to develop a system in your approach to practice; let one segment of your practice lead you into the next. When playing the scales, follow with the modes in that scale and then try to create lines that are from the material that you are working on at the time.

You should know all of the chord and inversions and be able to apply them in song form. Play the melody of the song in chords and then sing the melody and play a chord background.

Do not be afraid to experiment. The only way you can learn is by trying different ideas. Don't get into a rut and always play the same figure of chord in the same place. When you make a mistake, be aware of the mistake and try not to make the same one again.

I recommend that you practice with a metronome, setting a tempo that is comfortable for you. One suggestion is that you do not increase the tempo of the metronome initially, but rather play more notes per beat. If you are playing a figure using eighth notes, then play that figure using sixteenth notes.

The knowledge that you should have at this point will help you to understand the remainder of the work in this book. I stress that you try to analyze each new study that you undertake. It is not enough to simply play things physically or mechanically, you must also know them mentally.

I am aware that some of you are trying to learn the material in this book by yourselves. This could be an advantage if a teacher is not familiar with these studies; however, if you have a teacher who is well versed in jazz, then you have a distinct advantage.

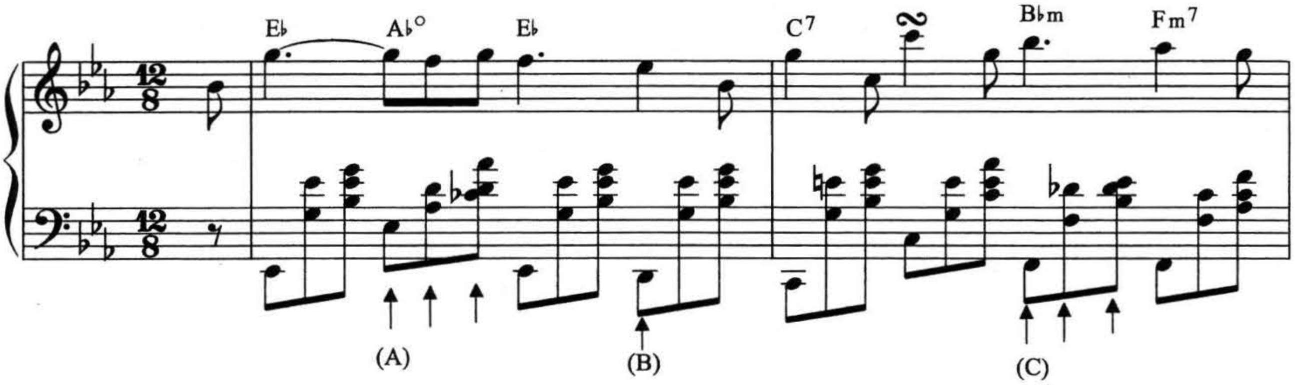
THERE ARE NO "NEW" CHORDS

Since the inception of "Bop" we have been led to believe that the chords used in that art form are new. This is a myth, as the masters in the 17th and 18th century used them in their music. They were just called by their pure harmonic names.

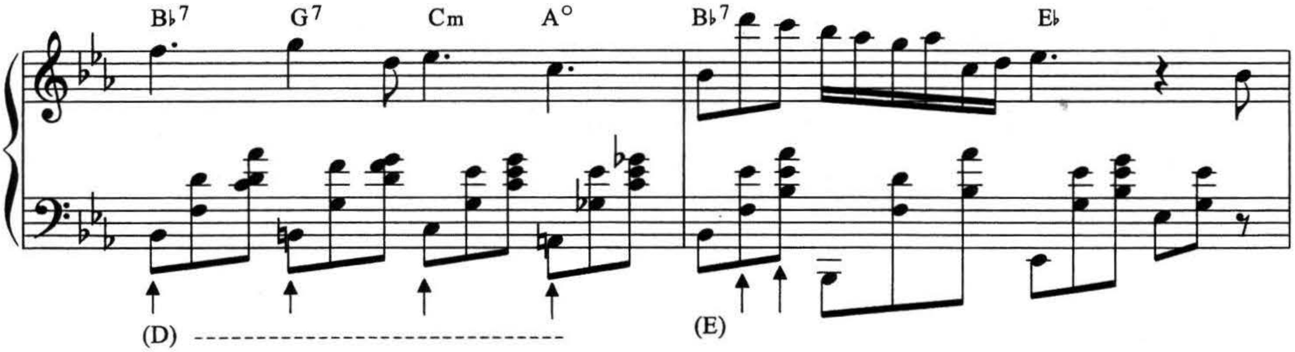
Bach was the Art Tatum of his time and Chopin was the Bill Evans of his era. I will use Chopin's NOCTURNE IN Eb as an example of modern day chords that were used 150 years ago.

Nocturne

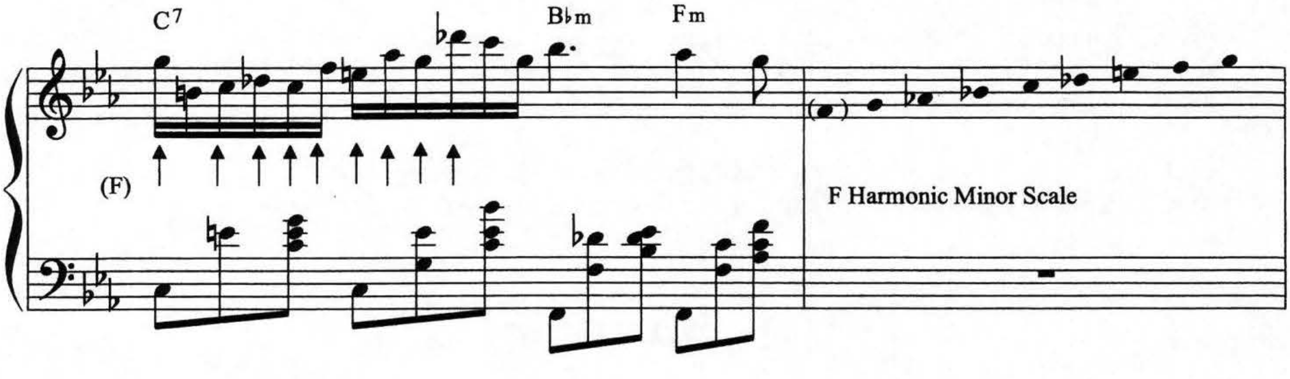
Frederic Chopin Op. 9 #2



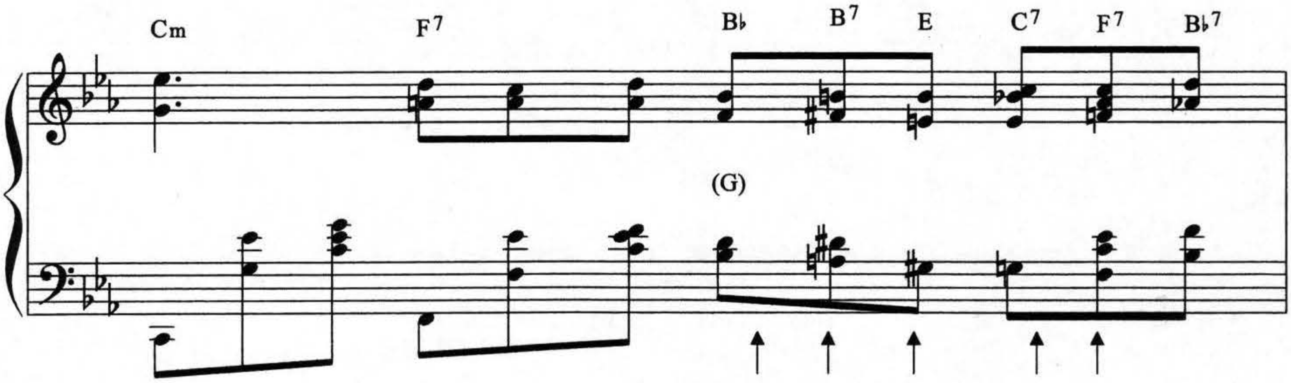
Notice the genius of Chopin and how he uses bass lines (B), and the use of the Eb bass against the A♭° (A). In example (C) he uses a BbM^{11} with the F in the bass. The use of the Eb bass against the A♭° chord is, in essence, a B♭$^{7\flat9}$, which leads to the Eb and EbM^{7}.



This is a perfect example of a bass line connecting notes from one chord to another (D). The next example (E) is the use of the Bb ^{sus} chord.



Chopin used the harmonic minor scale masterfully (F) against a $C^{7\flat 9}$. He started on the second step of the harmonic minor. This is used in jazz as notes to be played against the m^{7b9}, 7b9 and others which are covered in this book.



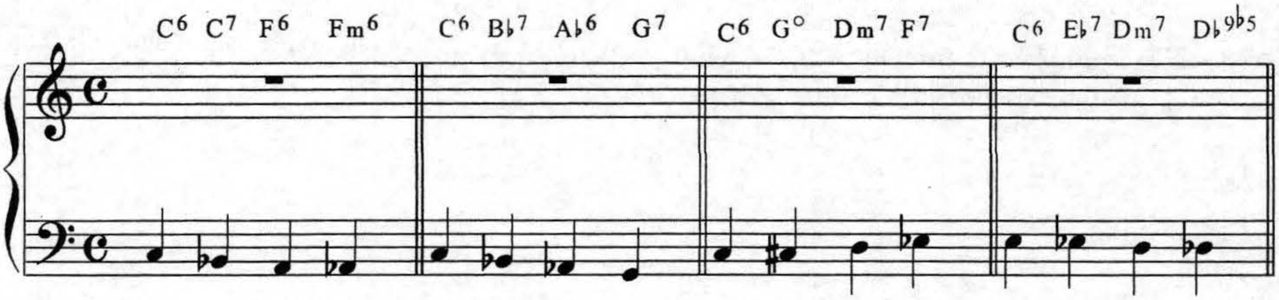
Notice the contrary motion bass progression in (G). The changes and bass lines are beautiful.

There are many examples of modern chords and modes used by the masters before anyone ever knew what jazz was. The student who has studied classical music has such an advantage when he/she eventually learns jazz.

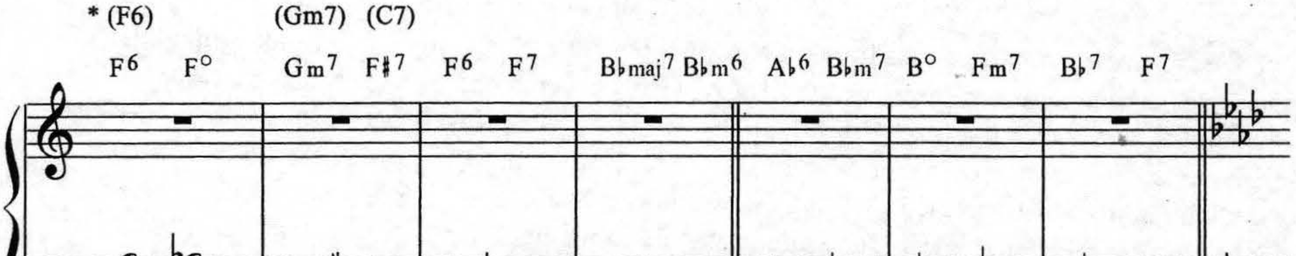
Learning How to Write Bass Lines

The left hand (bass) of the accordion has been sorely neglected in the learning of jazz. Many players use what is known as the "polka bass" in their playing of jazz. One of the reasons for this is that accordionists are generally accompanied by bass players. When accordionists are called upon to play the part of the bass player, they find themselves up the proverbial 'creek without a paddle'. You will learn from these examples how to determine a bass line.

Bass lines, whether ascending or descending, should not be more than 1 ½ steps apart; preferably they should be only ½ to 1 step apart. In the examples below you will see that I have taken a note from one chord and a note from the next chord etc. There is no more than one whole step between bass notes.



Sometime we have to play a substitute chord for the original in order to keep the bass line moving, and remain within our preferred rule of one whole step. In the last measure of the above line, the original fourth chord was a G^7. I substituted $D\flat^{9\flat5}$ instead of G^7. This was musically correct as the Db is the b5 of G (reversible interval G-Db-G). I've written the above examples in the key of C to make it easier for those just starting to learn jazz. You should transpose all of them in other keys.

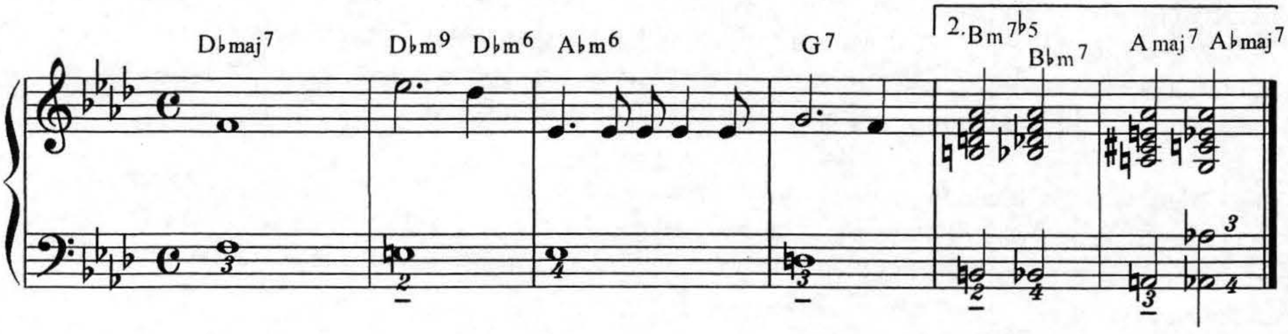


* ( ) original chords

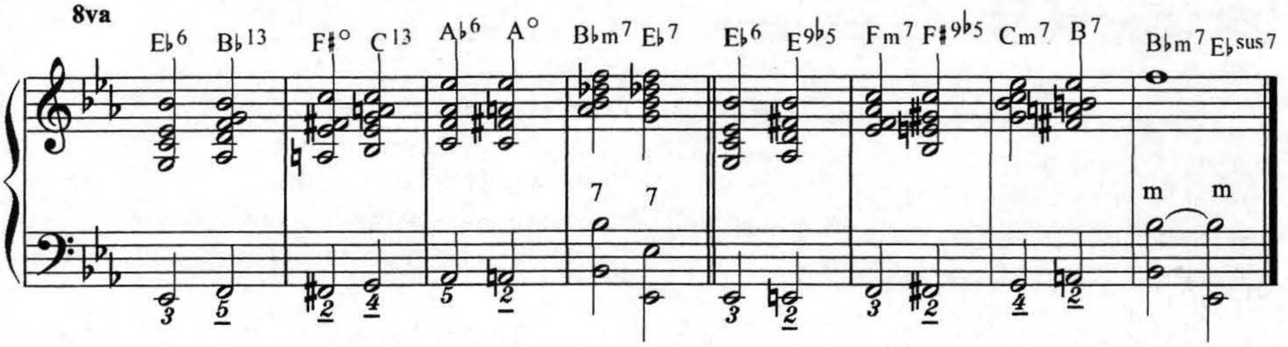
Once again I kept within a whole step when moving the bass line. In the first example I had to substitute two chords (F diminished and $F\#^7$) to follow the rule. Notice that instead of C^7, I substituted the b5 of C which is $F\#^7$.

Learning How to Write Bass Lines

(Continued)


D♭maj7
D♭m9 D♭m6 A♭m6
G7
2. Bm7♭5
B♭m7
A maj7 A♭maj7
3
2
4
3
2
4
3
3
4

The above examples are from the song "All the Things You Are". The complete arrangement is in the book (pp 94-95). For each chord, try to determine how the bass note was derived.

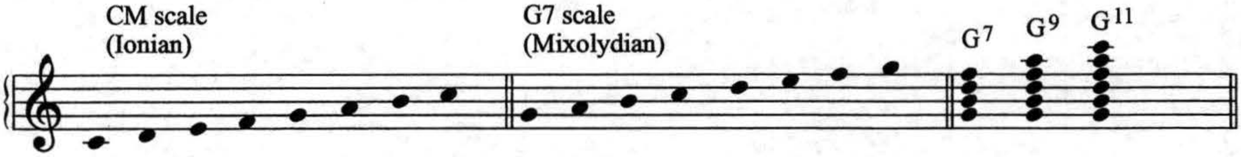

8va
E♭6 B♭13
F♯° C13
A♭6 A°
B♭m7 E♭7
E♭6 E9♭5
Fm7 F♯9♭5
Cm7 B7
B♭m7 E♭sus7
7 7
m m
3 5 2 4 5 2
3 2 3 2 4 2

Above are two examples of bass lines and how to substitute chords to keep the 'line' going. Both examples are the first four measures of 'Liza' by George Gershwin. In the second example I substituted an $E^{9\flat 5}$ for the Bb^{13} (Bb/E/Bb). Notice in the last measure I used an $E\flat^{sus7}$, which is an extended 7th chord. This is usually an 11th (Eb, G, Bb, Db, F). By using the Eb (I) bass and the Bbm chord, which has an F (4=11) in it, we now have an $E\flat^{sus7}$. You can use this example for any sus (suspended) chord. The same can apply to the right hand. Play Eb bass with the Eb^7 chord on the bass and Bbm^7 chord on the right hand. It is a very full sound. Play in all keys.

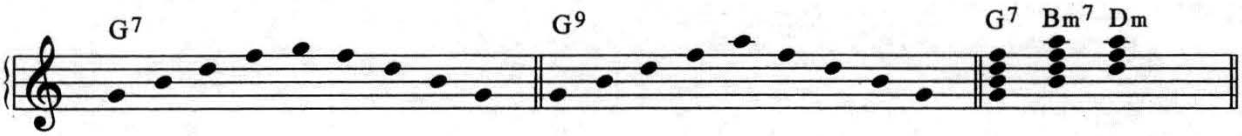
Super-Imposing Arpeggios

We have not yet discussed arpeggios. I have tried to present the material in this book in an easy, progressive way, and I believe that once the reader is versed in chords and scales, everything else will fall into place.

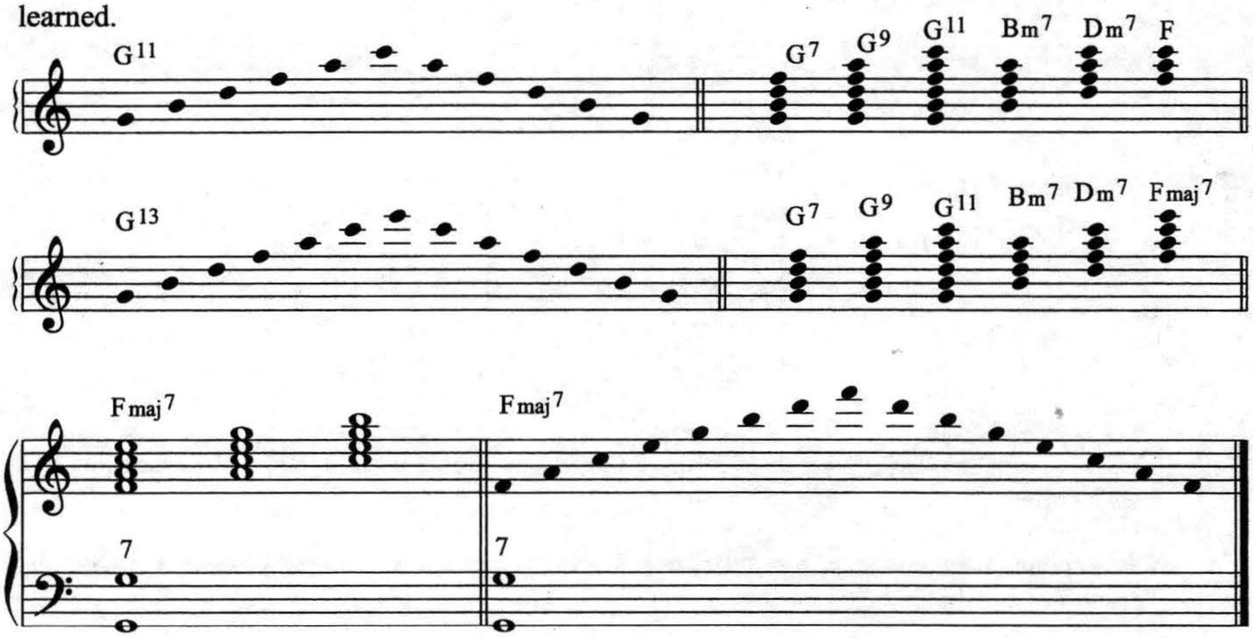
The next study will deal with arpeggios and their extensions; I refer to extensions and super-imposing. Let us examine them and understand them before attempting to play them.


CM scale
(Ionian)
G7 scale
(Mixolydian)
G^7
G^9
G^{11}

The G^7 (Mixolydian) scale is taken from the CM scale, by starting on the 5th step of the Major. The first chord we derive from this scale will be the G^7, followed by the G^9 and the G^{11}. We can now form our arpeggios from these chords.

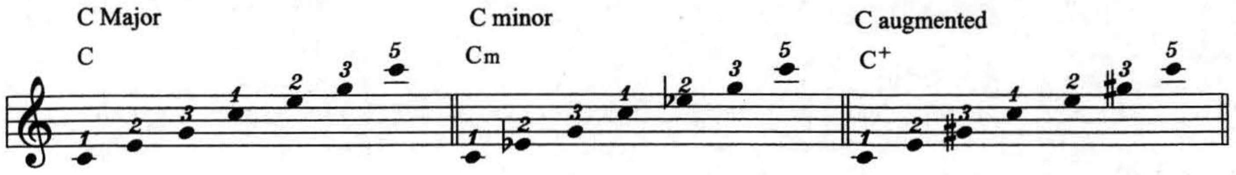

G^7
G^9
G^7
Bm^7
Dm

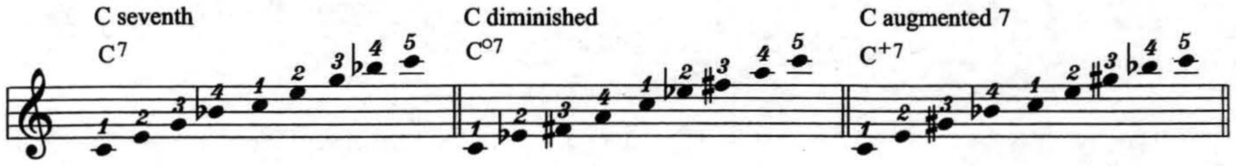
We play through the G^7 and G^9 chords to form the arpeggios, but observe the other chords that are also found within the parent chords. This takes us back to the study of the modes that we learned.

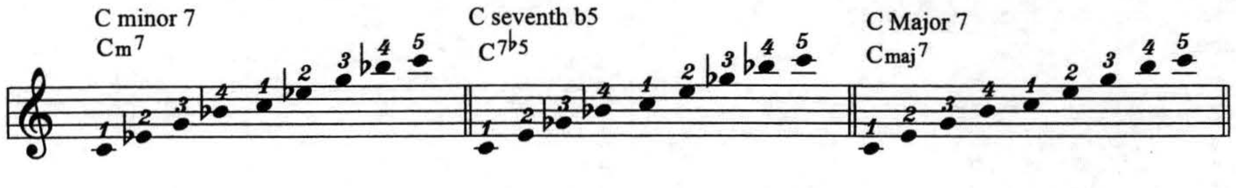

G^{11}
G^7
G^9
G^{11}
Bm^7
Dm^7
F
G^{13}
G^7
G^9
G^{11}
Bm^7
Dm^7
$F_{maj}{}^7$
$F_{maj}{}^7$
7
$F_{maj}{}^7$
7

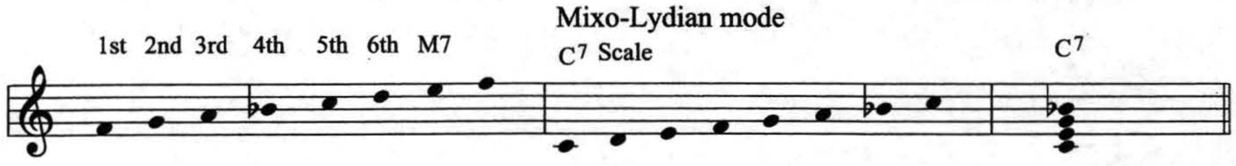
Notice that when we start on F we play through the G^7 chord eventually; if we start on G, we eventually play through the FM^7 chord.

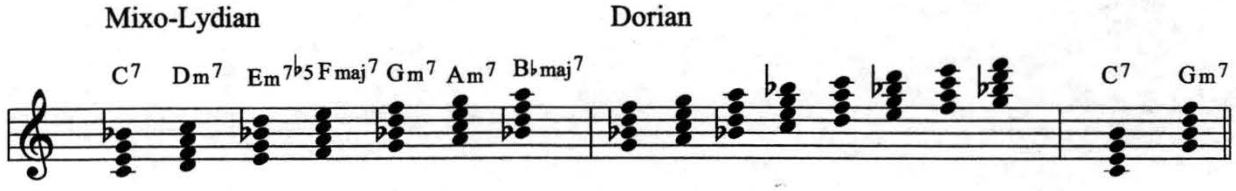
Arpeggios


C Major
C
1 2 3 4 2 3 5
C minor
Cm
1 2 3 4 2 3 5
C augmented
C+
1 2 3 4 2 3 5


C seventh
C7
1 2 3 4 4 2 3 4 5
C diminished
C°7
1 2 3 4 1 2 3 4 5
C augmented 7
C+7
1 2 3 4 1 2 3 4 5


C minor 7
Cm7
1 2 3 4 1 2 3 4 5
C seventh b5
C7♭5
1 2 3 4 1 2 3 4 5
C Major 7
Cmaj7
1 2 3 4 1 2 3 4 5

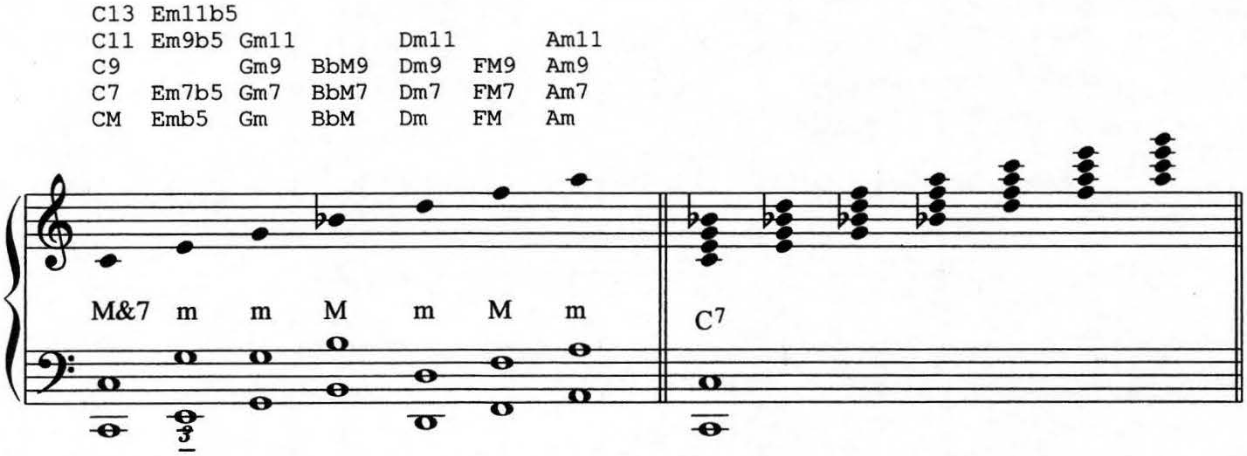

1st 2nd 3rd 4th 5th 6th M7
Mixo-Lydian mode
C7 Scale
C7


Mixo-Lydian
Dorian
C7 Dm7 Em7♭5 Fmaj7 Gm7 Am7 B♭maj7
C7 Gm7

The above arpeggios must be played in all 12 keys. You should be able to play the arpeggios starting from any note in that arpeggio.

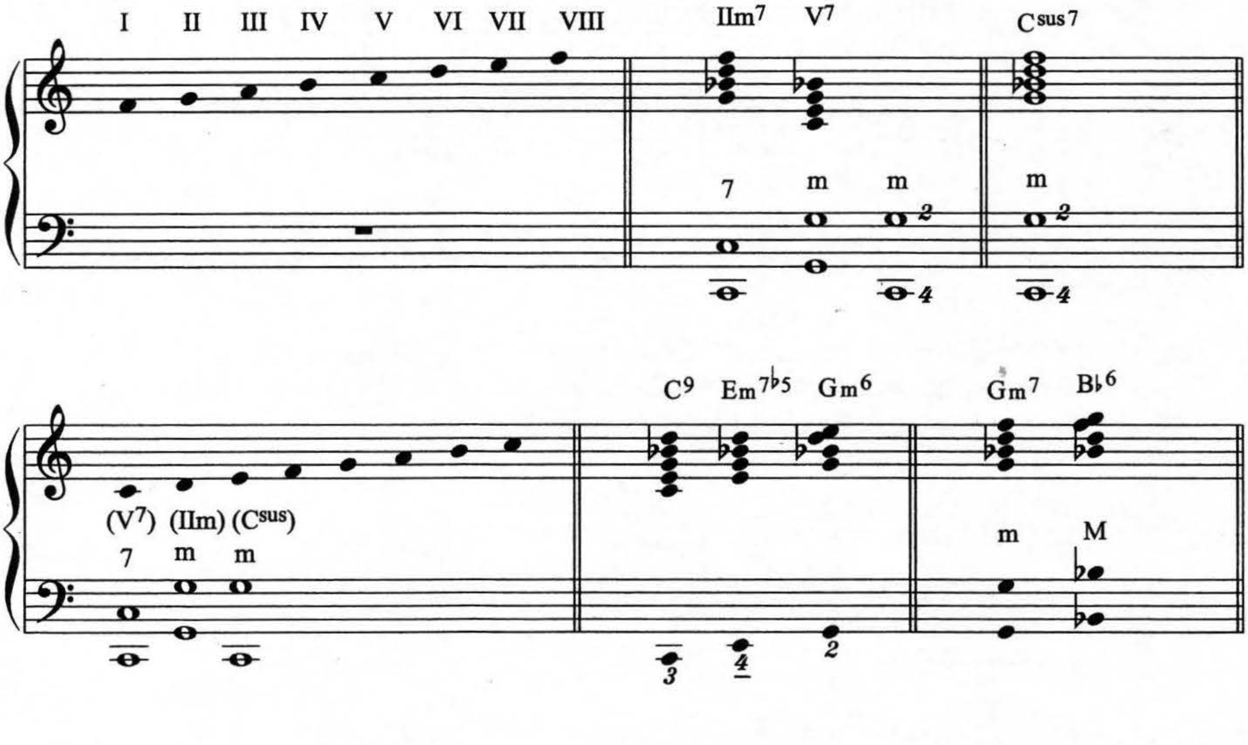
When playing through the arpeggios, try to be aware of the different chords that you are playing. This will be illustrated on the next page.

Arpeggios in Modal Form

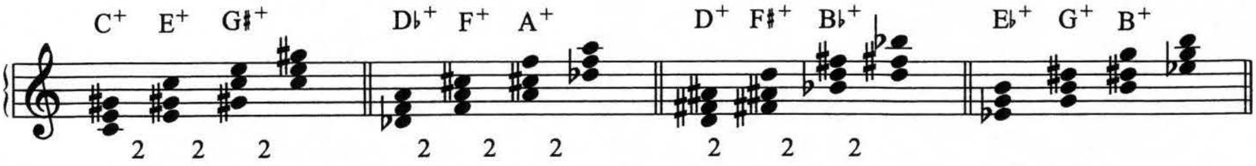

C13 Em11b5
C11 Em9b5 Gm11 Dm11 Am11
C9 Gm9 BbM9 Dm9 FM9 Am9
C7 Em7b5 Gm7 BbM7 Dm7 FM7 Am7
CM Emb5 Gm BbM Dm FM Am
M&7 m m M m M m
C7
3

Once again we learn of the many pemutations that can be derived from the arpeggios in their extended form. The above examples must be played in all keys

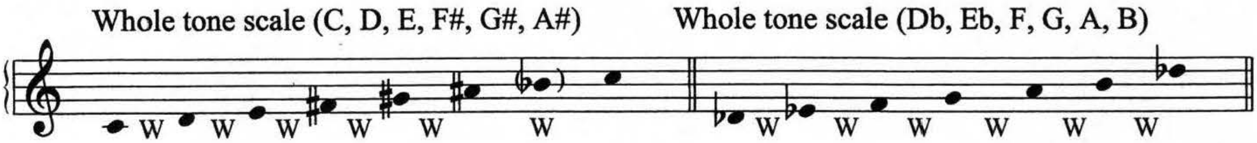
The examples below show us the relationship of chords, once again pointing out how the bass changes the chord.


I II III IV V VI VII VIII
IIm7 V7
Csus7
7 m m
m
2
2
4
4
(V7) (IIm) (Csus)
7 m m
C9 Em7b5 Gm6
Gm7 B♭6
m M
3
4
2

Augmented Chords and Substitutions

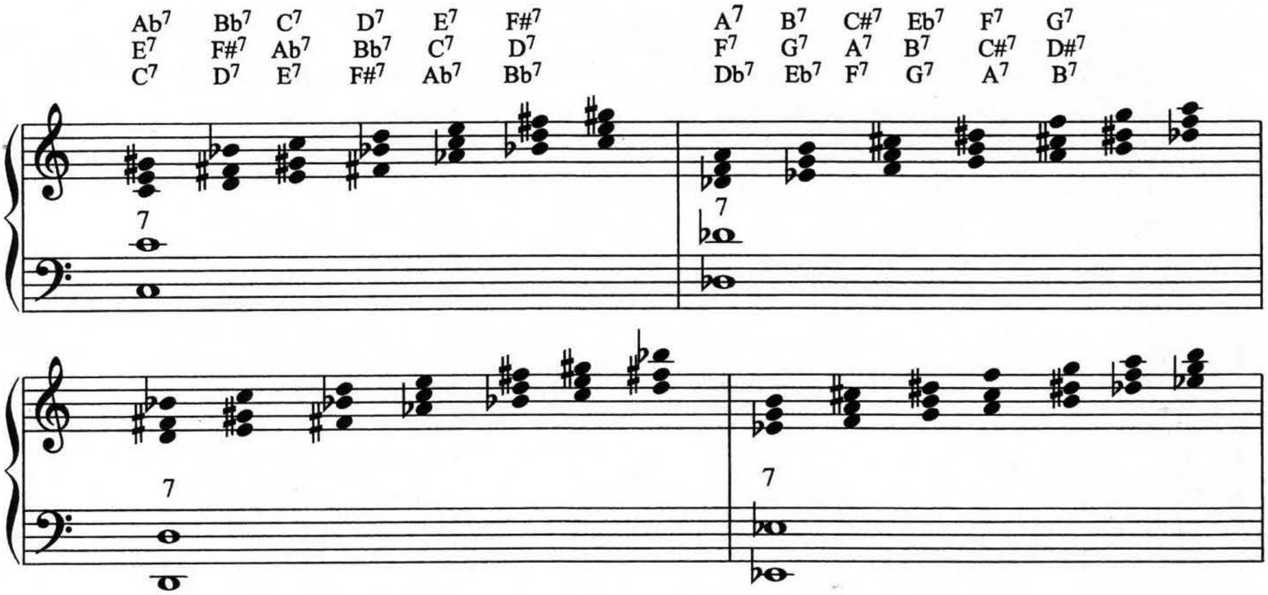

C+ E+ G#+
D♭+ F+ A+
D+ F#+ B♭+
E♭+ G+ B+
2 2 2
2 2 2
2 2 2

Augmented chords repeat themselves every 2 whole steps. There are only four different augmented chords (C$^+$, Db$^+$, D$^+$, Eb$^+$).

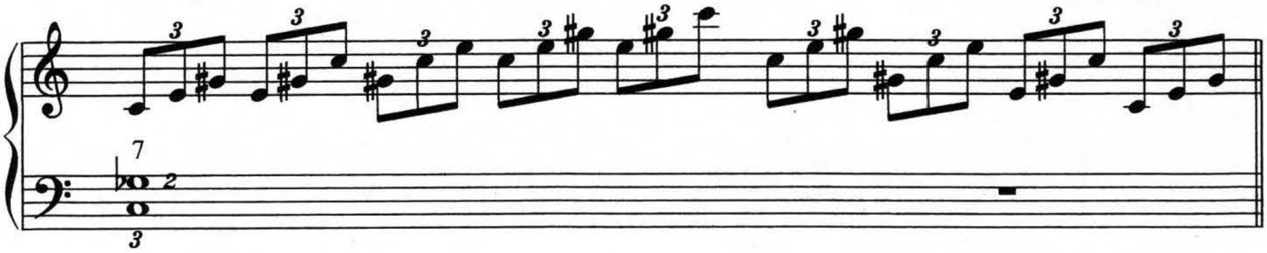

Whole tone scale (C, D, E, F#, G#, A#)

Whole tone scale (Db, Eb, F, G, A, B)
W W W W W W
W W W W W W

The whole tone scale is an excellent scale to substitute for the 7th chord and also the 9b5 chord. Remember that we can substitute the 9b5 chord for the 7th (Gb^{9b5} for C^7).


Ab7 E7 C7
Bb7 F#7 D7
C7 Ab7 E7
D7 Bb7 F#7
E7 C7 Ab7
F#7 D7 Bb7
A7 F7 Db7
B7 G7 Eb7
C#7 A7 F7
Eb7 B7 G7
F7 C#7 A7
G7 D#7 B7
7
7
7
7

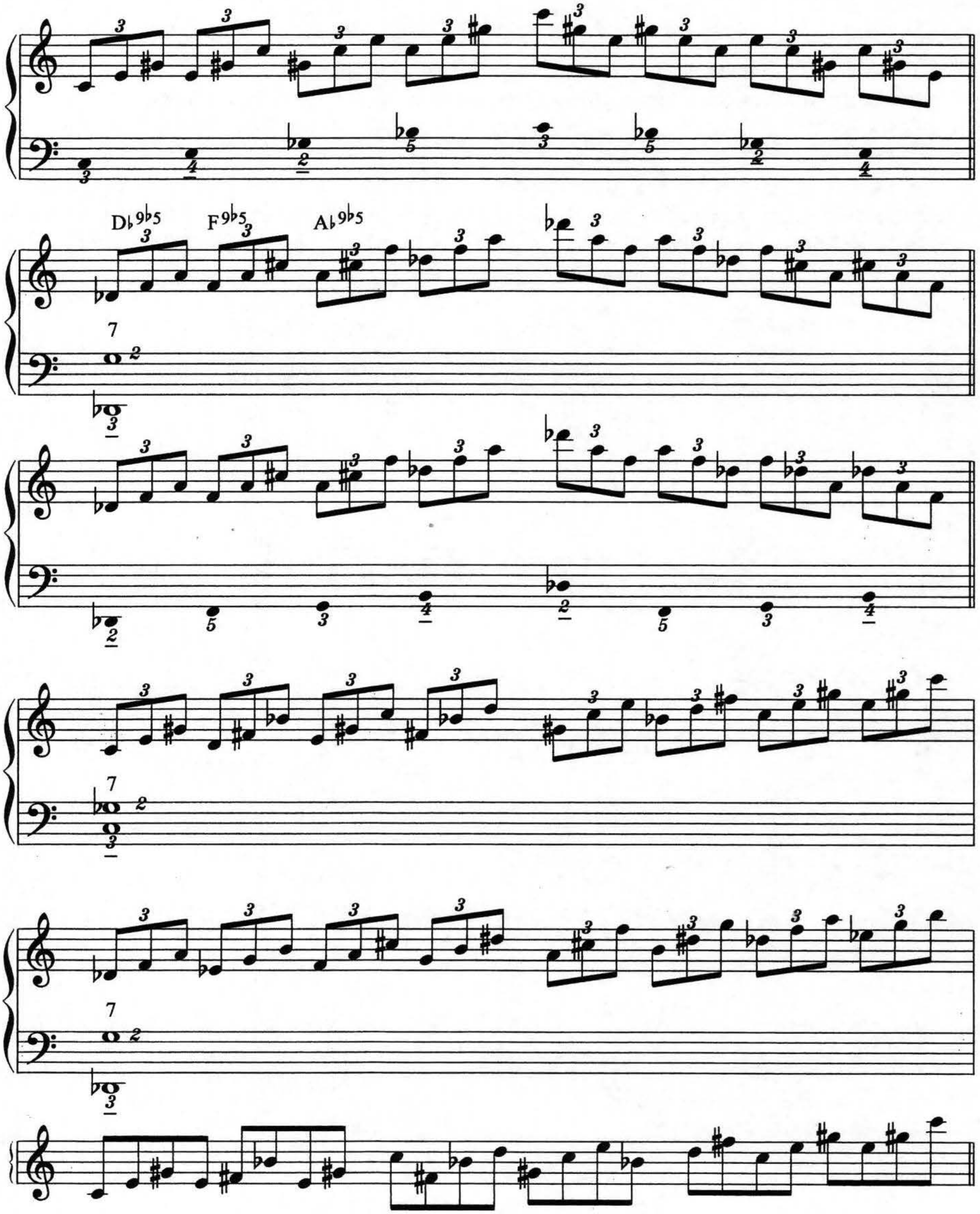
The chart above shows the augmented chords in whole tones. Notice that the D$^+$ whole tone is a repeat of the C$^+$ whole tone scale, and the Eb$^+$ is a repeat of the Db$^+$. Below are augmented chords played in broken chord form against the 9b5 chord.


3
3
3
3
3
3
3
3
3
7
2
3

Notice that the 1st note of each sequence forms the C$^+$ chord (C, E, G#).

Augmented Chords and Substitutions

(continued)

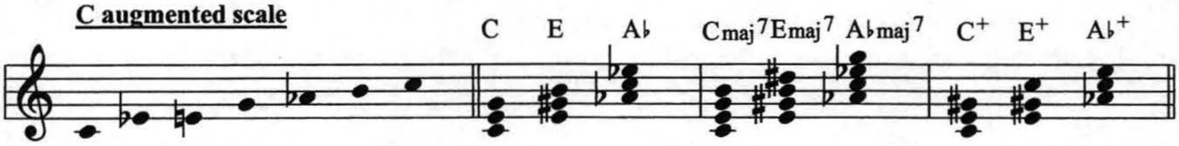

D♭9♭5
F9♭5
A♭9♭5
7
7
7

Augmented Scale

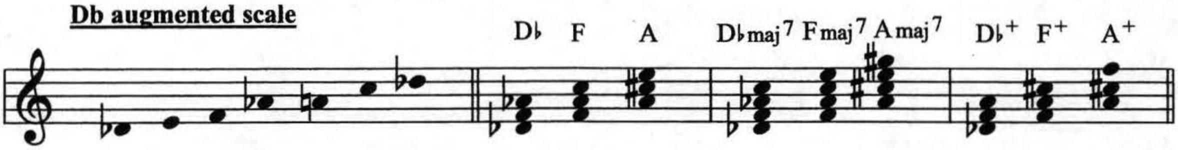
The augmented scale is an excellent scale to use in jazz as it covers many chord substitutions. We have already learned that augmented chords repeat every two whole steps (tones); therefore, by learning four augmented scales, we will know twelve (3 roots x 4 augmented scales = 12).

There are three roots in each scale; therefore we have three Major chords in each scale. There are also three augmented chords in each scale. The scale can be used against the Major seventh and the augmented chord which, in itself, can be used against the 9b5 (#11) chord.

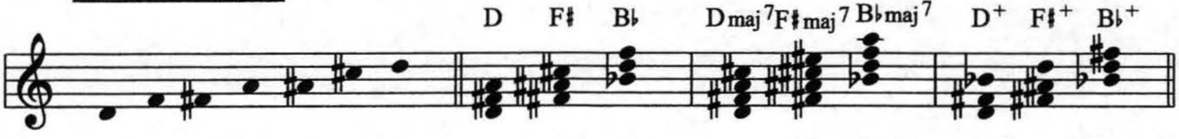
C augmented scale


C E A♭
Cmaj7 Emaj7 A♭maj7
C+ E+ A♭+

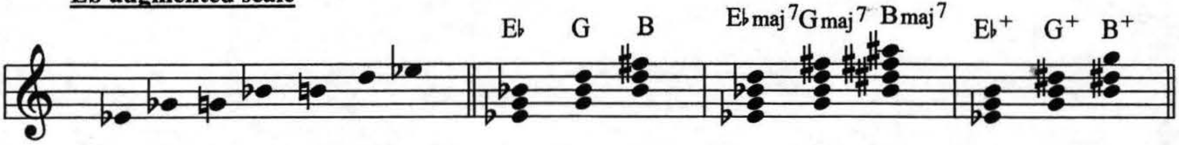
Db augmented scale

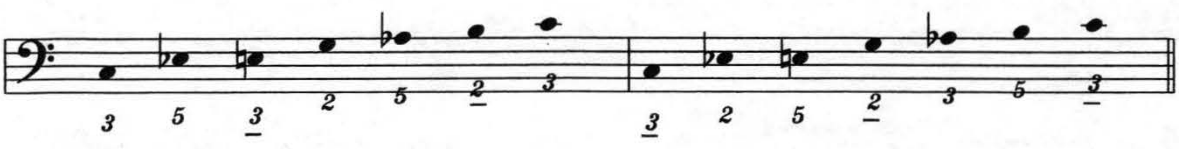

D♭ F A
D♭maj7 Fmaj7 Amaj7
D♭+ F+ A+

D augmented scale


D F♯ B♭
Dmaj7 F♯maj7 B♭maj7
D+ F♯+ B♭+

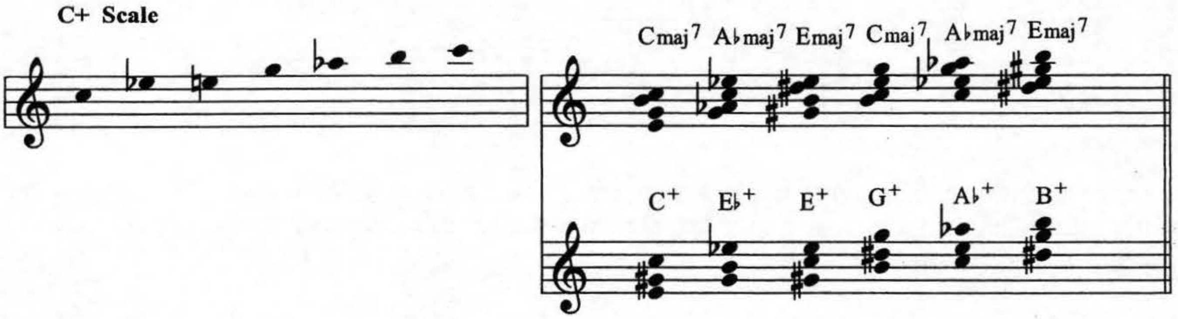
Eb augmented scale


E♭ G B
E♭maj7 Gmaj7 Bmaj7
E♭+ G+ B+

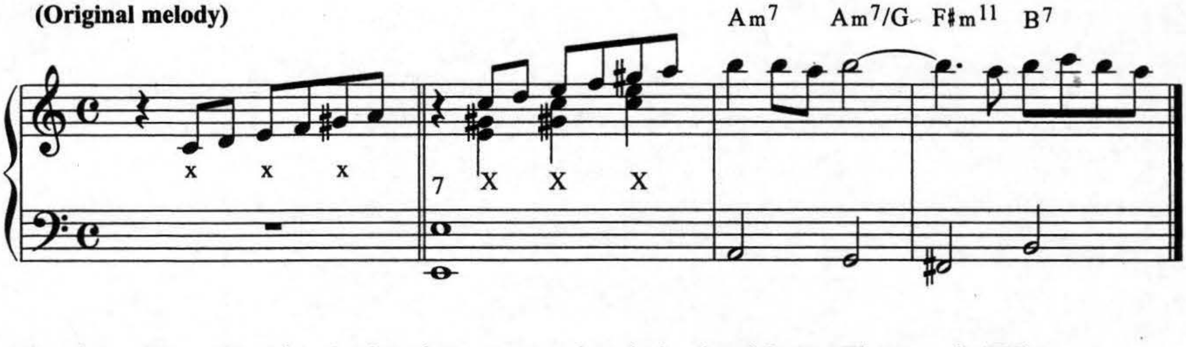

3 5 3 2 5 2 3
3 2 5 2 3 5 3

Augmented Scales in Chord Form

The augmented scale in chord form is one of the most beautiful studies to know and use in jazz. The diversity of ideas that can be used harmonically in background as well as melodic structure is awesome. The permutation of ideas is unlimited. I will give a few examples of how to use and play the augmented scale in chords. The student must experiment to become familiar with the many uses of this scale.


C+ Scale
Cmaj⁷ A♭maj⁷ Emaj⁷ Cmaj⁷ A♭maj⁷ Emaj⁷
C⁺ E♭⁺ E⁺ G⁺ A♭⁺ B⁺

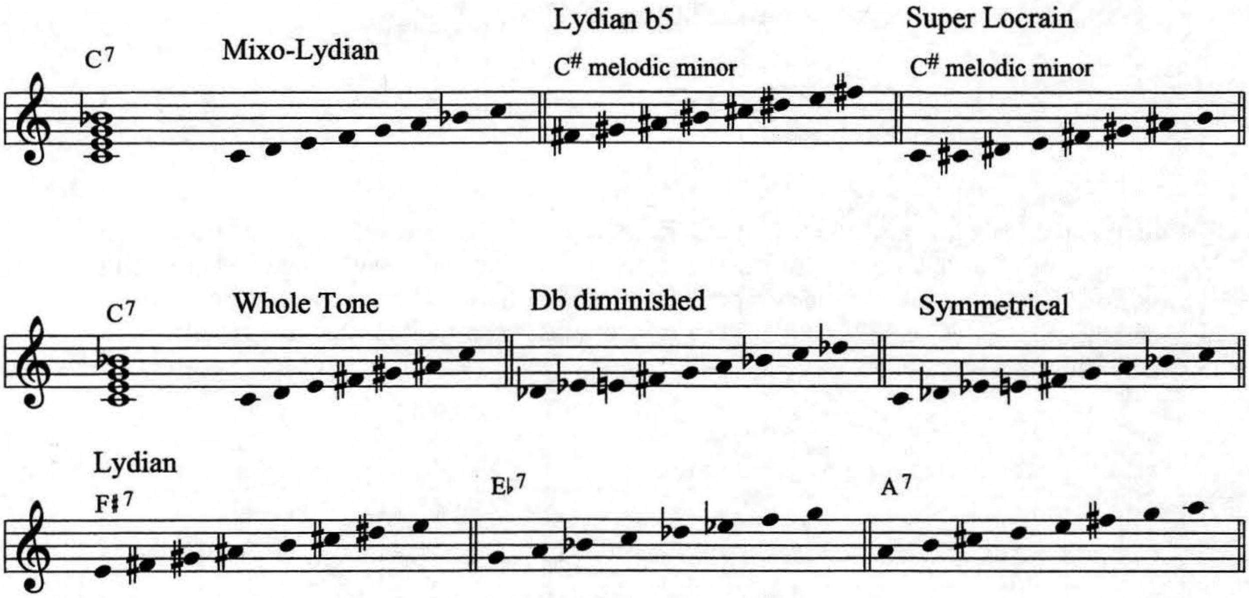
Example of Augmented


(Original melody)
Am⁷ Am⁷/G F♯m¹¹ B⁷
x x x
7 X X X

The above is an example of using the augmented scale in chord form. The song is "What are You Doing the Rest of Your Life" by Michel LeGrande. The notes marked with an X are the notes of the augmented scale.

Scale Substitution

(seventh chord)


C7
Mixo-Lydian
Lydian b5
C# melodic minor
Super Locrain
C# melodic minor
C7
Whole Tone
Db diminished
Symmetrical
Lydian
F♯7
E♭7
A7

We have countless options at our fingertips that can be used against the 7th chord. The chart below shows most of the scales that are available. The excuse of not knowing what to play is ludicrous; you just have to learn to use these scales.

Scales that can be played against the C^7 chord.

C^7 (F Major scale)
C# melodic minor
C Super Locrian (C# melodic minor)
F# Lydian b5 (C# melodic minor)
Whole tone scale

Db, Gb, Bb, and G diminished
C Symmetrical (Db)
Eb^7
F#^{7} (B Major) Lydian
A^7

The chart below show the optional substitutions; the C is the flatted fifth of F# and F# is the flatted fifth of C. They are interchangeable...one can be used for the other.

Relative flatted fifth (#11)

C	F#	F#	C
Db	G	G	Db
D	Ab	Ab	D
Eb	A	A	Eb
E	Bb	Bb	E
F	B	B	F

Plethora of Ideas

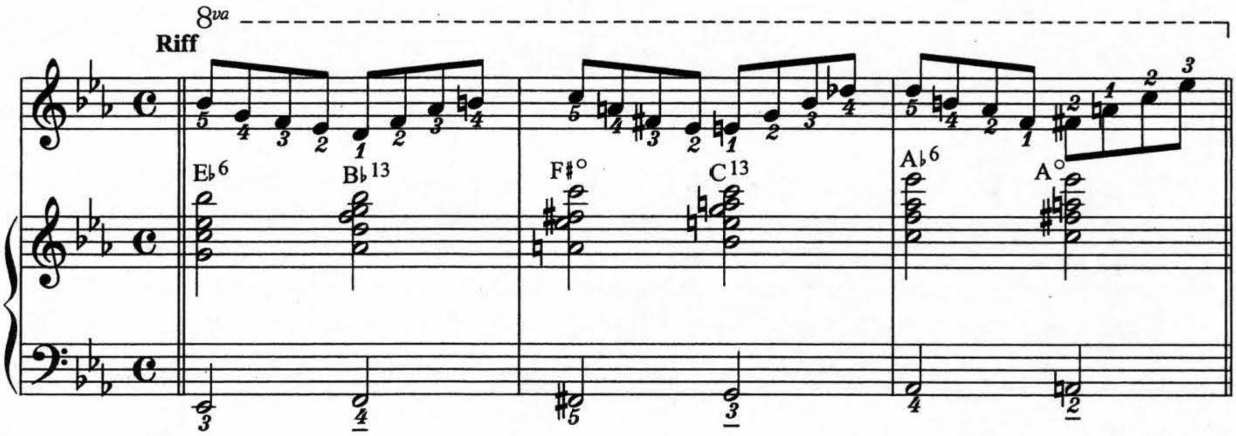
The following pages will cover some of the subjects previously explained. They will also encompass some new ideas to expedite your playing of jazz.

I use the song LIZA as an example of what can be done to enhance your playing.

1. Look at the use of "spread or open chords". They give the sound of a big band. (Previously Covered)
2. Notice the bass line and how it moves ascending no more than one whole step apart. (Previously Covered)
3. The top line is what we call in jazz "a riff". A riff is a series of notes played instead of the melody; the notes follow the same theme from measure to measure.

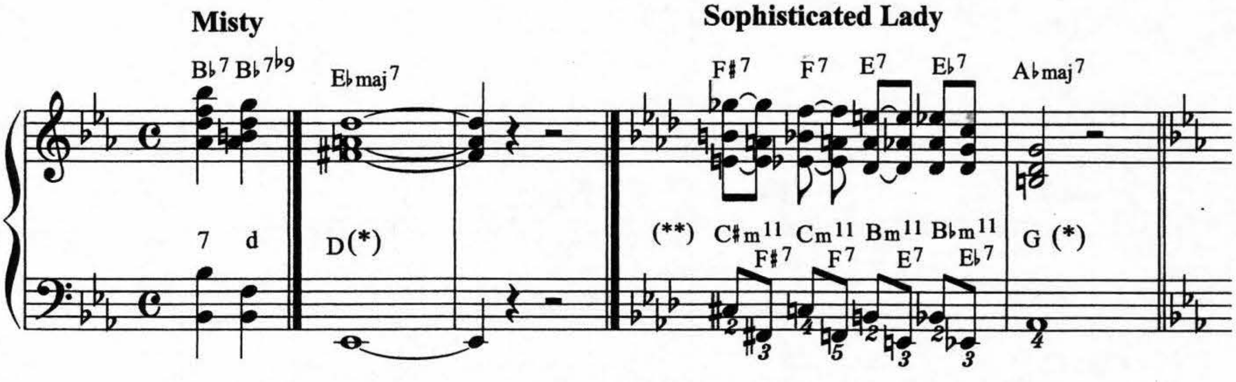
Liza

by George Gershwin
with ideas by Ralph Stricker



Let's look at the riff played against the Bb^{13} and the C^{13}. The notes over the Bb^{13} and the C^{13} form a D° and an E° respectively. D° is part of the B♭$^{7\flat9}$. E° is part of the C$^{7\flat9}$.

Substitution of the Major Seventh Chord

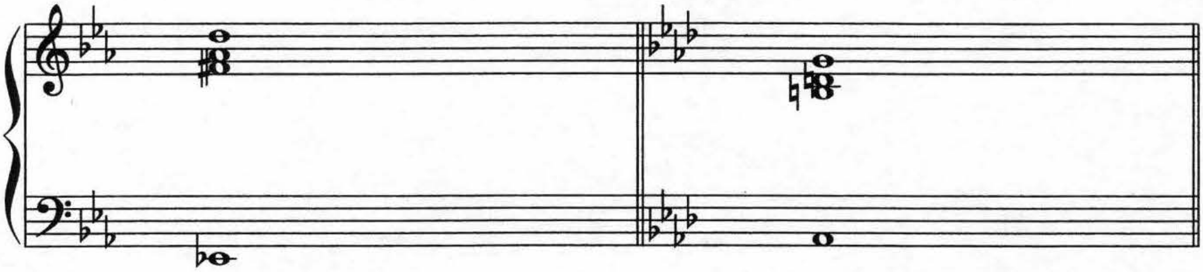


When the Major seventh note (D) of a chord (EbM^7) is the melody note, we use that note (D) to determine the name of the chord (D Major). I used the first measure of Misty (*) and a measure of Sophisticated Lady (*) as examples. I also use a measure of of Sophisticated Lady (**) for the substitution of m11 for the 7th chord. (Previously covered).

Plethora of Ideas

(continued)

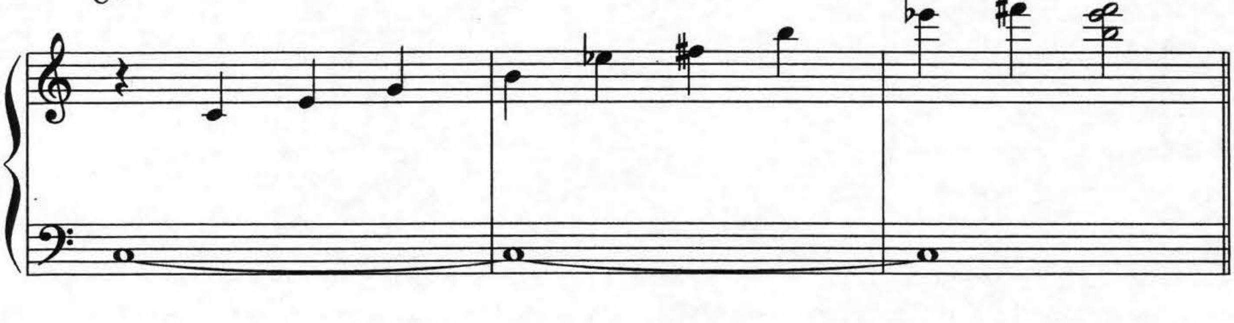
The use of the three note triad on top of the I of the Major seventh is not unusual. Example: D triad over the Eb bass. Let us examine the notes from bottom up using the previous two examples.



In the first example we used a D triad over an Eb bass. The notes bottom up are Eb, F#, Ab, D. They are part of an E♭° chord. The D added to the chord creates what is known in jazz as a "half diminished" (Symbol: Ø)

In the second example we used a G triad over an Ab bass. The notes from bottom up are Ab, B, D, G. They are part of an A♭° chord. The G added to the chord creates the half diminished.

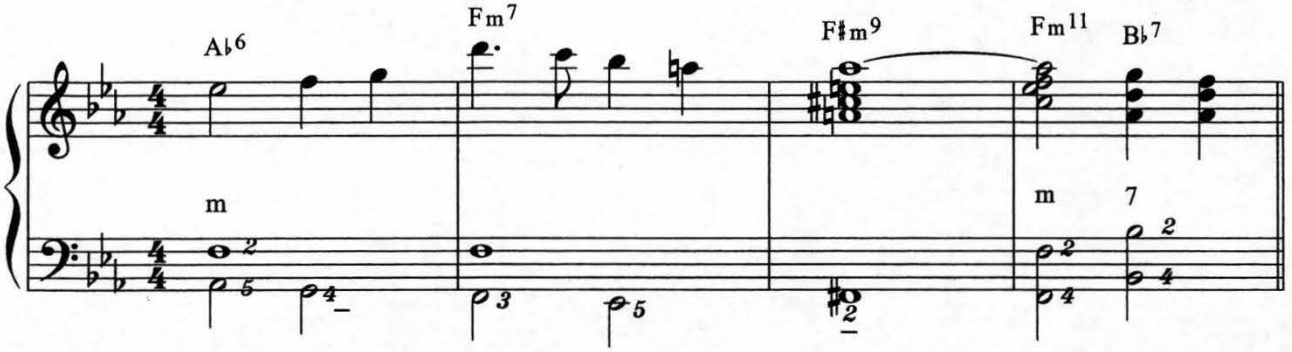
What we have learned from the above examples can also be used as an ending. In the second measure we use the B Major triad over a C bass. (B is the M^7 of C)



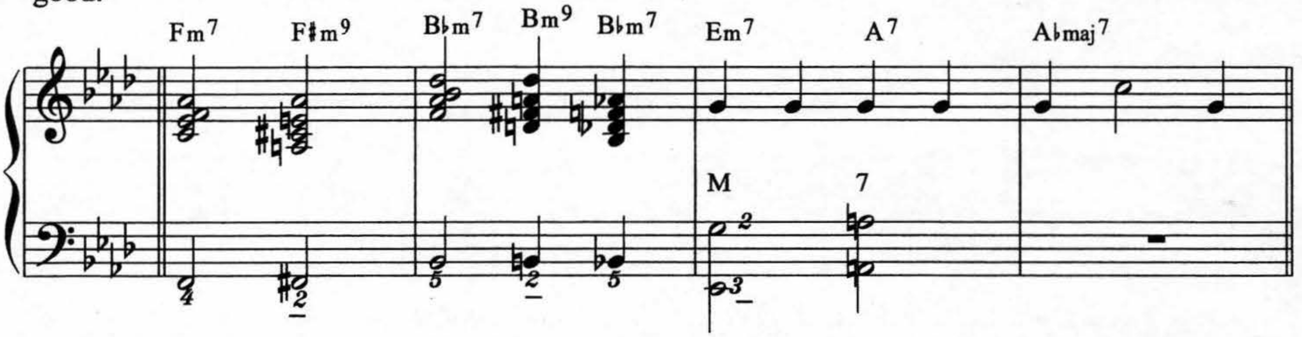
Plethora of Ideas

(continued)

Here is another idea to use. The following four measures are from "My Funny Valentine". The third measure was originally written as an Fm7. Whenever the melody note is the minor third of the chord (Fm/Ab) you can raise the chord a half step and then revert back to the original chord. That is what I did in this example. The Ab melody note becomes the 9th of F♯m .



The following example is an extreme case of substituting the minor chord. I would only do it once in a song (All The Things You Are). Notice that in the third measure I substituted Em^7 and A^7 for the original chord Eb^7. When making substitutions be sure to try them to make sure that they sound good.

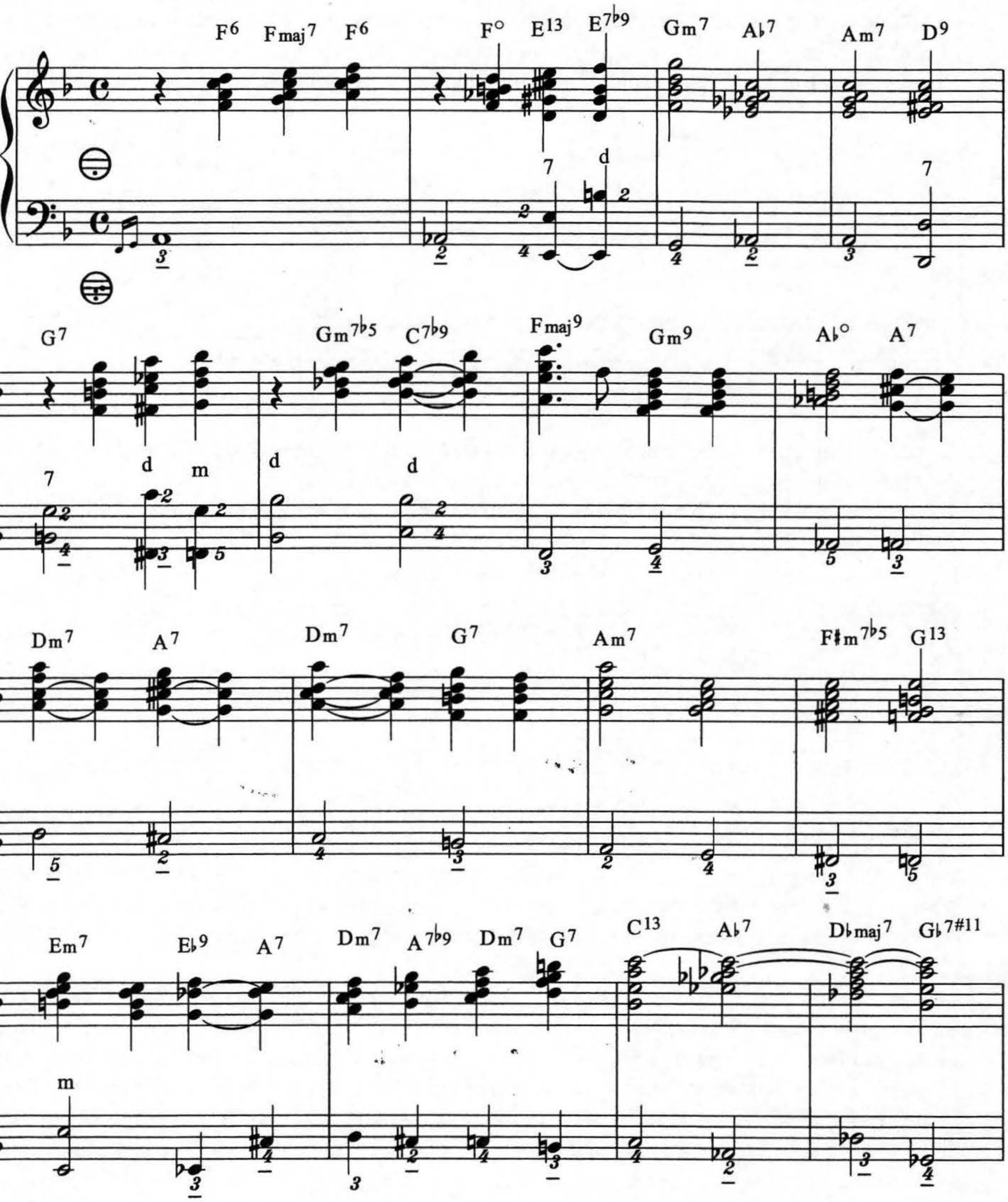


On the following four pages are two variations of 'Embraceable You'. The first is a somewhat easier version and the second shows what can be done by using more substitutions and bass lines. Neither should be considered arrangements, but rather ideas to help in other songs.

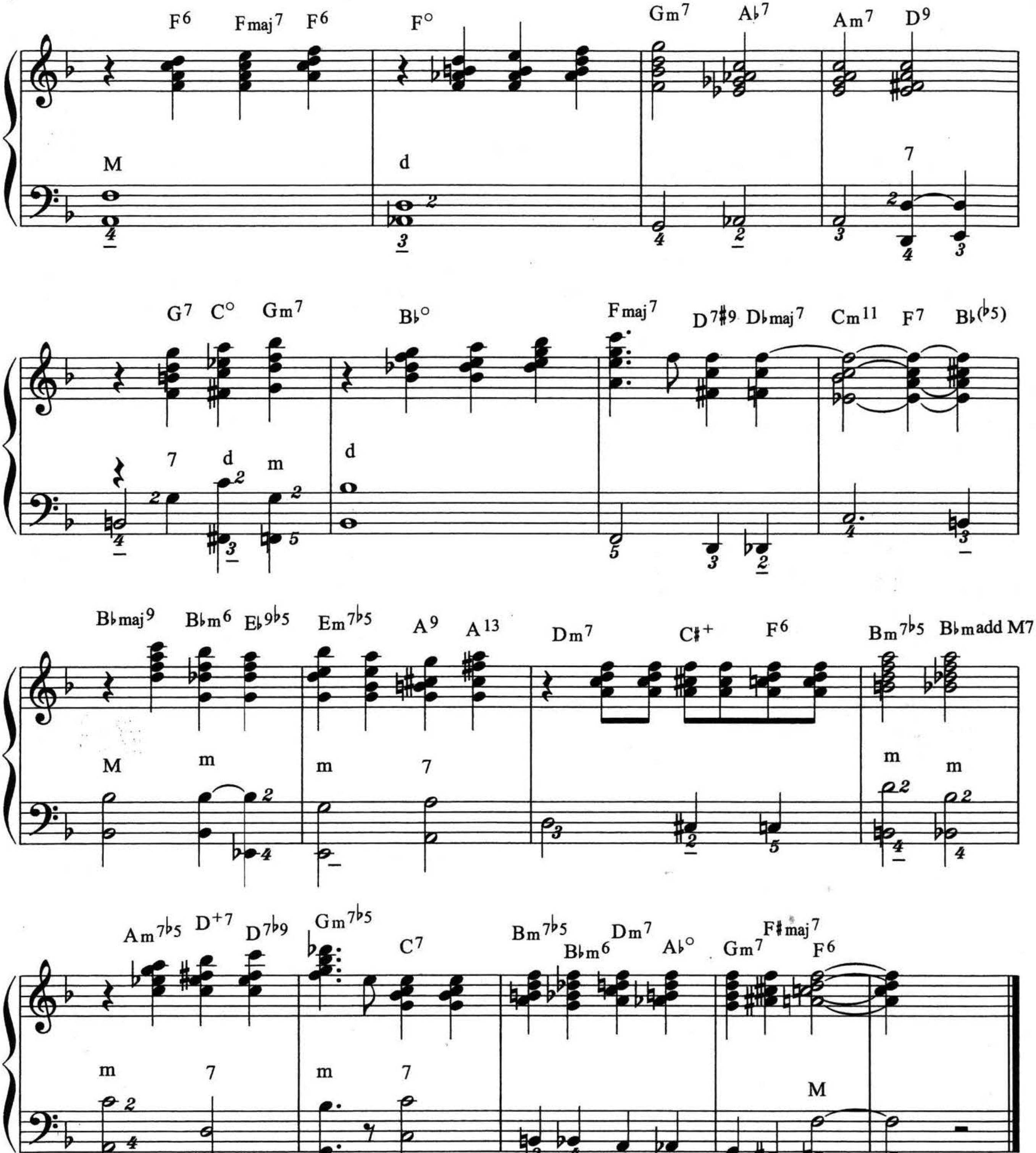
I would like to point out some chord substitutions that I made in the second variation (pages 116-117) and compare them to the simpler version (pages 114-115). In the second measure of page 116, I substituted Bm^7 & E^{13} resolving to E^{7b9}, for the Ab diminished found in the same measure of page 114. Remember that we can substitute the Vm^7 for the 7th chord (E^7 being the I^7 and Bm^7 being the Vm^7). Examine the E^{7b9}...it is a perfect substitution for Ab^o. Comparing the second measures in the first lines of pages 117 and 115, I went back to the B diminished chord which can also be A flat diminished. In the second measure of the fourth line on page 117, I substituted F#^{7} for the C^7 found in the same measure of page 115. Remember that the only interval that is equal to itself is the flatted fifth. (C^7/F#^{7}/C^7).

Embraceable You

George Gershwin
with ideas by Ralph Stricker

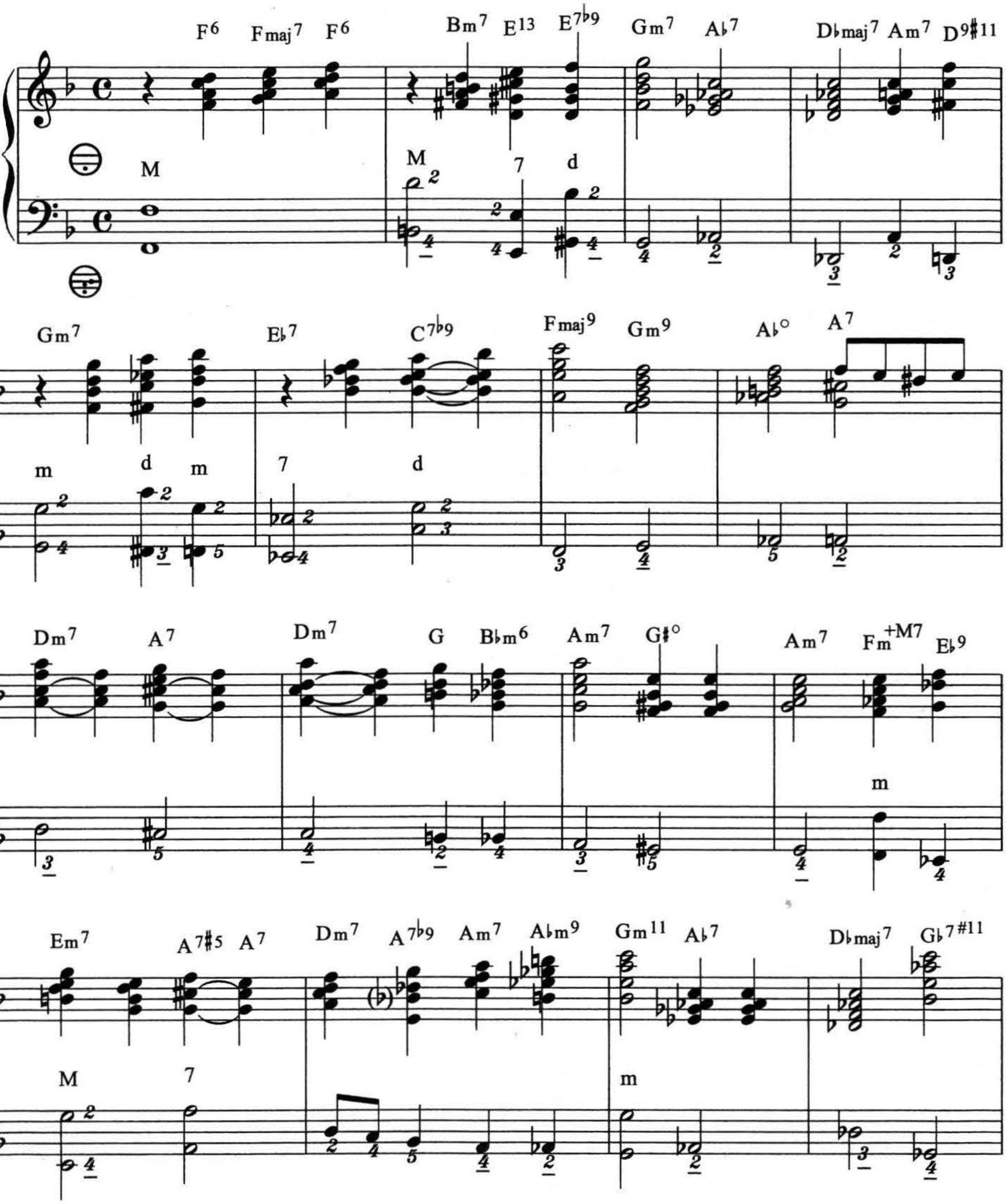


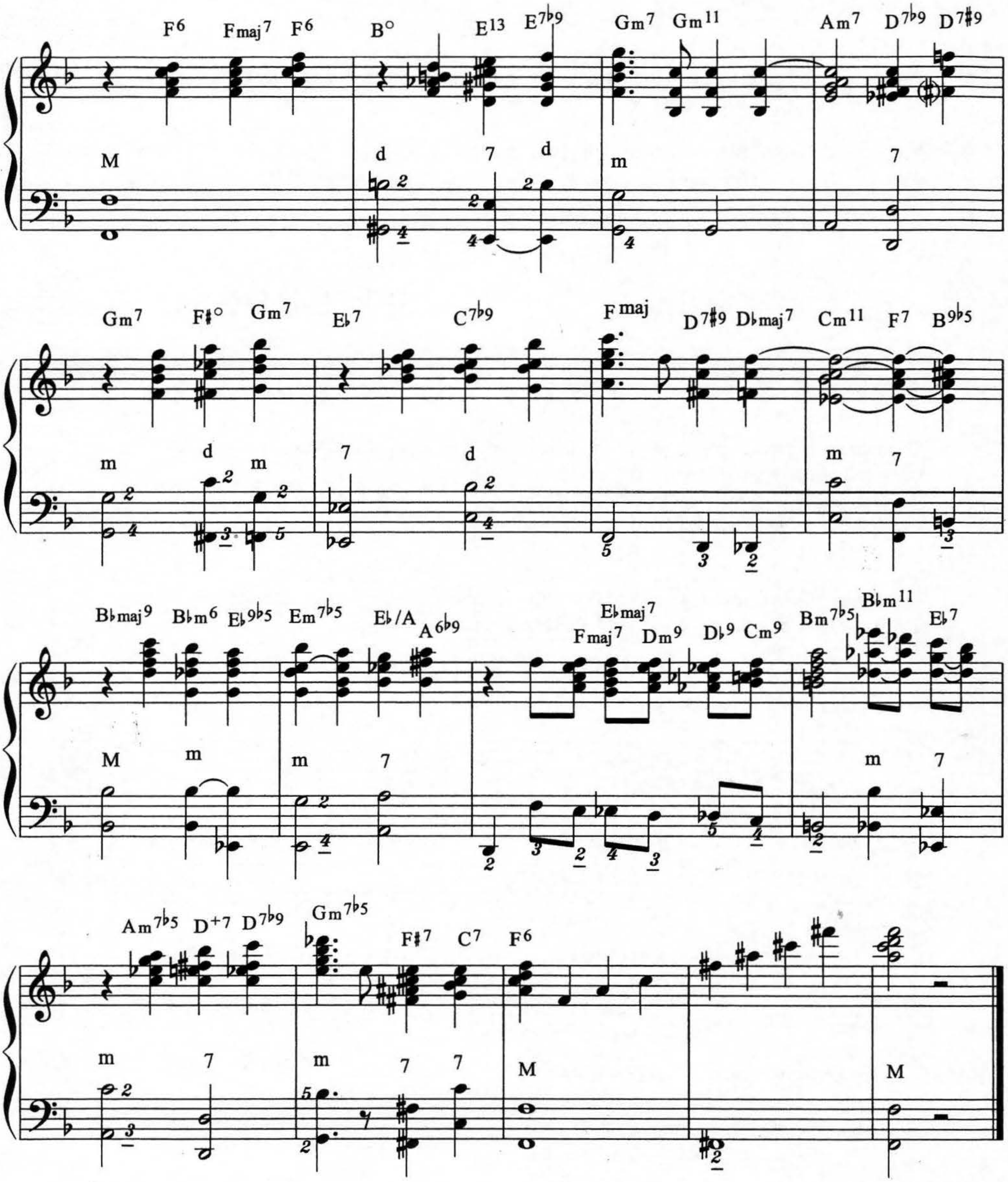
F6 Fmaj7 F6 F° E13 E7♭9 Gm7 A♭7 Am7 D9
G7 Gm7♭5 C7♭9 Fmaj9 Gm9 A♭° A7
Dm7 A7 Dm7 G7 Am7 F♯m7♭5 G13
Em7 E♭9 A7 Dm7 A7♭9 Dm7 G7 C13 A♭7 D♭maj7 G♭7♯11
7 d 7 d m d d m


F6 Fmaj7 F6
F°
Gm7 A♭7
Am7 D9
M
d
7
G7 C° Gm7
B♭°
Fmaj7
D7♯9 D♭maj7
Cm11 F7 B♭(♭5)
7 d m
d
B♭maj9 B♭m6 E♭9♭5
Em7♭5 A9 A13
Dm7 C♯+ F6
Bm7♭5 B♭madd M7
M m
m 7
m m
Am7♭5 D+7 D7♭9
Gm7♭5 C7
Bm7♭5 B♭m6 Dm7 A♭°
Gm7 F♯maj7 F6
m 7
m 7
M

Embraceable You

George Gershwin
with ideas by Ralph Stricker


F6 Fmaj7 F6
Bm7 E13 E7♭9
Gm7 A♭7
D♭maj7 Am7 D9♯11
M
M 7 d
Gm7
E♭7
C7♭9
Fmaj9 Gm9
A♭° A7
m d m
7 d
Dm7 A7
Dm7 G B♭m6
Am7 G♯°
Am7 Fm+M7 E♭9
m
Em7 A7♯5 A7
Dm7 A7♭9 Am7 A♭m9
Gm11 A♭7
D♭maj7 G♭7♯11
M 7
m


F6
Fmaj7
F6
B°
E13
E7♭9
Gm7
Gm11
Am7
D7♭9
D7♯9
M
d
7
d
m
7
Gm7
F♯°
Gm7
E♭7
C7♭9
F maj
D7♯9
D♭maj7
Cm11
F7
B9♭5
m
d
m
7
d
m
7
B♭maj9
B♭m6
E♭9♭5
Em7♭5
E♭/A
A6♭9
E♭maj7
Fmaj7
Dm9
D♭9
Cm9
Bm7♭5
B♭m11
E♭7
M
m
m
7
m
7
Am7♭5
D+7
D7♭9
Gm7♭5
F♯7
C7
F6
m
7
m
7
7
M
M

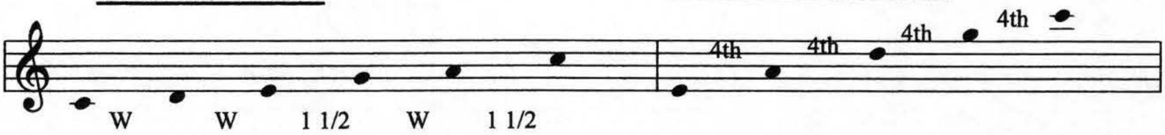
Exercises - Pentatonic Scales

The use of the Pentatonic scale in jazz is very important to the serious student who wishes to learn everything possible about jazz. The permutations that can be used are limitless.

Sometimes it seems that there is no end to the amount of knowledge that has to be learned. This is so, but that is what makes jazz and other musical genres so wonderful. There really is no end.

"Love it or leave it"

C Pentatonic scale **C Pentatonic arpeggio**

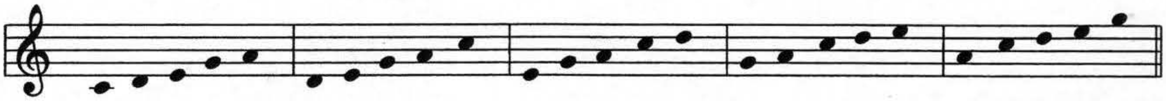


The Pentatonic scale has no 4th and no M7th step. The arpeggio is started on the 3rd step and there is a 4th interval between each step.

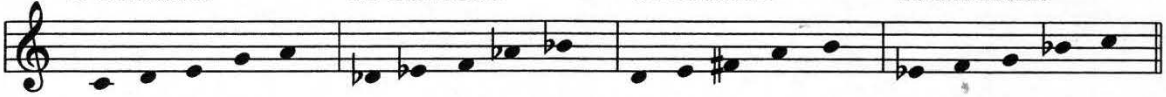
George Gershwin used the Pentatonic scale at the beginning of "Someone to Watch over Me" (Eb F G Bb C Eb).

Pentatonic scales as used in jazz are five note scales made up of Major Seconds and Minor Thirds. The scales act as chords, and are invertible.

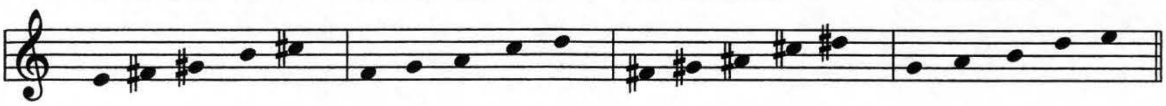
Mode I **Mode II** **Mode III** **Mode IV** **Mode V**



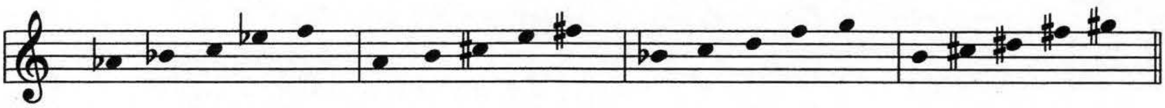
C Pentatonic **Db Pentatonic** **D Pentatonic** **Eb Pentatonic**



E Pentatonic **F Pentatonic** **F# Pentatonic** **G Pentatonic**



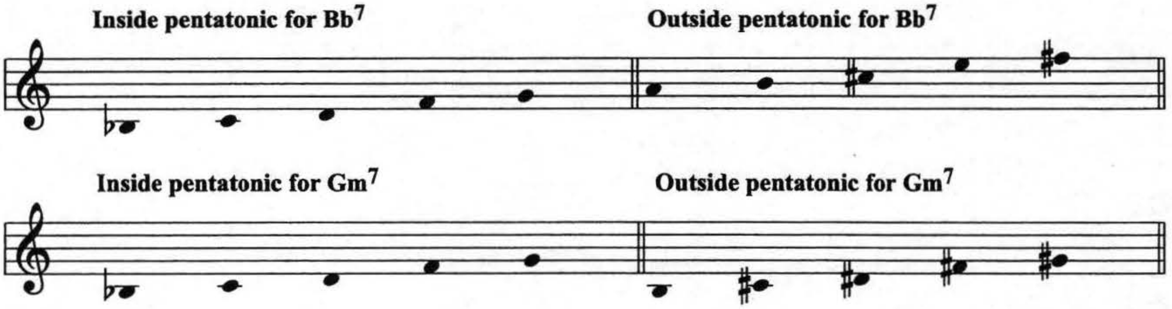
Ab Pentatonic **A Pentatonic** **Bb Pentatonic** **B Pentatonic**



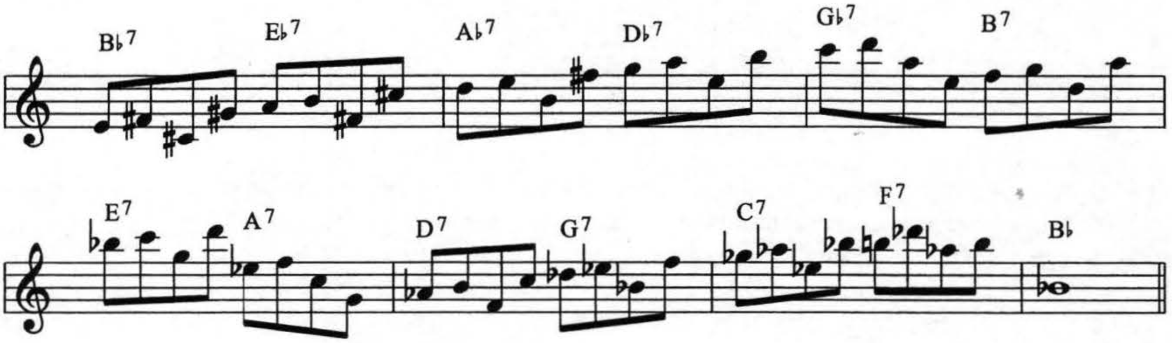
Pentatonic Studies

The study of pentatonic scales in their entirety is inexhaustible. For that reason I am recommending that the serious student of jazz continue with a qualified teacher. This book would become too voluminous for me to go into the complete pentatonic studies. To supplement the materials in this book, I recommend a book entitled "Pentatonic Scales for Jazz Improvisation" by Ramon Ricker. The publisher is Columbia Pictures Publications.

In Pentatonic studies there are both 'Inside Pentatonics' and 'Outside Pentatonics'. (Remember that the permutations in jazz are endless, something we found out when studying the modes). To form outside pentatonics we lower the inside pentatonic scales one half step (sevenths). For minor sevenths we raise the scale on half step, as seen below.


Inside pentatonic for Bb^7
Outside pentatonic for Bb^7
Inside pentatonic for Gm^7
Outside pentatonic for Gm^7

Using Outside Pentatonics

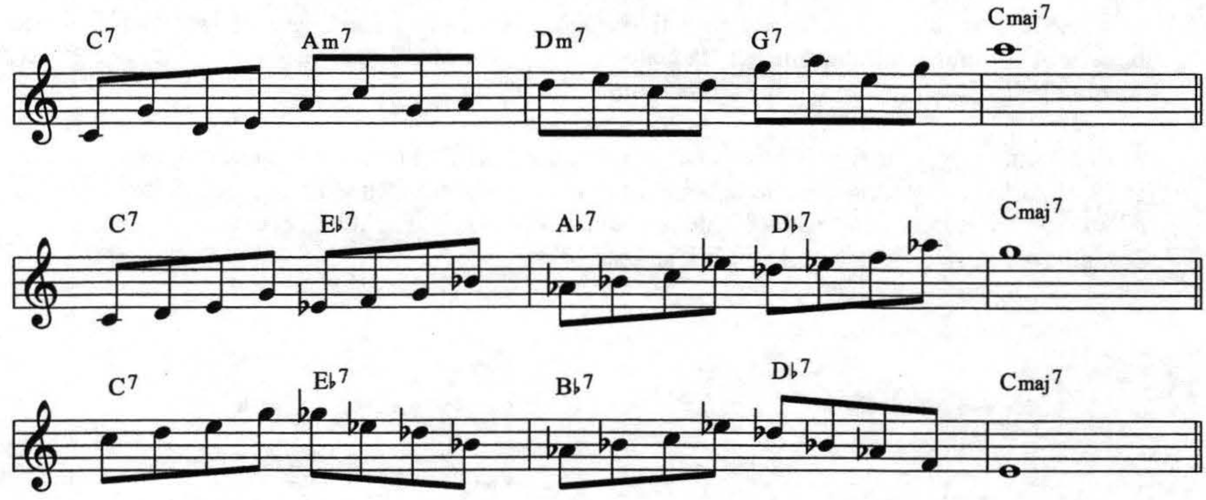

B♭^{7}
E♭^{7}
A♭^{7}
D♭^{7}
G♭^{7}
B^7
E^7
A^7
D^7
G^7
C^7
F^7
B♭

This is an example of using outside pentatonics. On each seventh pattern we are using the b5 (E is the b5 of Bb).

Do not be afraid to experiment. This is the only way you will learn. A book or a teacher can only show you so much; the rest is up to you.

Pentatonic

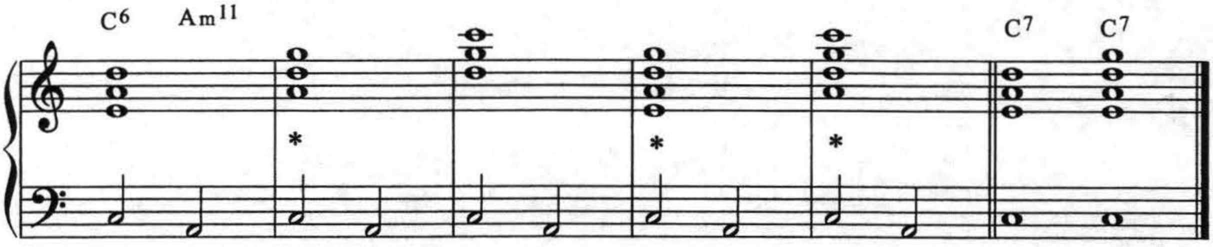
(continued)



C7
Am7
Dm7
G7
Cmaj7
C7
E♭7
A♭7
D♭7
Cmaj7
C7
E♭7
B♭7
D♭7
Cmaj7

Chords from Pentatonic

Bb pentatonic



C6
Am11
*
*
*
C7
C7

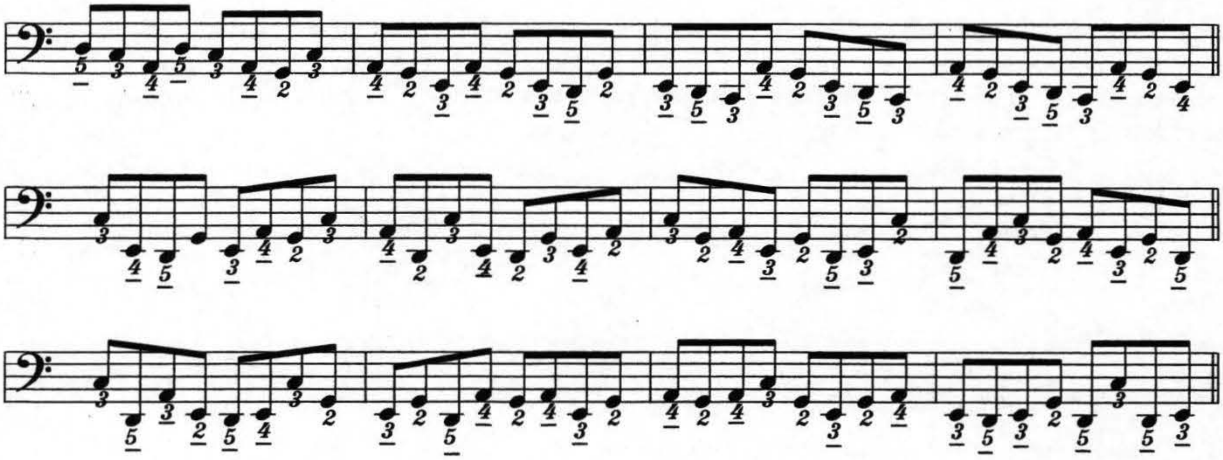
The above examples show you how you can voice chords using the pentatonic scales. Notice the full sound and richness of these chords, especially when we voice the four note chords. Also note that the intervals in each chord are fourths.

You should practice forming chords by building on the 4th interval, using three and four note chords on the right hand.

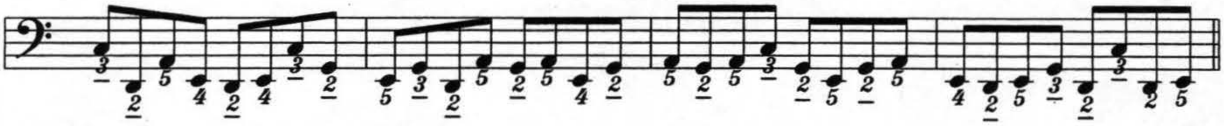
The measures above that are marked with an asterisk can be used as a Dm^{11} chord (D in bass); this is taken from the F pentatonic scale.

Bass Exercises - Pentatonic

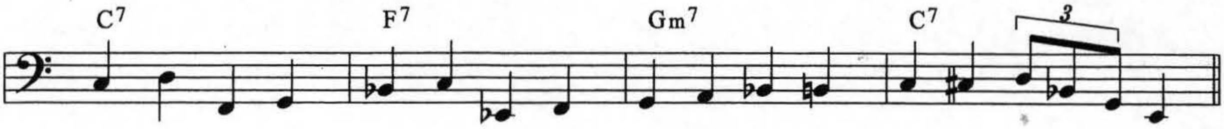
C Major Pentatonic



Alternate Fingering



This is the same bass line as the last line above. I have used the alternate fingering starting on C, counter bass of Ab. You should learn bass lines from any starting note on the bass.



The first two measures are parts of pentatonic scales which then lead into common bass progressions. This pattern could be used where the same chord is held for two measures or more. The first two measures can be played in one measure using eighth notes. Notice the first and third beats of the first two measures are 4th intervals (C/F) (Bb/Eb).

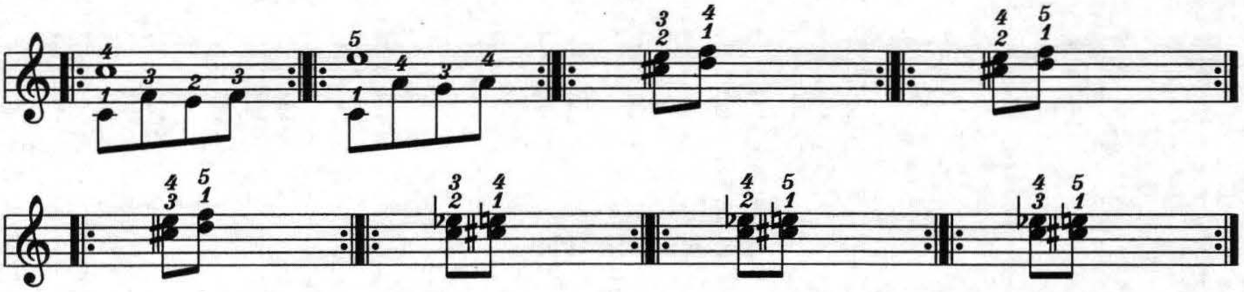
This is the end of the pentatonic studies in this book. They are so extensive that they are to be considered a study in themselves.

Preliminary Exercises

I have previously stated that exercises should correspond to what we are striving to learn musically as well as technically. In other words we should not just practice exercises for the sake of practicing exercises. How many times have the same exercises been taught by teachers, just because they followed a certain pattern handed down by their predecessors?

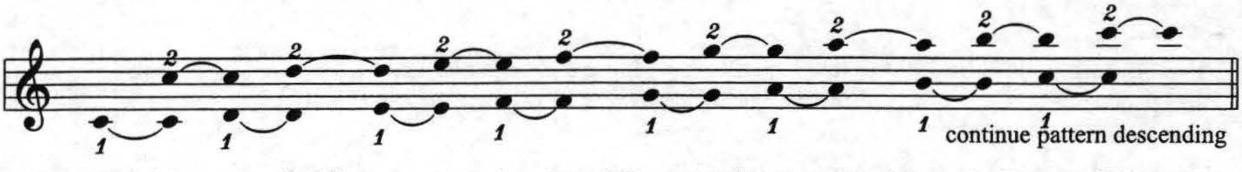
I am not against learning the Hanon Exercises, but they should be played in twelve keys. Most teachers use these exercises as written; therefore the student only develops technique in the key of C. For exercise studies that complement the generic ways of developing technique I highly recommend the following Schirmer publications:

Bach Two Part Inventions
Pischna Technical Studies
Brahms 51 Exercises for Piano

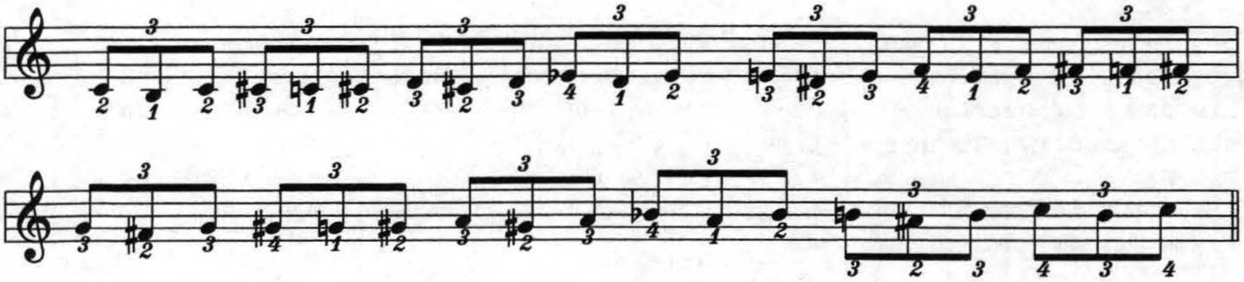


Stretching Thumb & 2nd Finger

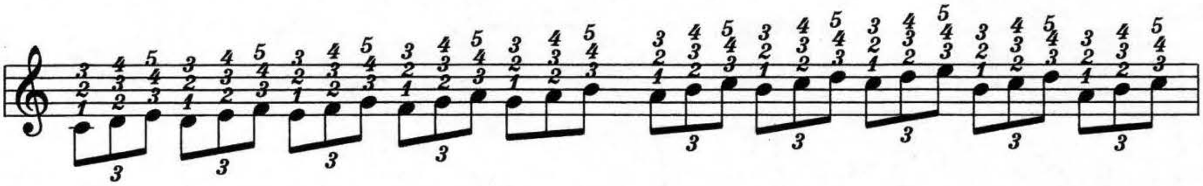
(sustain thumb)



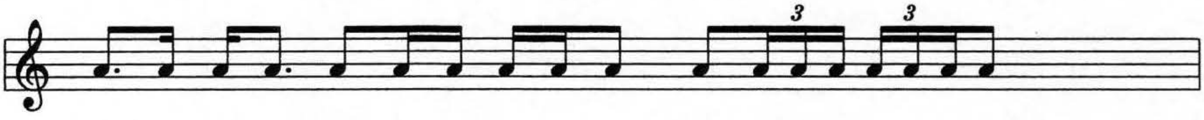
The thumb is sustained while you move the second finger to the next note (octave). Eventually stretch the 2nd finger to a 9th interval (C-D etc.).



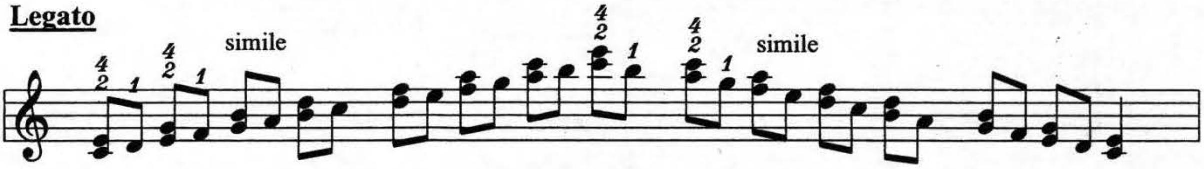
Exercises
(continued)



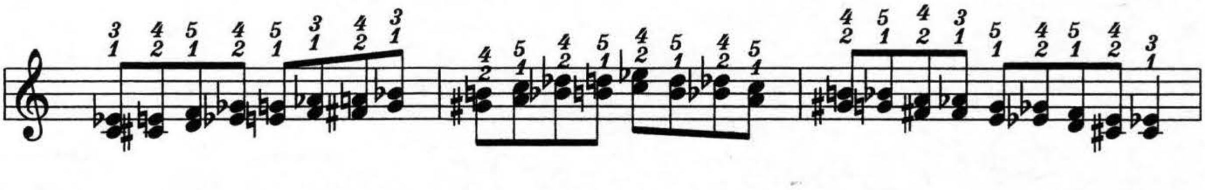
This exercise will develop all fingers equally. This example should be played in all keys ascending and descending. Play in different rhythms as shown below.



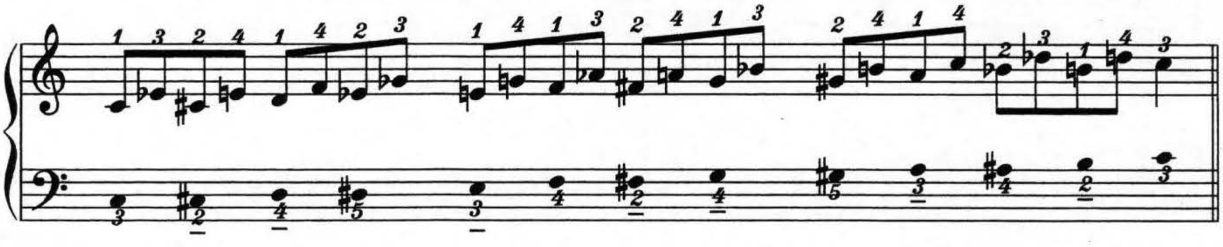
Legato



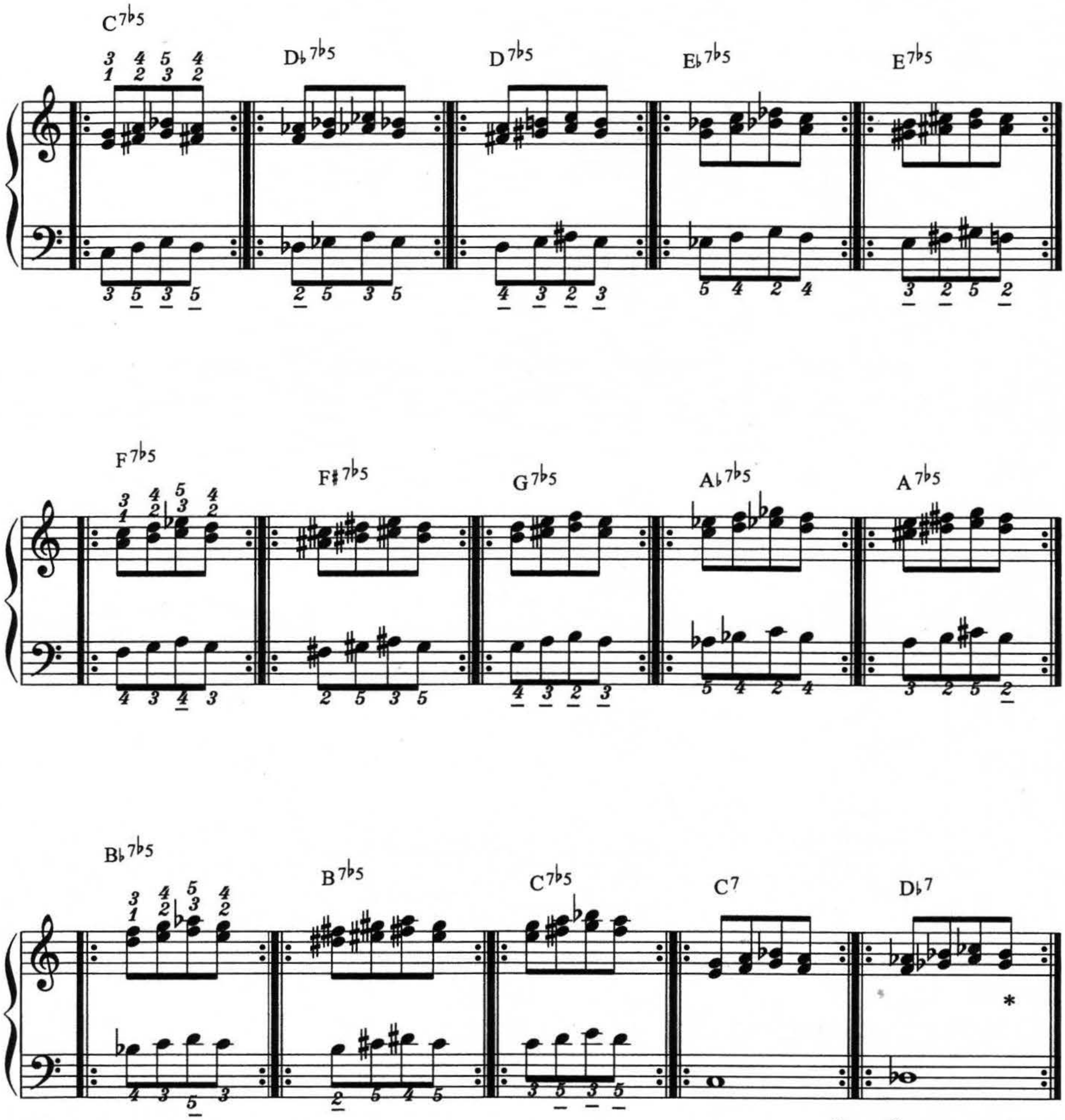
Play in all keys. This is an excellent exercise to develop the thumb.



Play ascending and descending



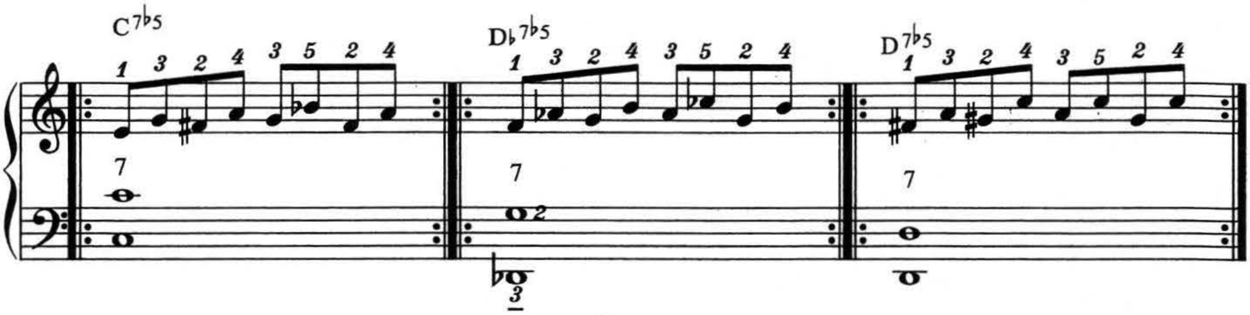
Exercises


C7♭5
D♭7♭5
D7♭5
E♭7♭5
E7♭5
F7♭5
F♯7♭5
G7♭5
A♭7♭5
A7♭5
B♭7♭5
B7♭5
C7♭5
C7
D♭7
*

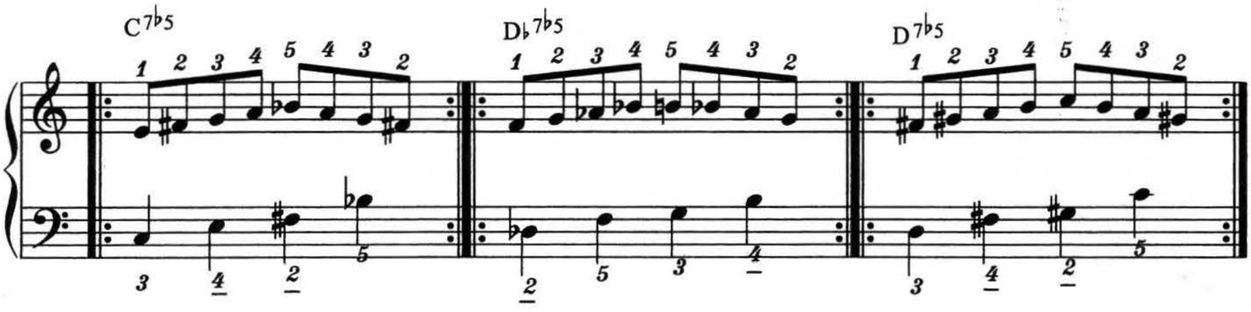
* continue one octave
ascending and descending

Play the above exercises ascending and descending. Notice that by changing one note in the second example, you are now playing a different chord sequence. You should say the name of the chord as you play each measure.

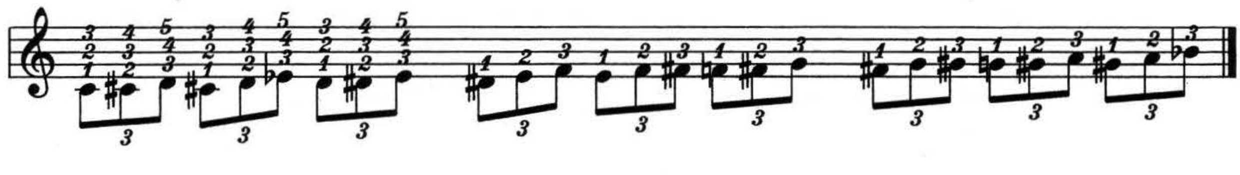
Exercises



The above exercise is a variation of the previous one. It should be played one octave ascending and descending. Although I have written one idea for a bass pattern, you may use different bass patterns as you see fit. Notice that I used the G7 chord with Db bass; we have covered this in chord combinations.

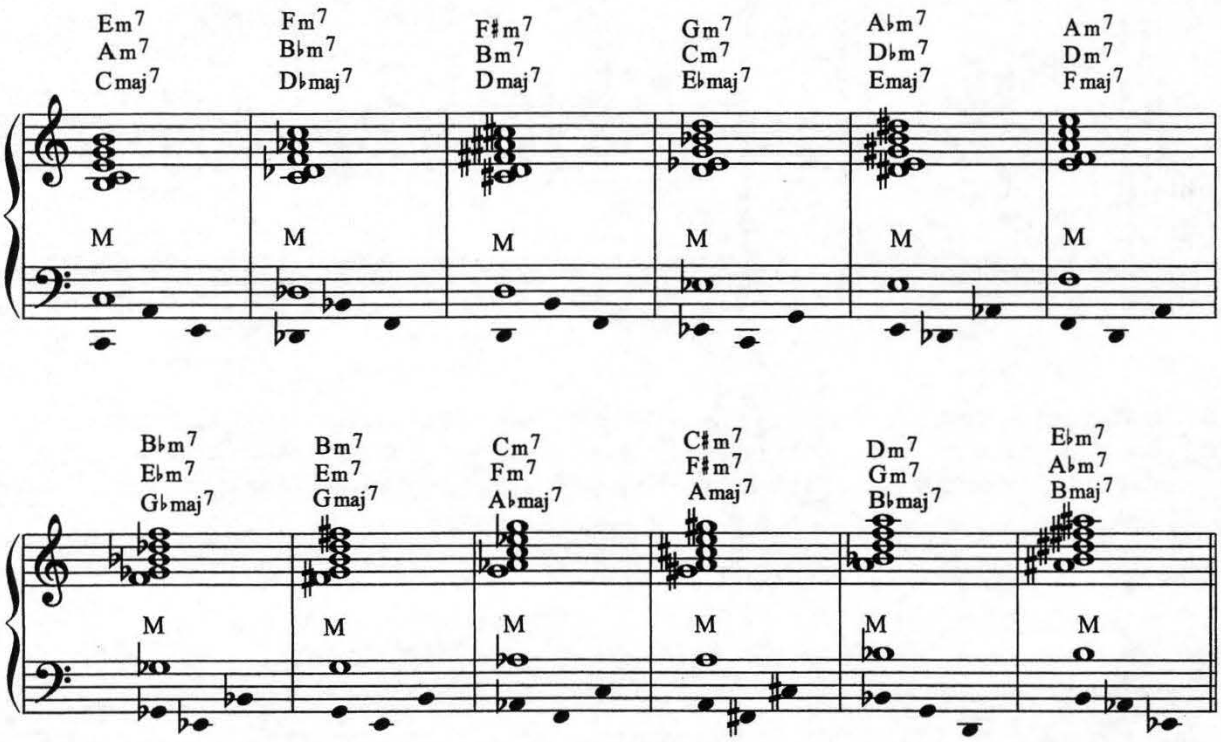


This is another variation of the previous exercises; continue the same pattern of an octave, ascending and descending. You are not only practicing technique but also learning chord changes. Notice that the first five notes of each measure are the first five notes of a diminished scale.

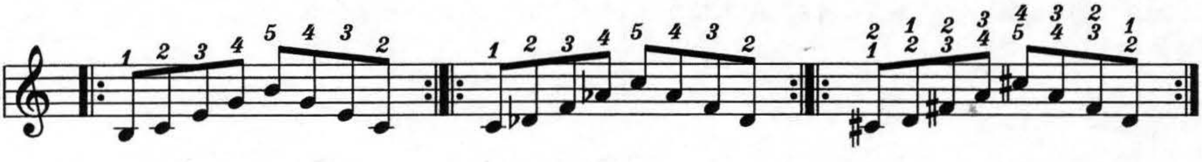


Continue one octave ascending and descending. Use the three marked fingerings in order to develop each finger evenly.

Exercises


Em7
Am7
Cmaj7
Fm7
B♭m7
D♭maj7
F♯m7
Bm7
Dmaj7
Gm7
Cm7
E♭maj7
A♭m7
D♭m7
Emaj7
Am7
Dm7
Fmaj7
B♭m7
E♭m7
G♭maj7
Bm7
Em7
Gmaj7
Cm7
Fm7
A♭maj7
C♯m7
F♯m7
Amaj7
Dm7
Gm7
B♭maj7
E♭m7
A♭m7
Bmaj7
M

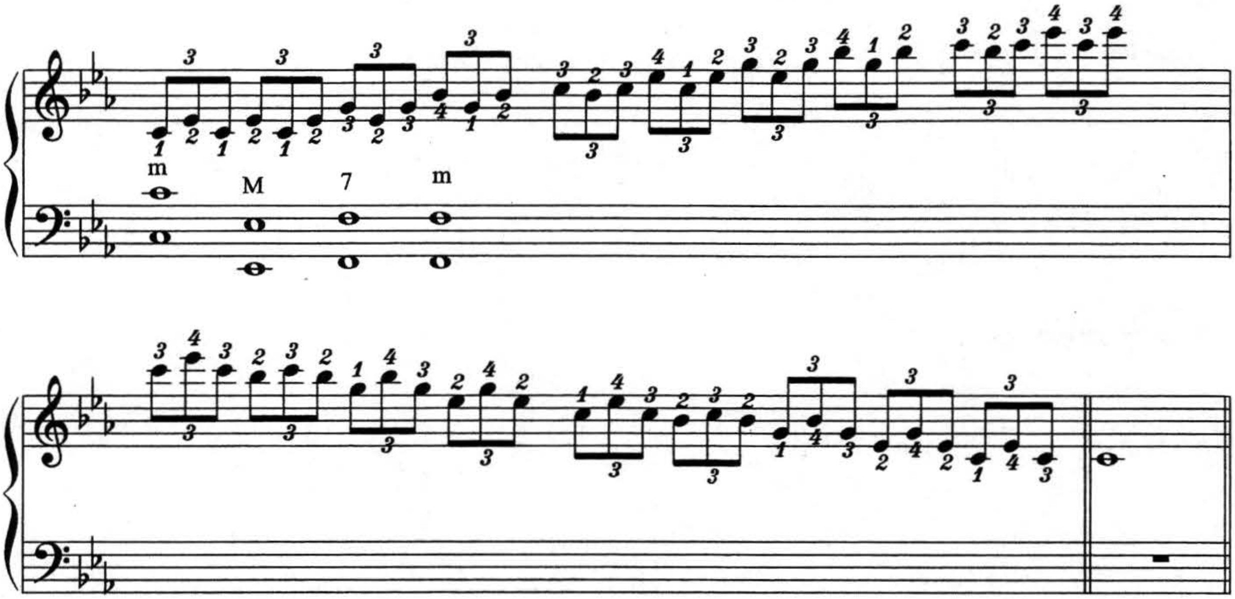
The above exercise is to be played without any time sequence, sustaining the Major chord while changing bass notes. You will simultaneously hear the changes and learn the relationships of chords.


1 2 3 4 5 4 3 2
1 2 3 4 5 4 3 2
2 1 2 3 4 3 2 1
1 2 3 4 5 4 3 2

Apply this pattern to the previous exercise using the same bass form. Learn the optional fingering for starting on sharps and flats. These exercises are not only for developing technique, but will help in improvisation as well. Play in all keys and develop different bass progressions for each and play in meter.

Exercises

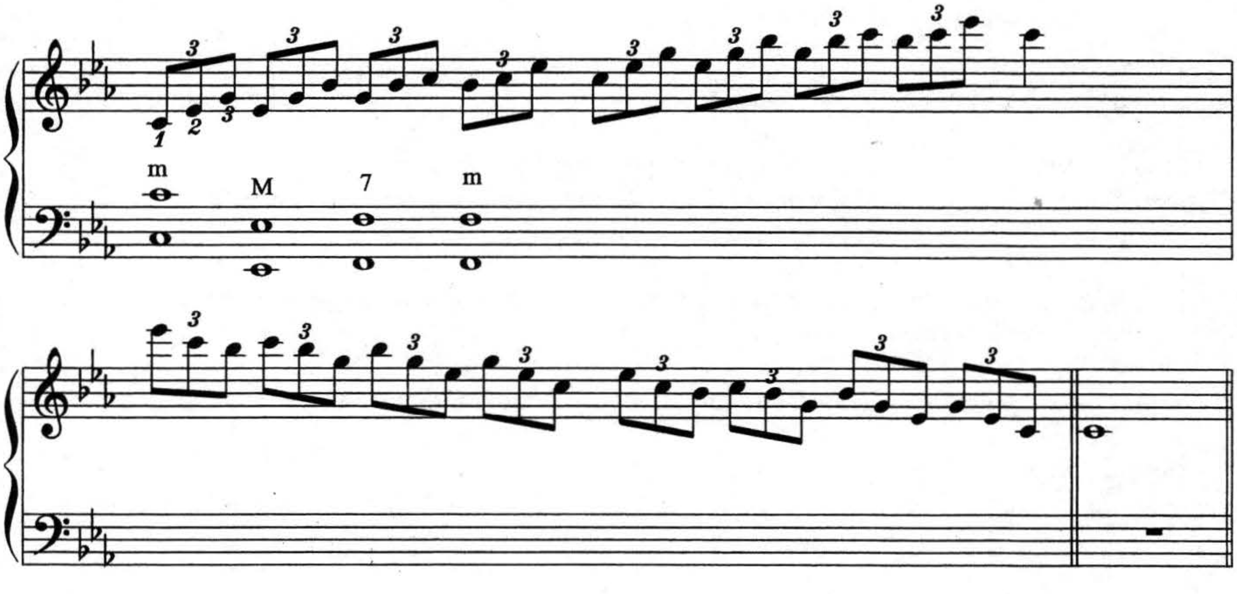
(continued)



The above exercise is to be played sustaining the different bass and chords as you play through the right hand. This will familiarize you with the application of melodic themes against different chord patterns; in the process your ear will also develop. The main pattern is Cm^7 and Eb^6, although it can be played against the F^9 and Fm^7 (Fm^9, Fm^{11}).

You should also practice starting on different notes and play in 12 keys.

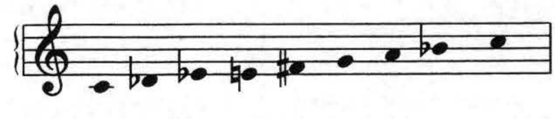
Variation on Above

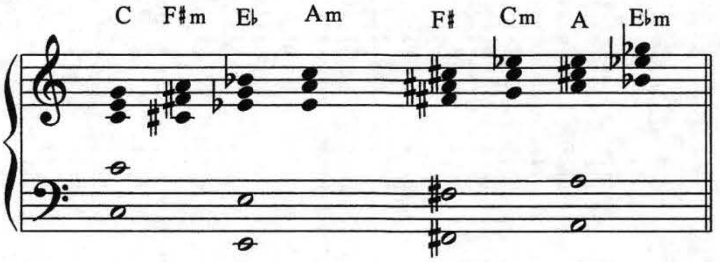


Polychords

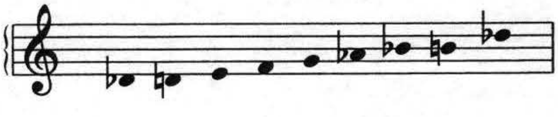
(Modal Form)

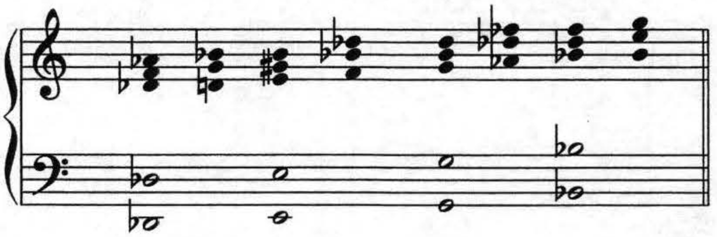
C Symmetrical Scale



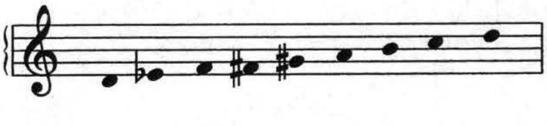


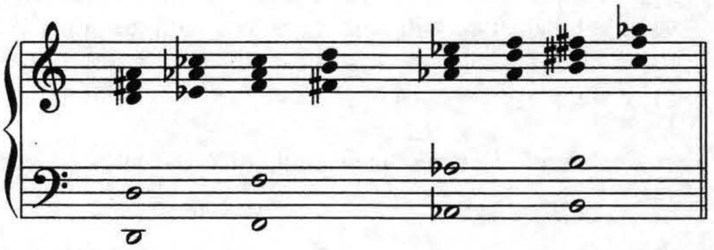
Db Symmetrical Scale





D Symmetrical Scale





We have previously covered the Symmetrical scales. We also learned that diminished scales can be played against four 7th chords. The symmetrical scale is a diminished scale starting a half step before the tonic (I).

Notice the progression in the Modal form of each polychord progression. The sequence is ..Major..Minor..Major..minor..Major..minor..Major..minor..in each mode. They repeat every 1 1/2 steps; therefore there are only three Polychord modes.

The [C Eb F# A] symmetrical scales are the same scales. They just start on different notes (see above). The [D F Ab B] also apply to the same format.

Scales that can be played against the Polychord mode are 'Melodic Minor' and the 'Super Locrian'.

You should practice in chord form and broken chord form.

Polychords

The following is a chart of **Polychords** in all keys, using the **seventh chord** as the reference chord.

Sharp Keys

C^7 =	Ab	A	D	Eb	Gb
G^7 =	Eb	E	A	Bb	Db
D^7 =	Bb	B	E	F	Ab
A^7 =	F	F#	B	C	Eb
E^7 =	C	C#	F#	G	Bb
B^7 =	G	G#	C#	D	F

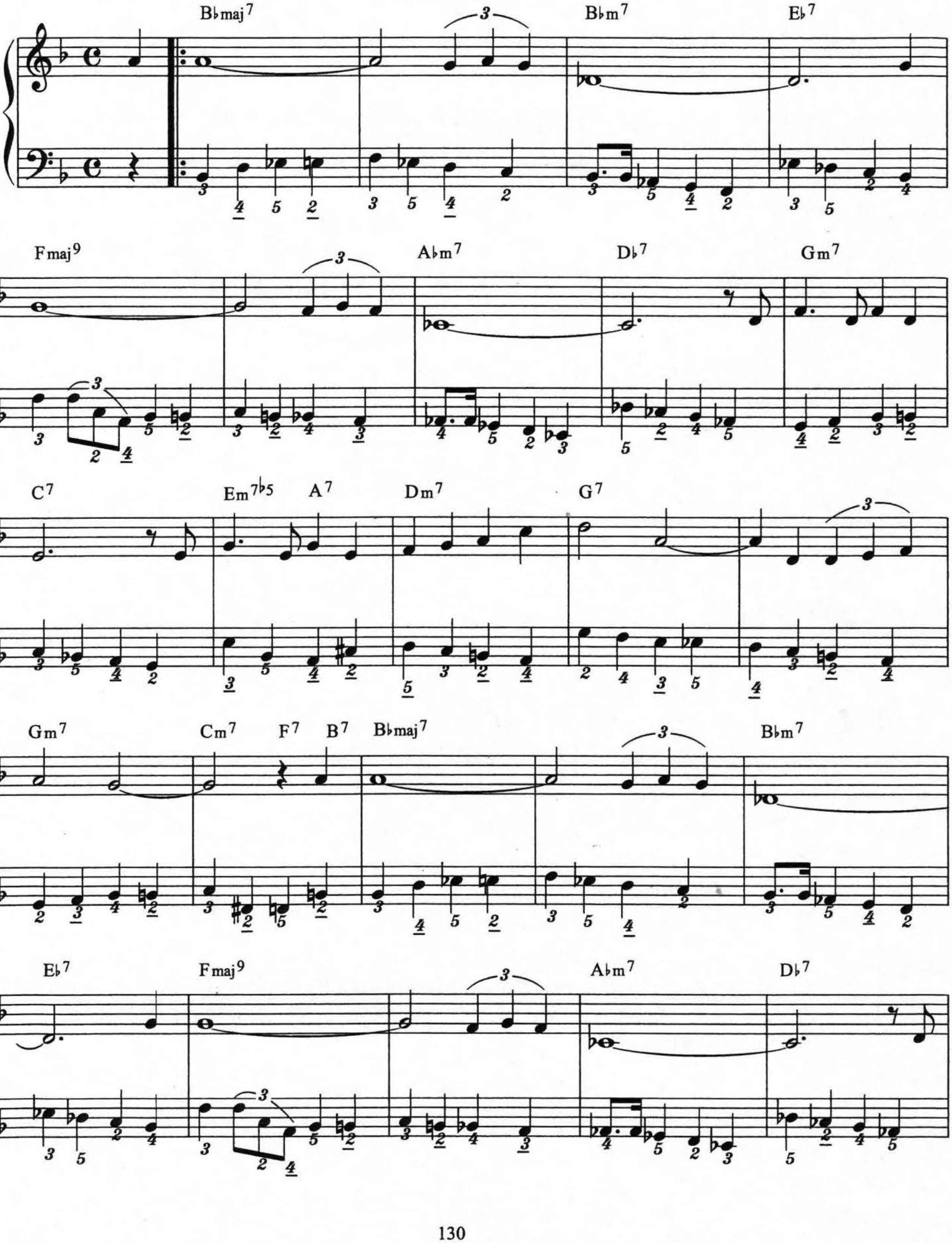
Flat Keys

F^7 =	Db	D	G	Ab	B
Bb^7 =	Gb	G	C	Db	E
Eb^7 =	B	C	F	Gb	A
Ab^7 =	E	F	Bb	B	D
Db^7 =	A	Bb	Eb	E	G
Gb^7 =	D	Eb	Ab	A	C

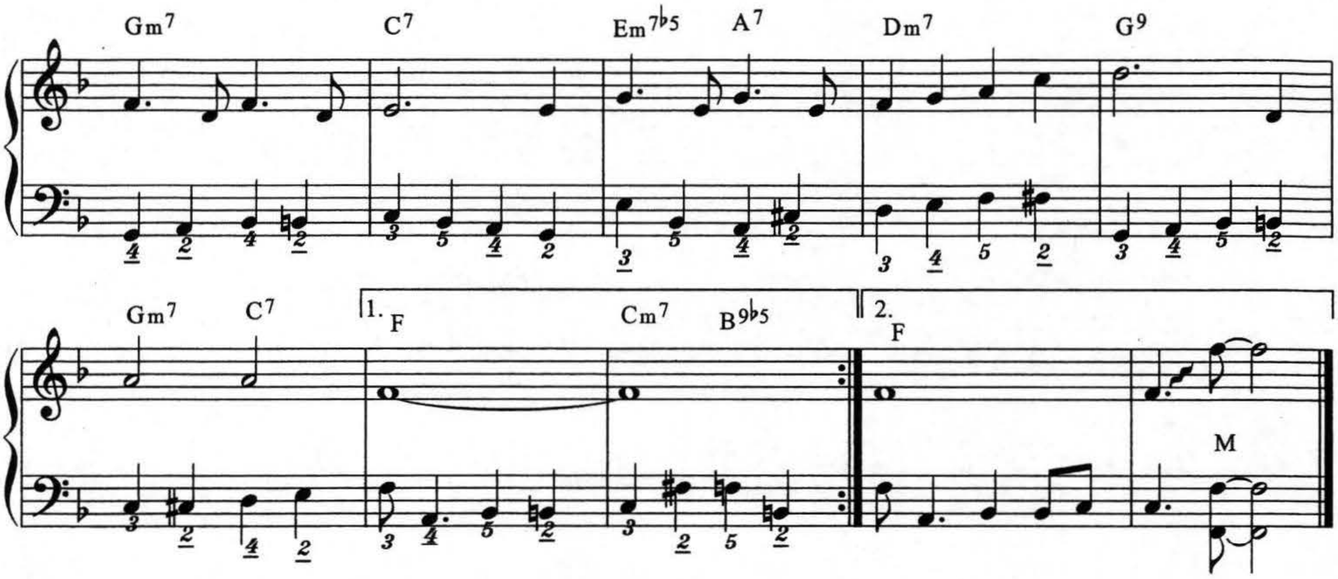
The five chords that are played against the seventh are Triads. The Gb chord in the C^7 sequence is the split point for the octave. The B chord in the F^7 sequence is the split point for that octave.

Just Friends

arr. by Frank Marocco



B♭maj7
B♭m7
E♭7
Fmaj9
A♭m7
D♭7
Gm7
C7
Em7♭5
A7
Dm7
G7
Gm7
Cm7
F7
B7
B♭maj7
B♭m7
E♭7
Fmaj9
A♭m7
D♭7



This arrangement was written by Frank Marocco whom I consider to be one of the great jazz accordionists ever. The bass line is kept very simple and is easy to play when improvising. The chord changes have also been kept close to the original. Frank could certainly have written a more complex bass and chord sequence but I asked him for a simple example to show the readers that you do not have to get complicated to sound good.

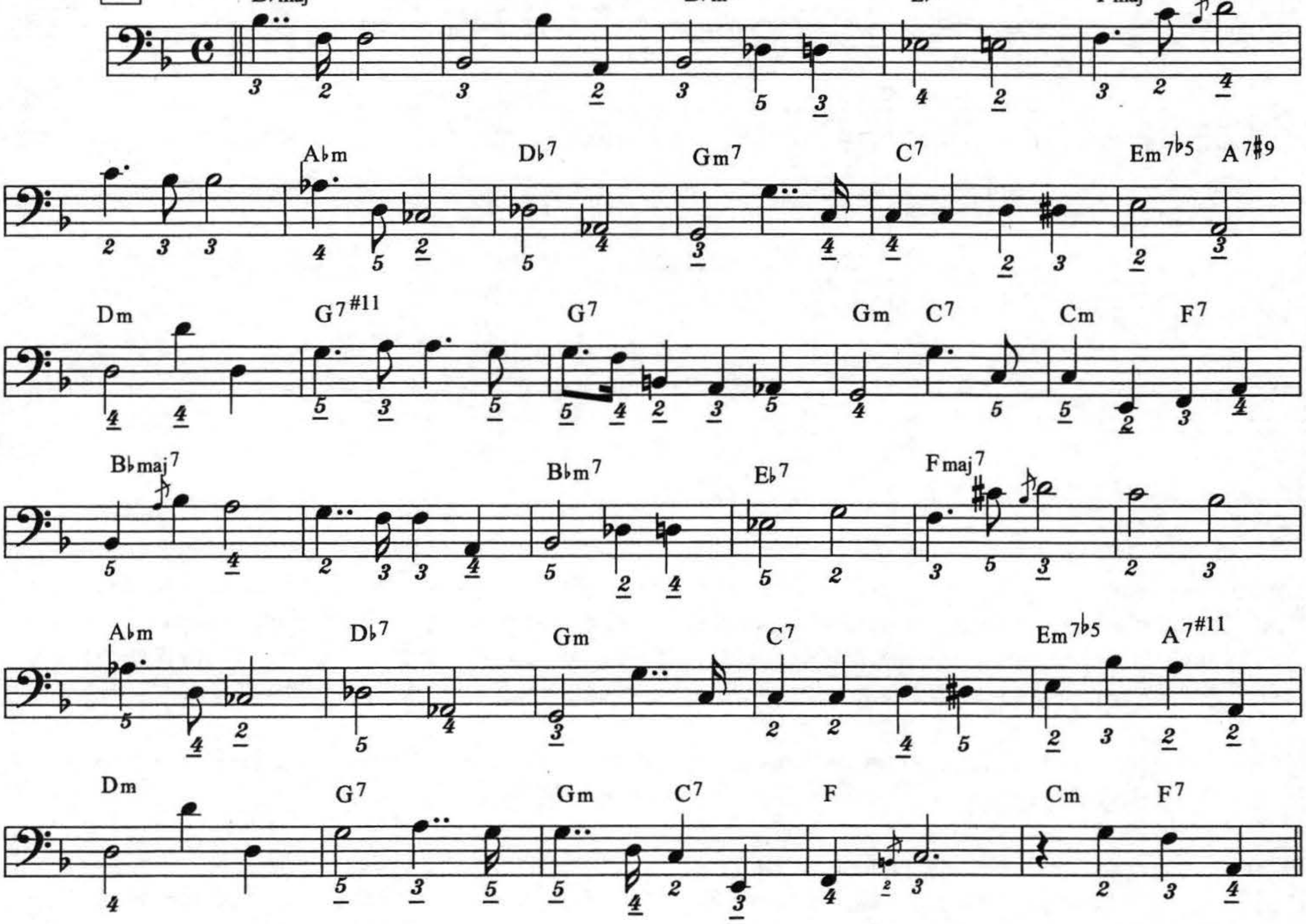
Notice how interconnected the bass line is; it shows how to lead one change into the next. This is an example of linear playing and the reader would do well to take notice of this style of playing.

There are many things that can be done with this tune; it is a perfect model to use in improvising. You can use almost all of the examples you have learned previously. For example there are many IIm V^7 progressions, m7b5 to 7 and 7 to b5. I would work on this song until I could play it in any style and in different keys.

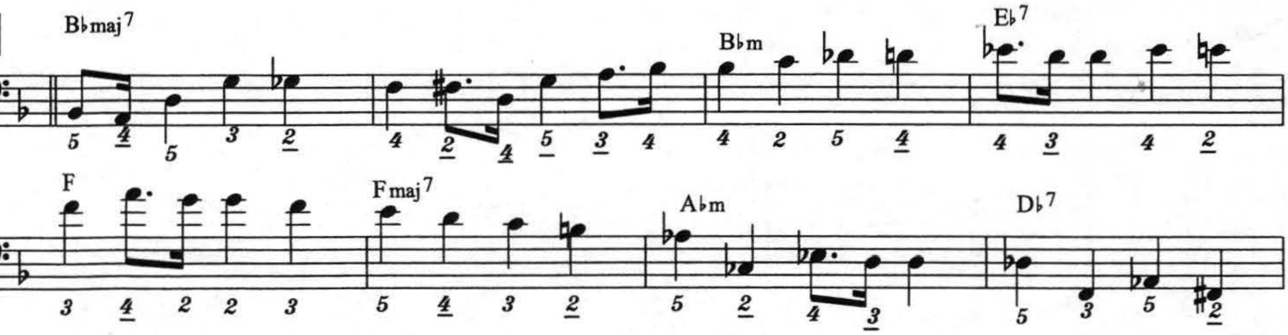
Just Friends

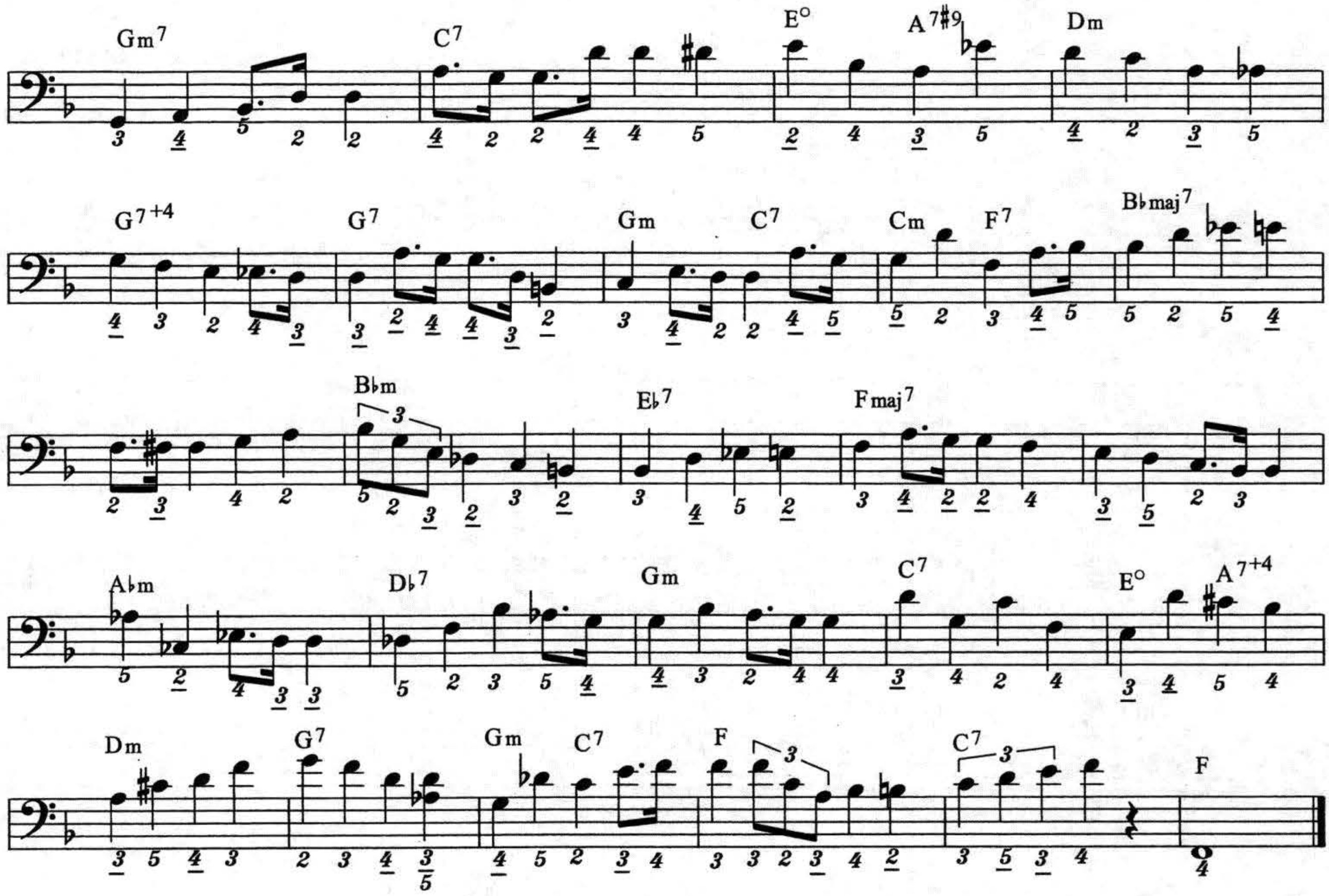
(Bass Line)

1


B♭maj7
B♭m7
E♭7
Fmaj7
A♭m
D♭7
Gm7
C7
Em7♭5
A7#9
Dm
G7#11
G7
Gm
C7
Cm
F7
B♭maj7
B♭m7
E♭7
Fmaj7
A♭m
D♭7
Gm
C7
Em7♭5
A7#11
Dm
G7
Gm
C7
F
Cm
F7

2


B♭maj7
B♭m
E♭7
F
Fmaj7
A♭m
D♭7

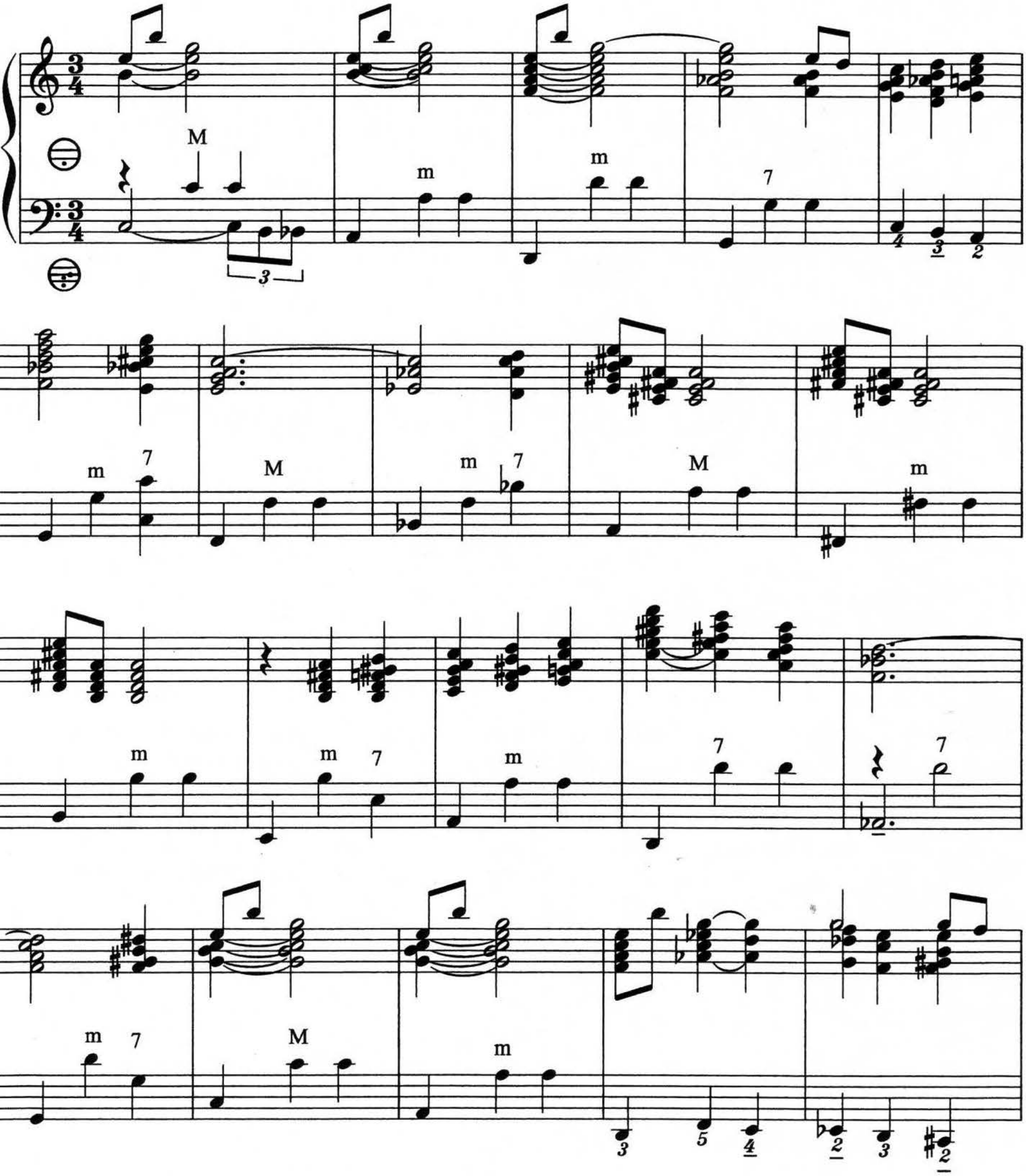

Gm7
C7
E°
A7#9
Dm
G7+4
G7
Gm
C7
Cm
F7
B♭maj7
B♭m
E♭7
Fmaj7
A♭m
D♭7
Gm
C7
E°
A7+4
Dm
G7
Gm
C7
F
C7
F
3
3
3

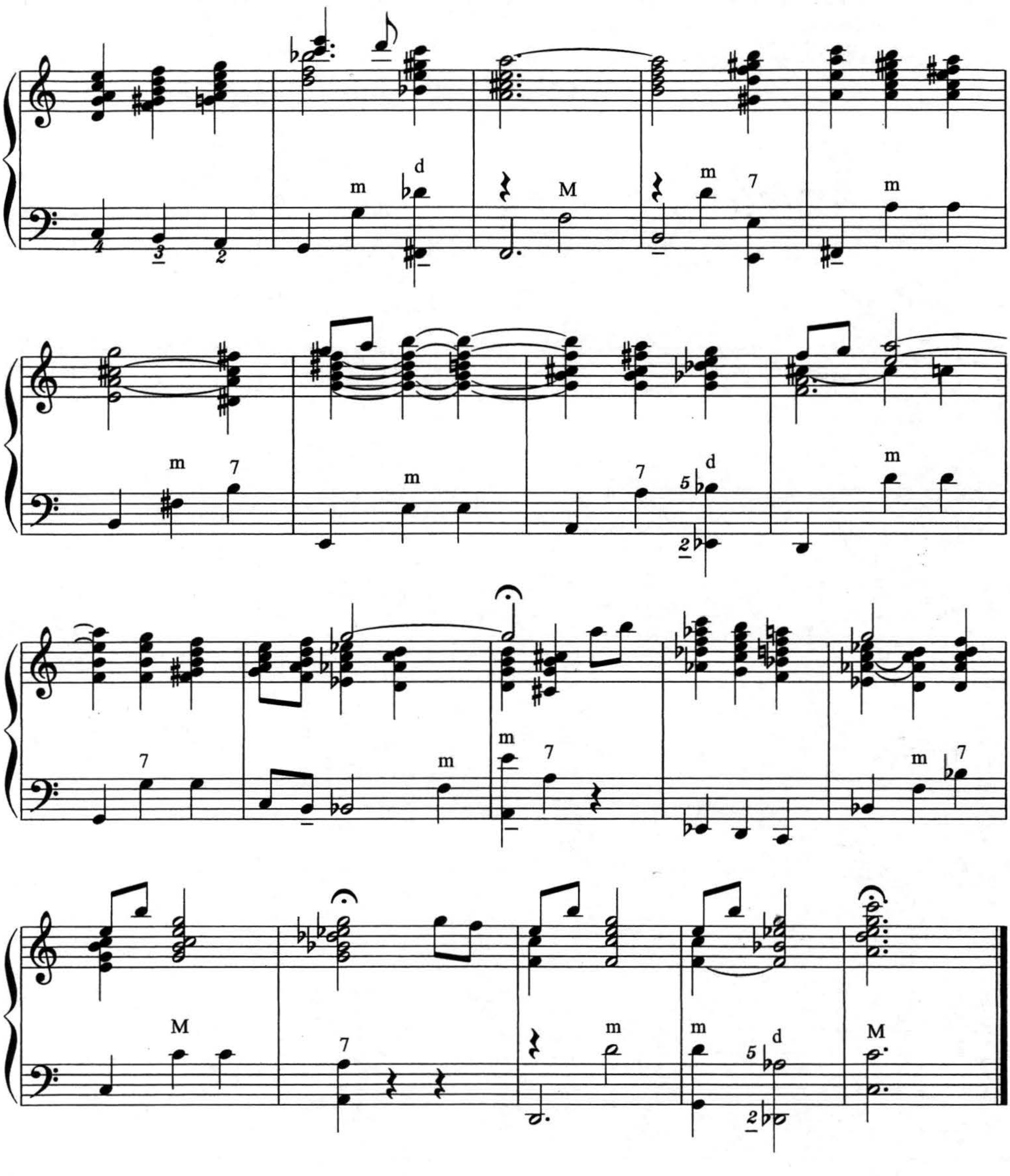
These are two choruses of a great standard. I have written the bass line as a bass player would read it. We know that there are no octaves on the accordion left hand, but you should learn to read bass parts as written for the bass fiddle.

There is a MIDI-accordion that plays octaves on the left hand, so it is pertinent for those interested in MIDI-accordion to develop original bass lines written for the bass. That is one of the reasons that I have emphasized learning how to play the left hand on the accordion from all positions.

Emily

arr. by Eddie Monteiro

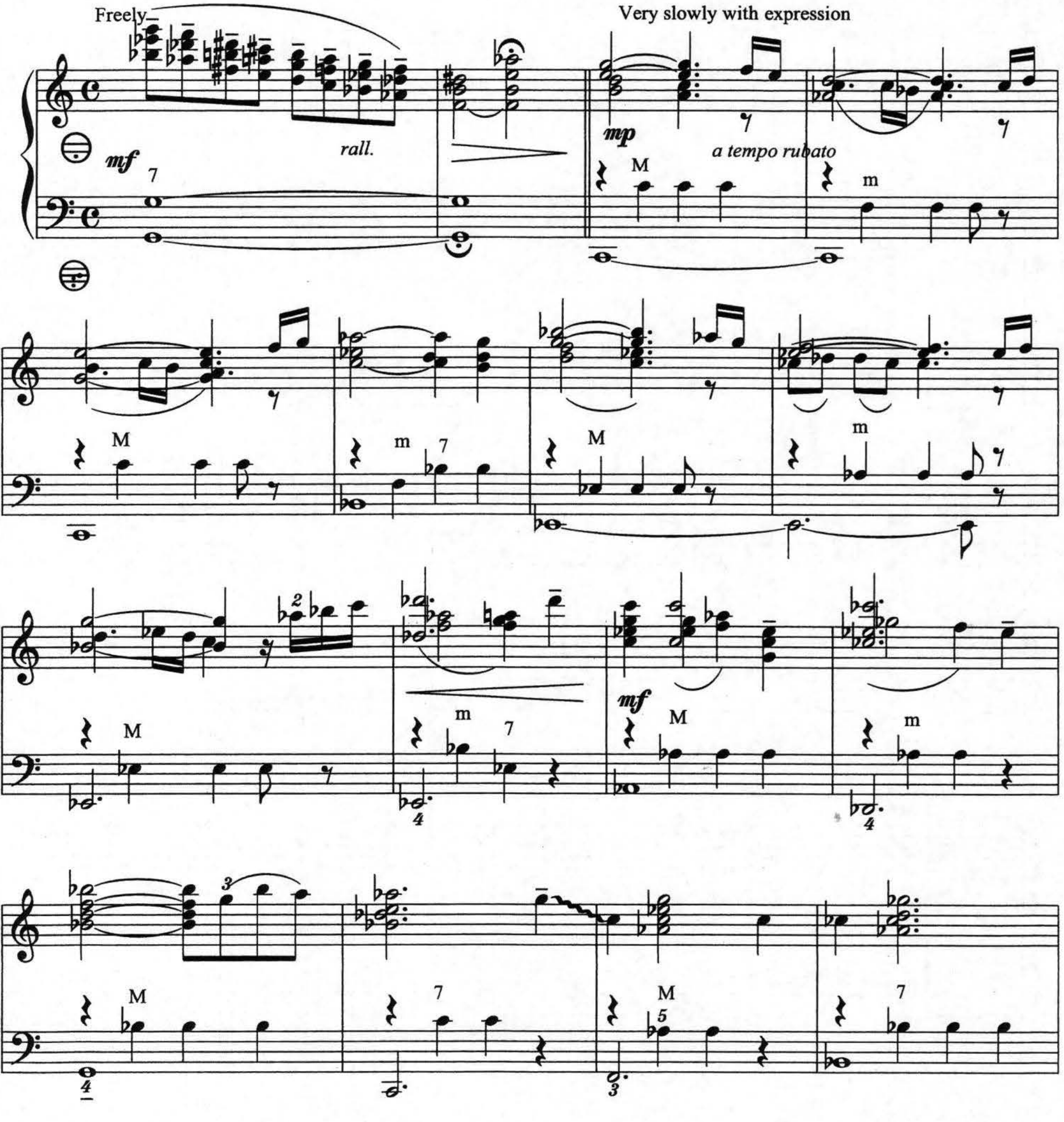

M
m
m
7
4
3
2
3
m
7
M
m
7
M
m
m
m
7
m
7
7
m
7
M
m
3
5
4
2
3
2

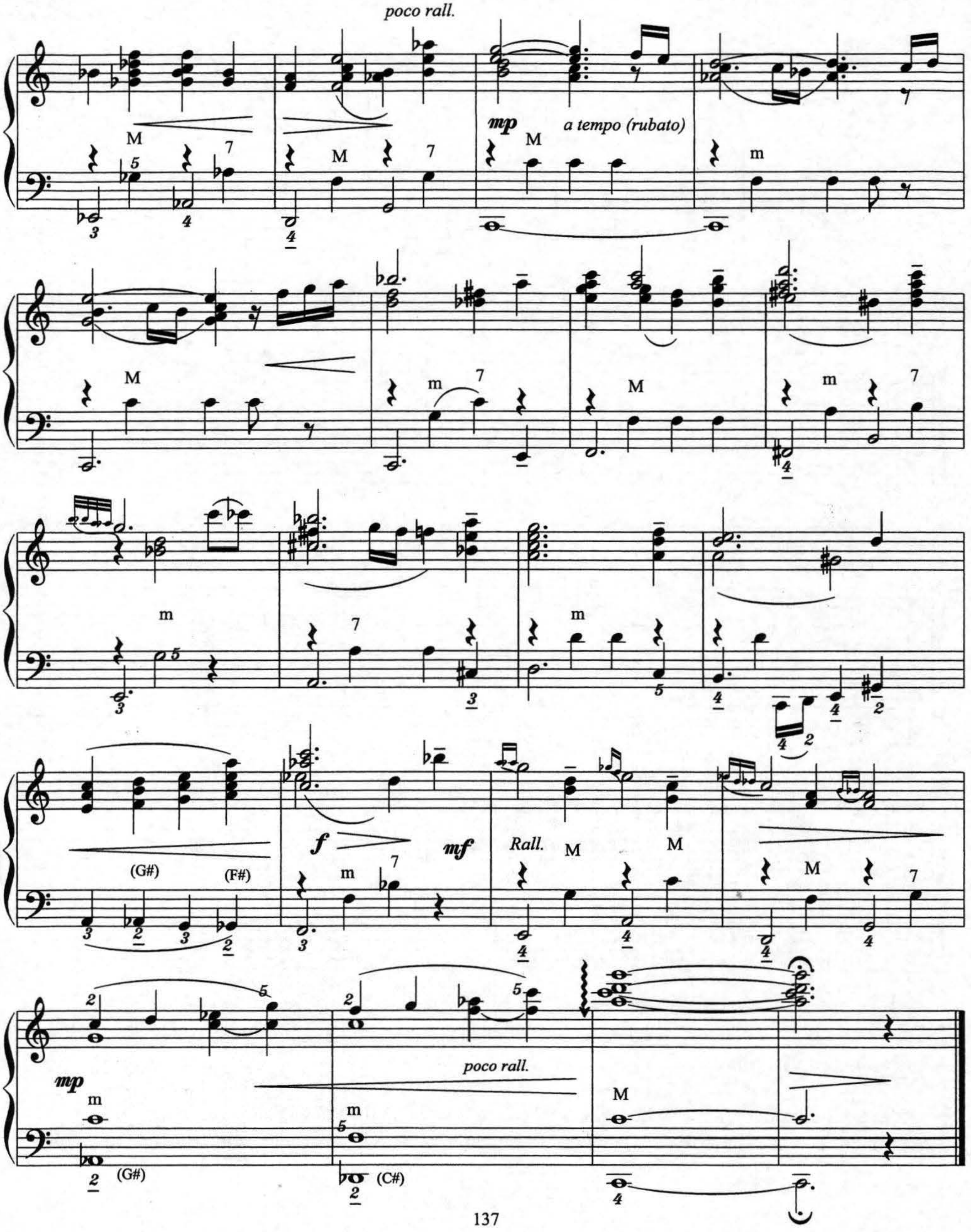

4
3
2
m
d
M
m
7
m
m
7
m
7
5
d
2
m
7
m
m
7
m
7
M
7
m
m
5
d
2
M

This is an original ballad written by Frank Marocco, dedicated to his wife Anne. It is a beautiful and harmonically sensitive piece and is a perfect example of bass and chord combinations, and how to enhance the right hand. The reader would do well to learn this song; it will serve as an example of how to use these harmonies in other songs.

Ballad for Anne

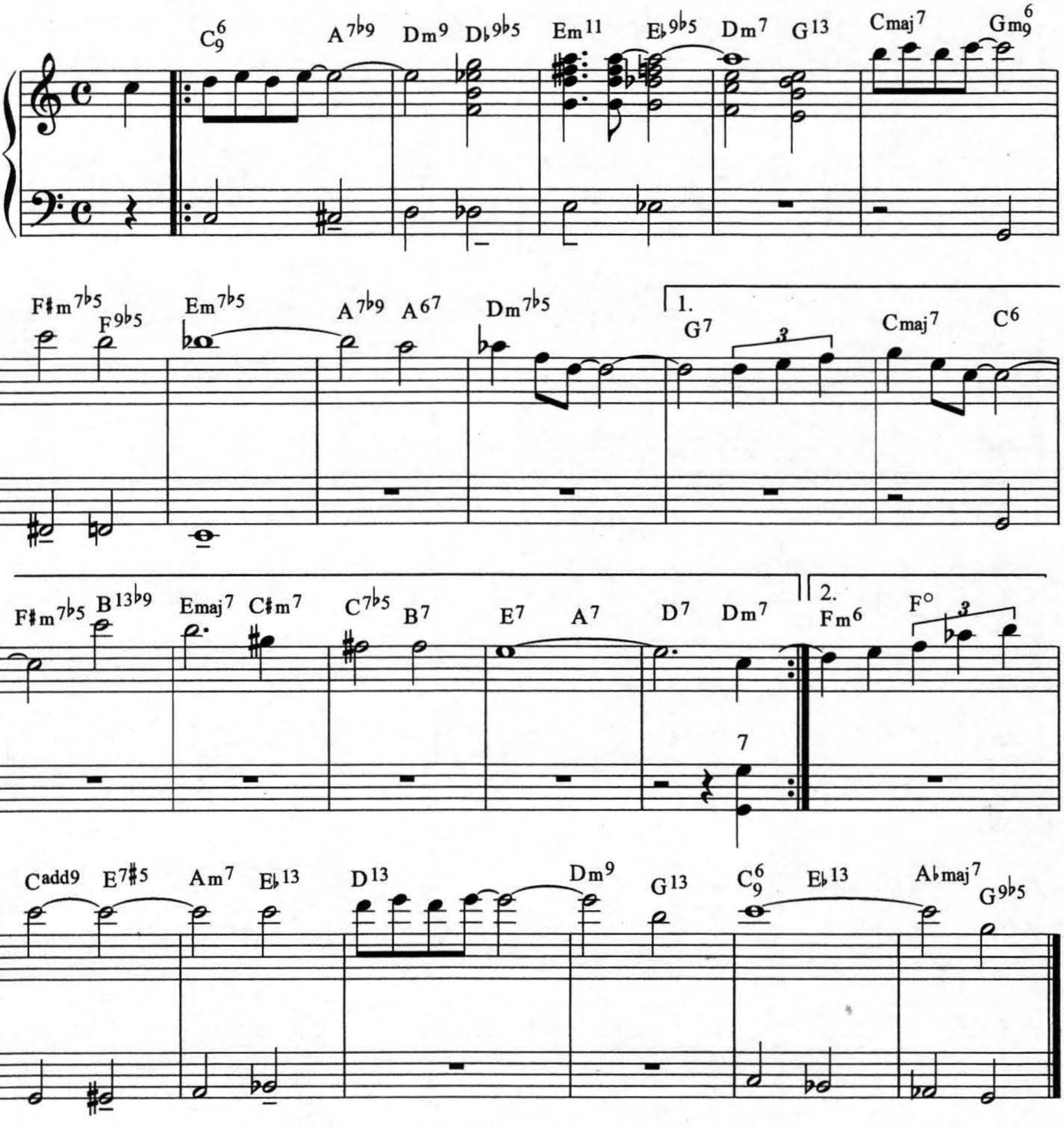
by Frank Marocco


Freely
mf
7
rall.
Very slowly with expression
mp
a tempo rubato
M
m
M
m
7
M
m
M
2
m
7
mf
M
m
4
4
M
3
7
M
5
7
4
3


poco rall.
M
5
4
7
3
M
7
4
mp
M
a tempo (rubato)
m
M
m
7
M
m
7
4
m
5
3
7
3
m
5
4
(G#)
(F#)
3
2
3
2
f
m
7
mf
Rall.
M
M
3
4
4
M
7
4
4
2
2
5
2
5
mp
m
poco rall.
m
5
M
2
(G#)
2
(C#)
4

The Touch of Your Lips

ideas by Ralph Stricker

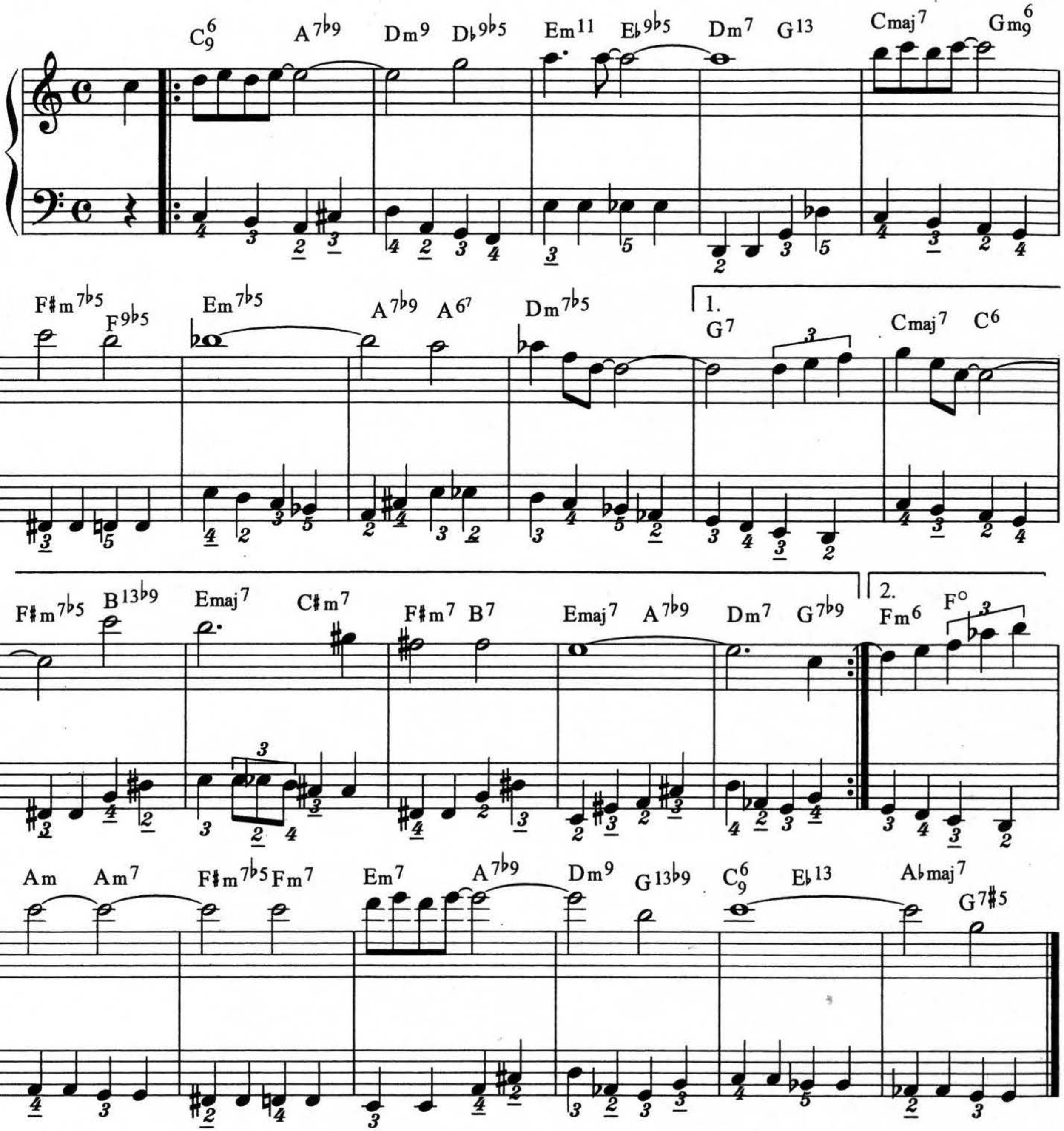

C6/9
A7♭9
Dm9
D♭9♭5
Em11
E♭9♭5
Dm7
G13
Cmaj7
Gm6/9
F♯m7♭5
F9♭5
Em7♭5
A7♭9
A67
Dm7♭5
1.
G7
3
Cmaj7
C6
F♯m7♭5
B13♭9
Emaj7
C♯m7
C7♭5
B7
E7
A7
D7
Dm7
7
2.
Fm6
F°
3
Cadd9
E7♯5
Am7
E♭13
D13
Dm9
G13
C6/9
E♭13
A♭maj7
G9♭5

This is an example of chord substitution in a great standard; to fully appreciate the changes you must know the original chords.

I have not put in the notes for the right hand changes as I feel the readers should use their own voicings. The bass lines in certain measures are only to be used as examples of what can be used.

The Touch of Your Lips

ideas by Ralph Stricker
bass line by Frank Marocco

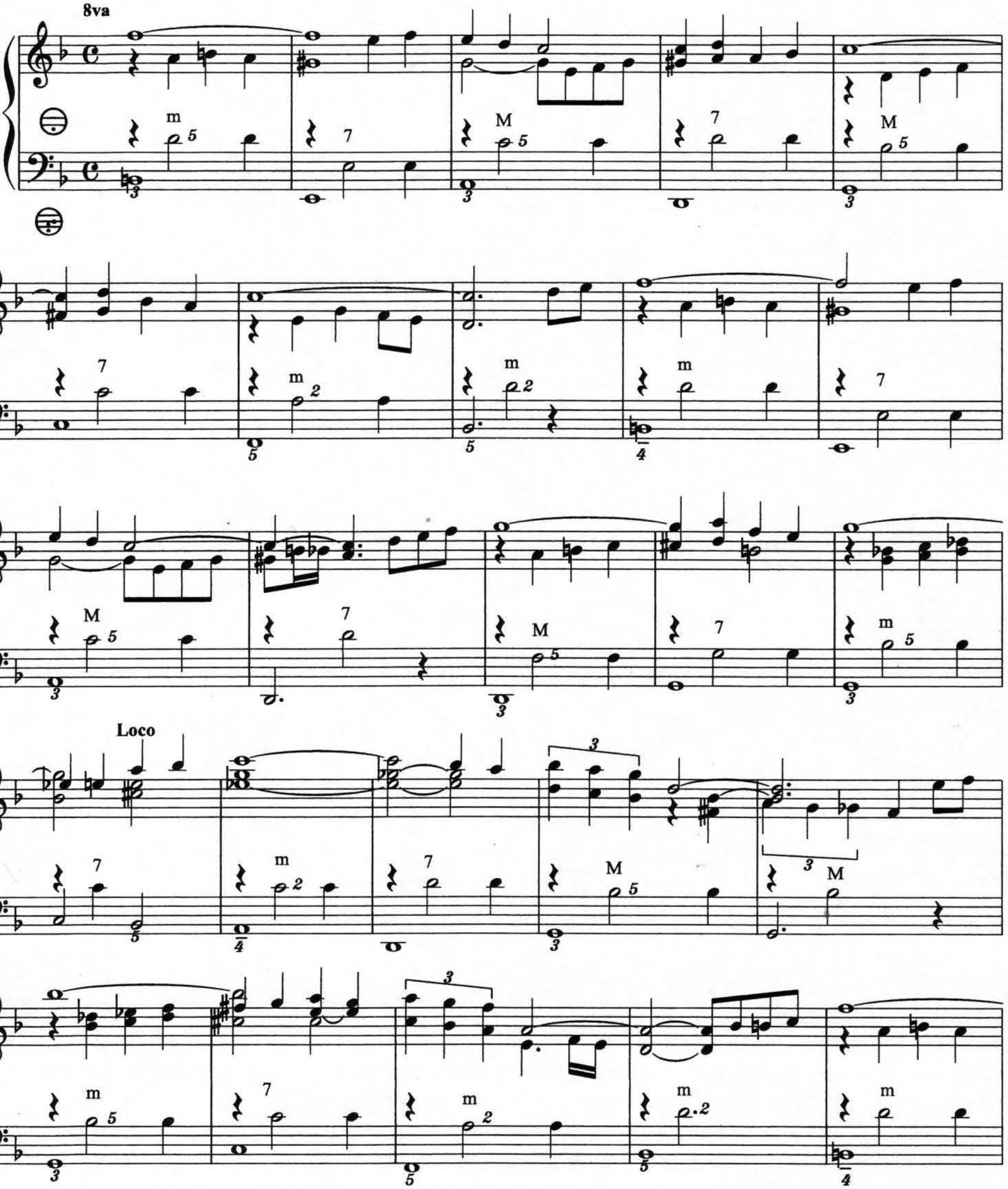

C6/9
A7♭9
Dm9
D♭9♭5
Em11
E♭9♭5
Dm7
G13
Cmaj7
Gm6/9
F♯m7♭5
F9♭5
Em7♭5
A7♭9
A6/7
Dm7♭5
1.
G7
Cmaj7
C6
F♯m7♭5
B13♭9
Emaj7
C♯m7
F♯m7
B7
Emaj7
A7♭9
Dm7
G7♭9
2.
Fm6
F°
Am
Am7
F♯m7♭5
Fm7
Em7
A7♭9
Dm9
G13♭9
C6/9
E♭13
A♭maj7
G7♯5

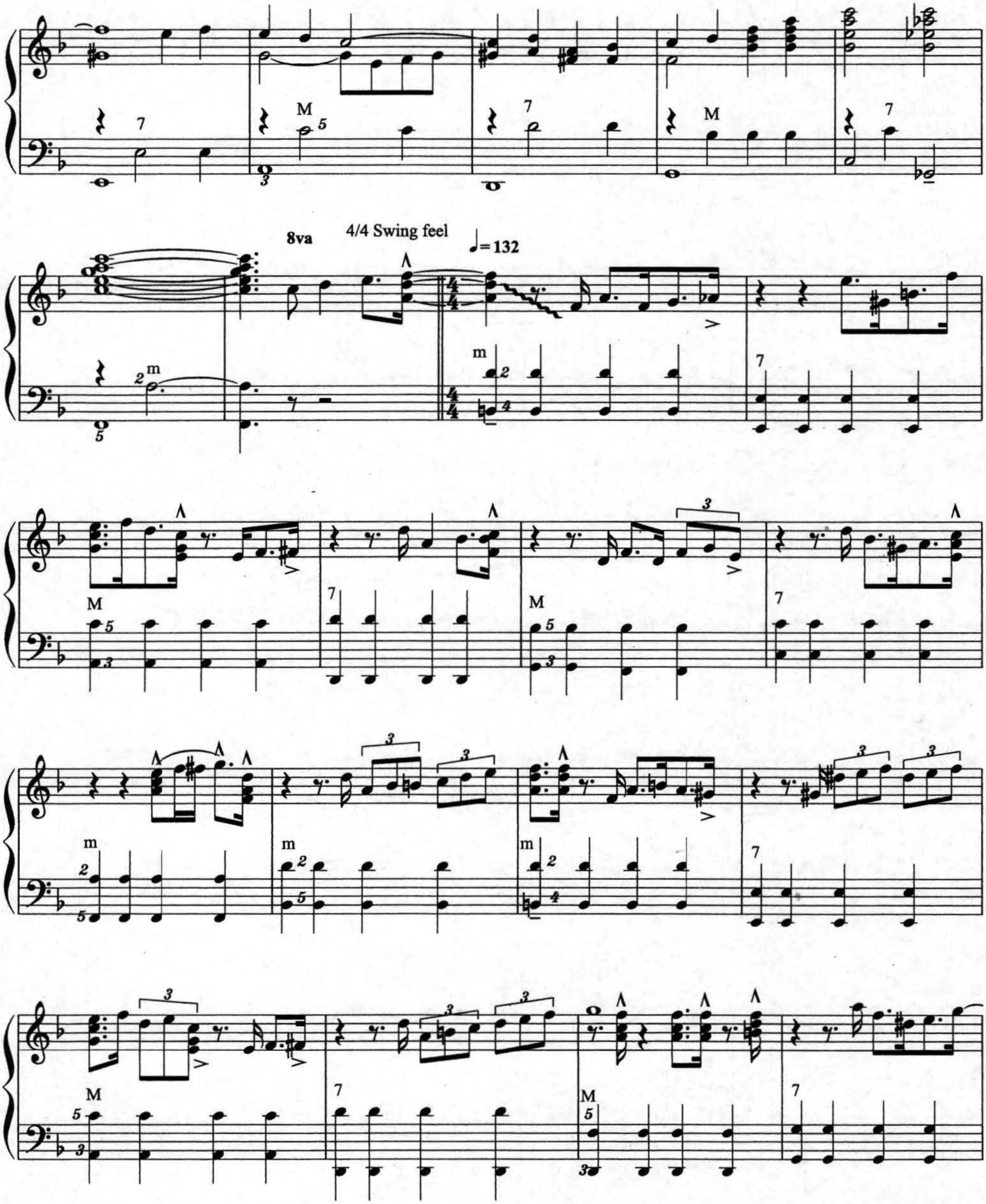
We previously used this song as an example of chord substitutions for the original chords. Frank Marocco has added a bass line and changed some of the "Substituted Chords" with his own. He did this to keep a continuous line going and to show how the left hand should flow. We recommend that you initially play a single note melody in order to hear the bass line. Using this as a format you should then develop your own style of playing.

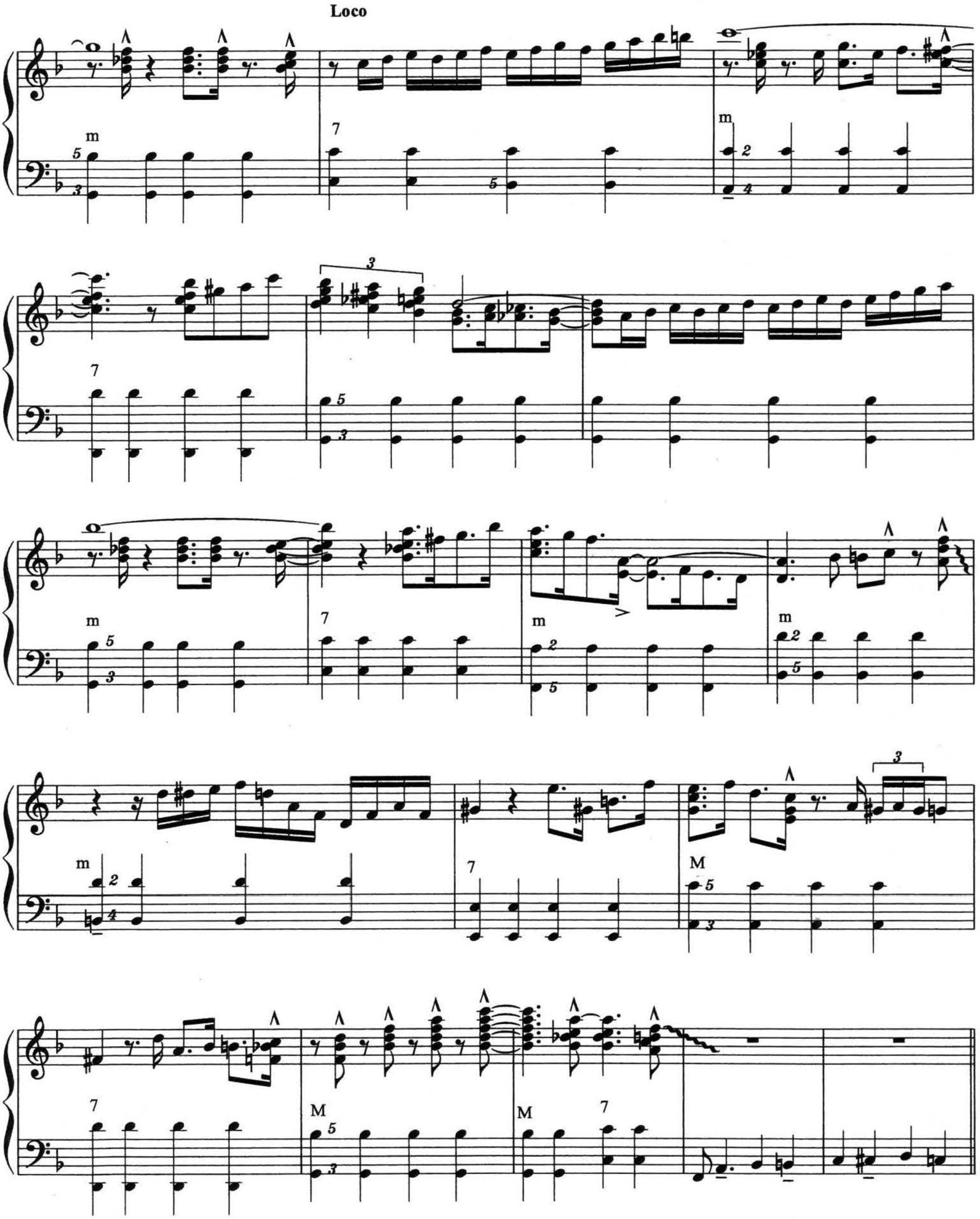
Yours Is My Heart Alone

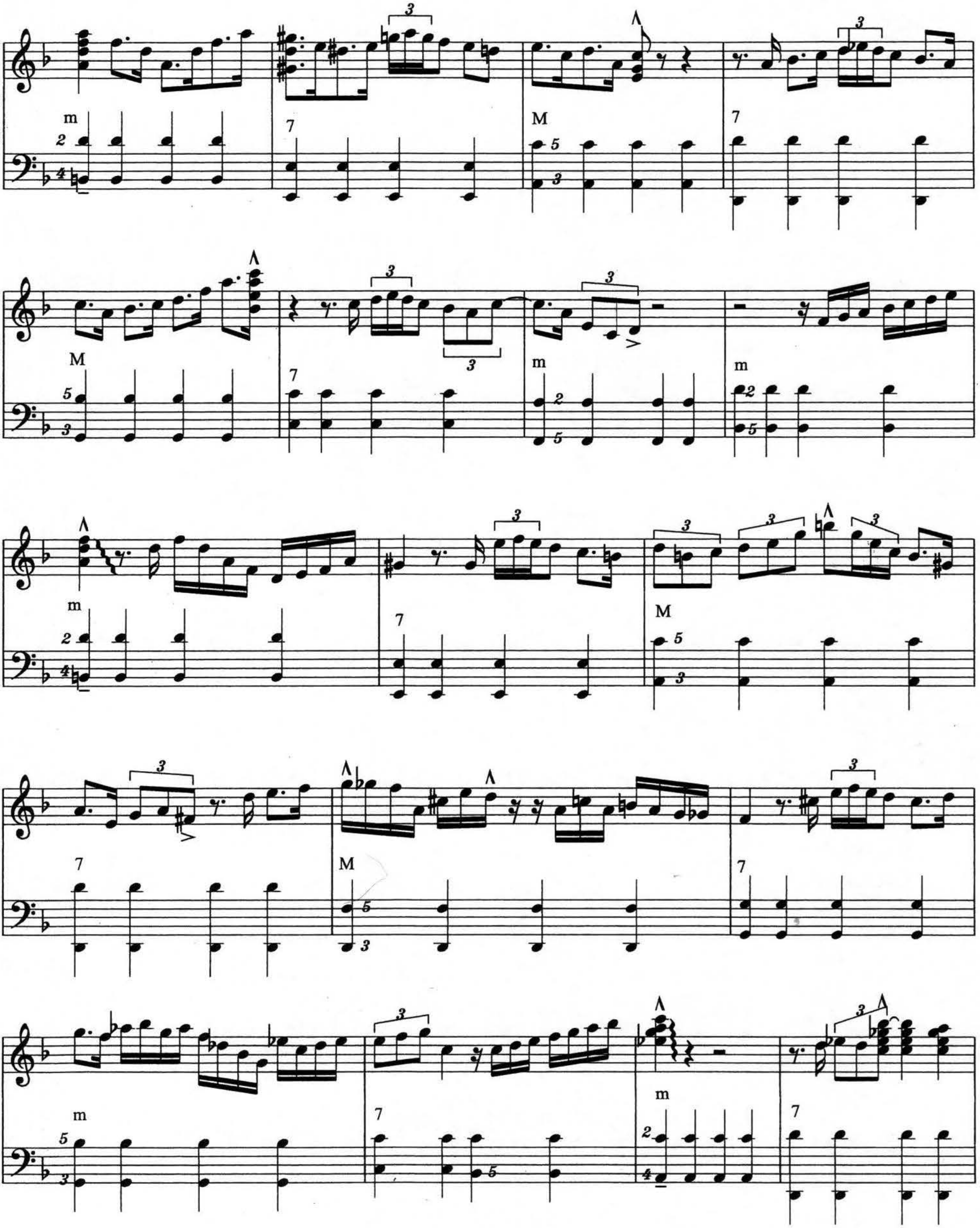
Franz Lehar
arr. by Frank Marocco

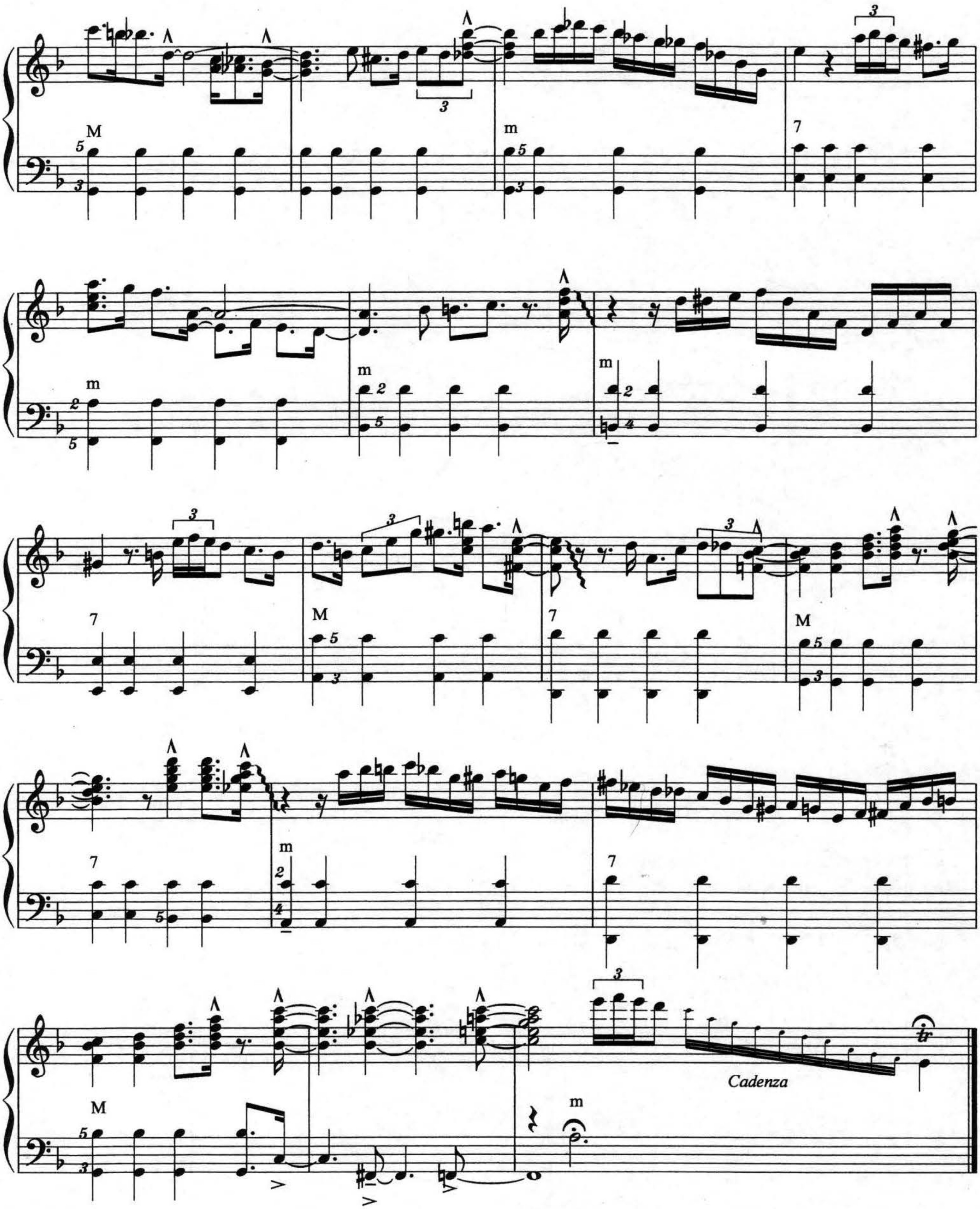
(Molto Legato - Espressivo)


8va
m
7
M
5
2
3
4
Loco


8va
4/4 Swing feel
♩=132
M
m
7


Loco
m
7
m
7
m
7
m
m
m
7
M
7
M
M
7
3


m
7
M
7
M
7
m
m
m
7
M
7
M
7
m
7
m
7
3
5
2
4


M
m
7
M
7
M
7
m
7
M
m
Cadenza

Instructional Notes for "Yours is My Heart Alone"

The first half or slow section of this arrangement uses L.H. bass and chord combinations for much of the harmony, so that the R.H. needs only 1 or 2 notes to sound full and balanced in most cases. I used a moving inside line on the R. H. to show what can be done contrapuntally with a single note in the interior of the harmony.

This arrangement is not difficult to play except for the Maj7th combinations on the L.H. If this spread is too difficult, your can substitute basic major chords instead (For example in bar 7, play an F Major chord and in bar 8, a B flat major chord; this applies wherever a 5-2 stretch occurs. The major chord is the same as the bass note in these instances.

Notice how the bass line follows the natural sequence of the cycle of 5ths and how the II VII V progression works nicely throughout. With a more creative bass line and altered chords you hear how much richer and more interesting the music becomes.

Play the first part of the piece like a tone poem, using legato phrasing, rubato, concentrating on smooth bellows control and expression. In the swing section keep a steady 4/4 beat on the L.H. much like a rhythm guitar.

The sustained bass and chords in the slow section demonstrate an orchestral approach to the accordion. This is also good for ear training. Listen to the total harmony from the bass note, L.H. chord, R.H. chord and melody. I suggest using the bassoon reed on the R.H. and the bass-piano or tenor reeds for the L.H.

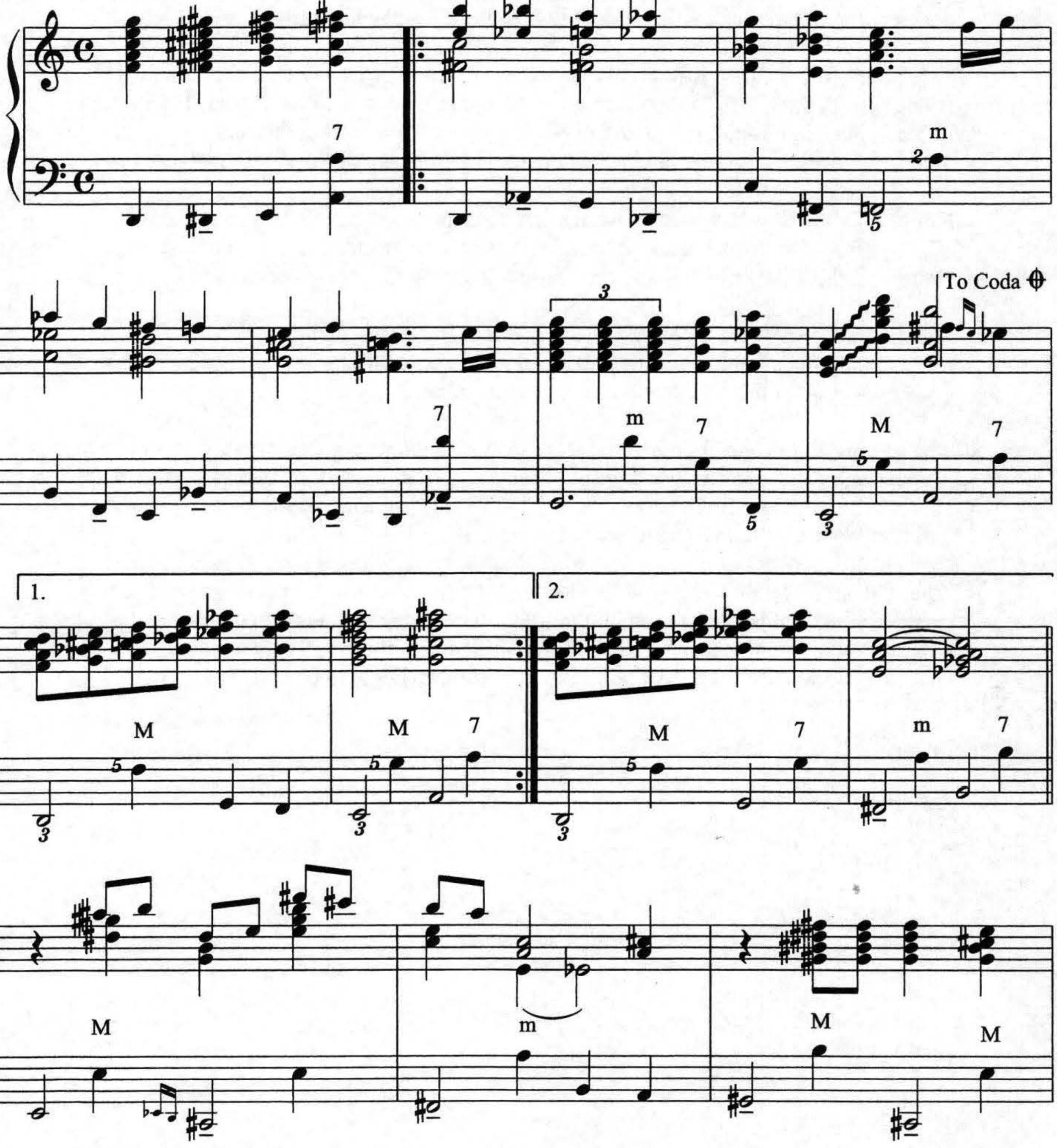
After becoming totally comfortable with the L.H. (memorized?) you can proceed to try creating your own improvisation on the R.H. by outlining the chords, connecting the notes preferably in linear-like (scale) fashion. Listen to the chord progressions, take chances; you will discover, that with practice, you can begin to play jazz.

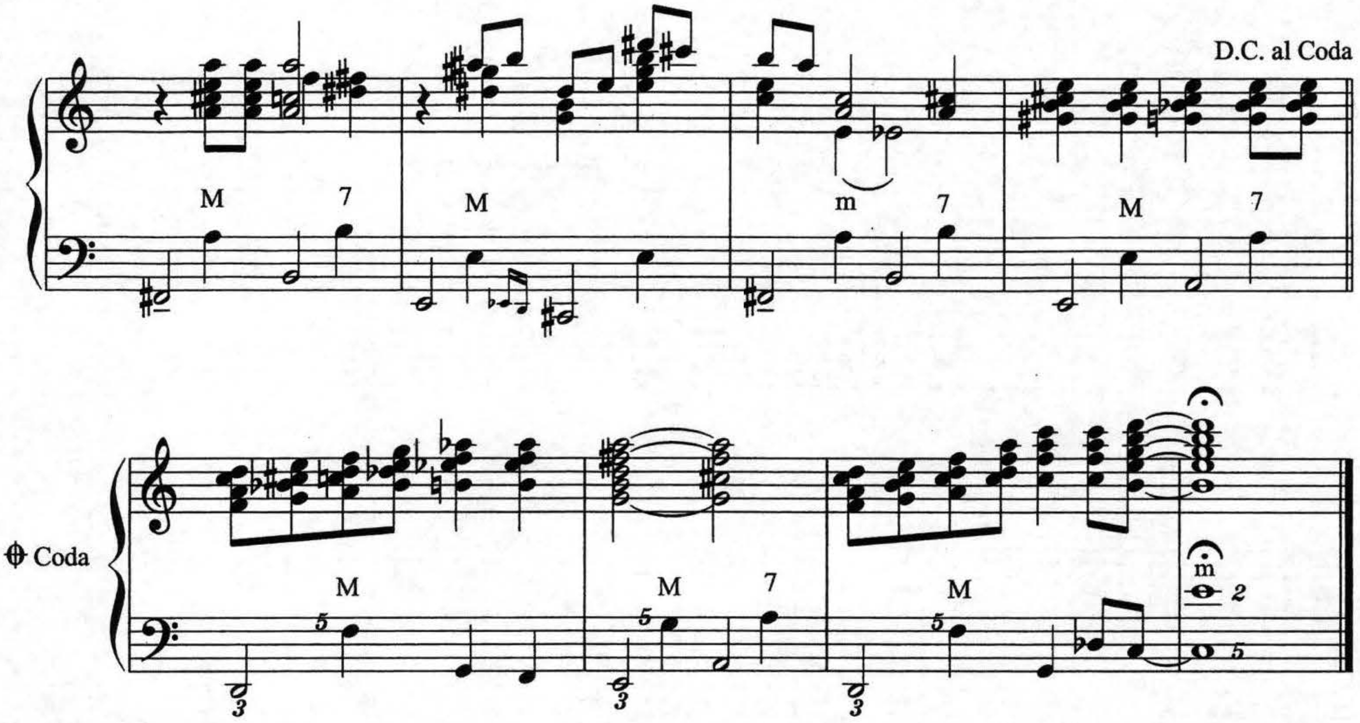
Frank Marocco

Prelude to a Kiss

Duke Ellington
arr. by Frank Marocco

Slow & Legato


7
m
2
5
7
m
7
5
M
5
7
To Coda
3
3
1.
2.
M
5
3
M
5
7
3
M
5
7
3
m
7
M
m
M
M



Notes

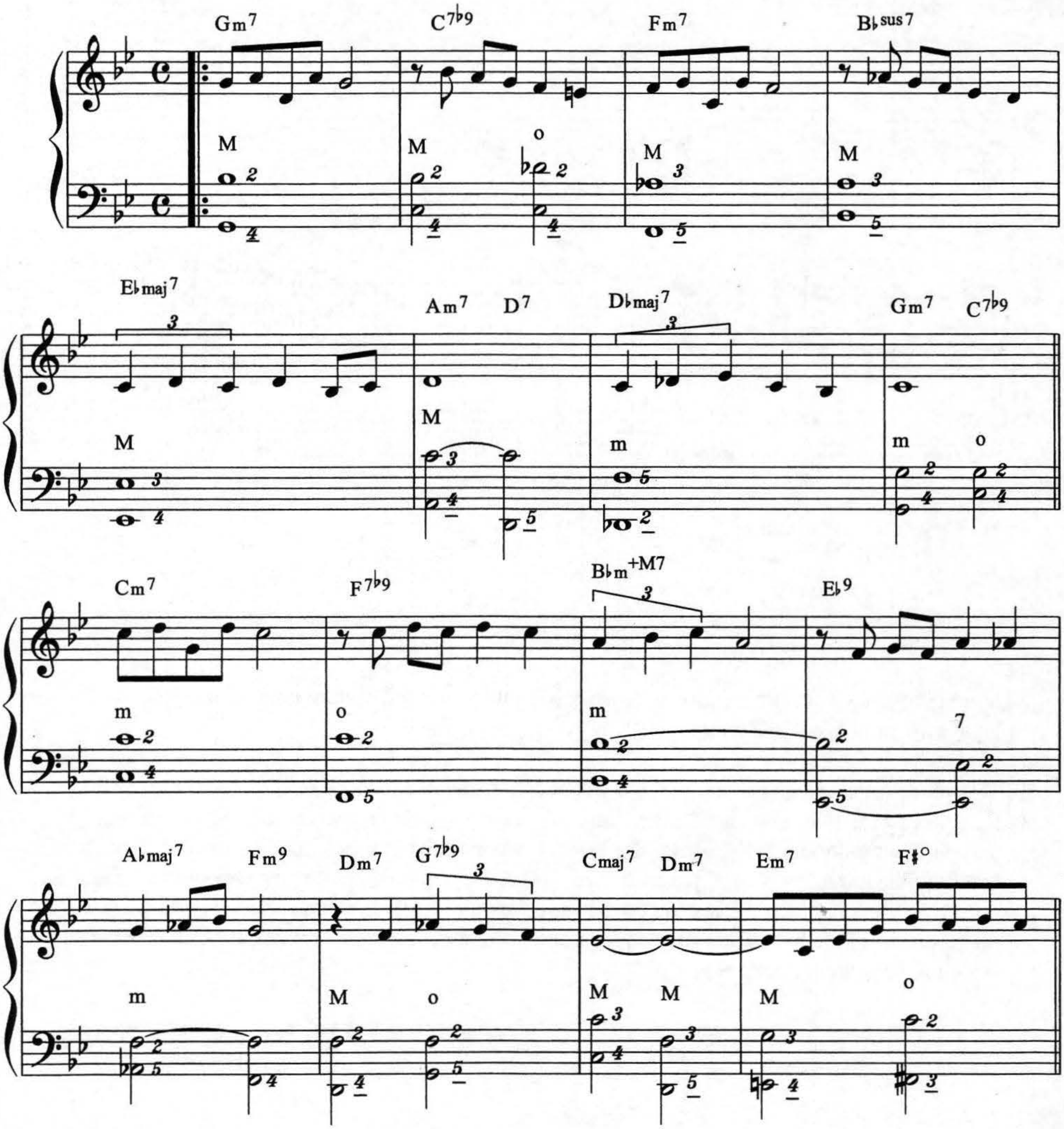
If some of the 5 note chords cannot be reached, either omit the bottom note or play it an octave higher, if it fits inside the chord.

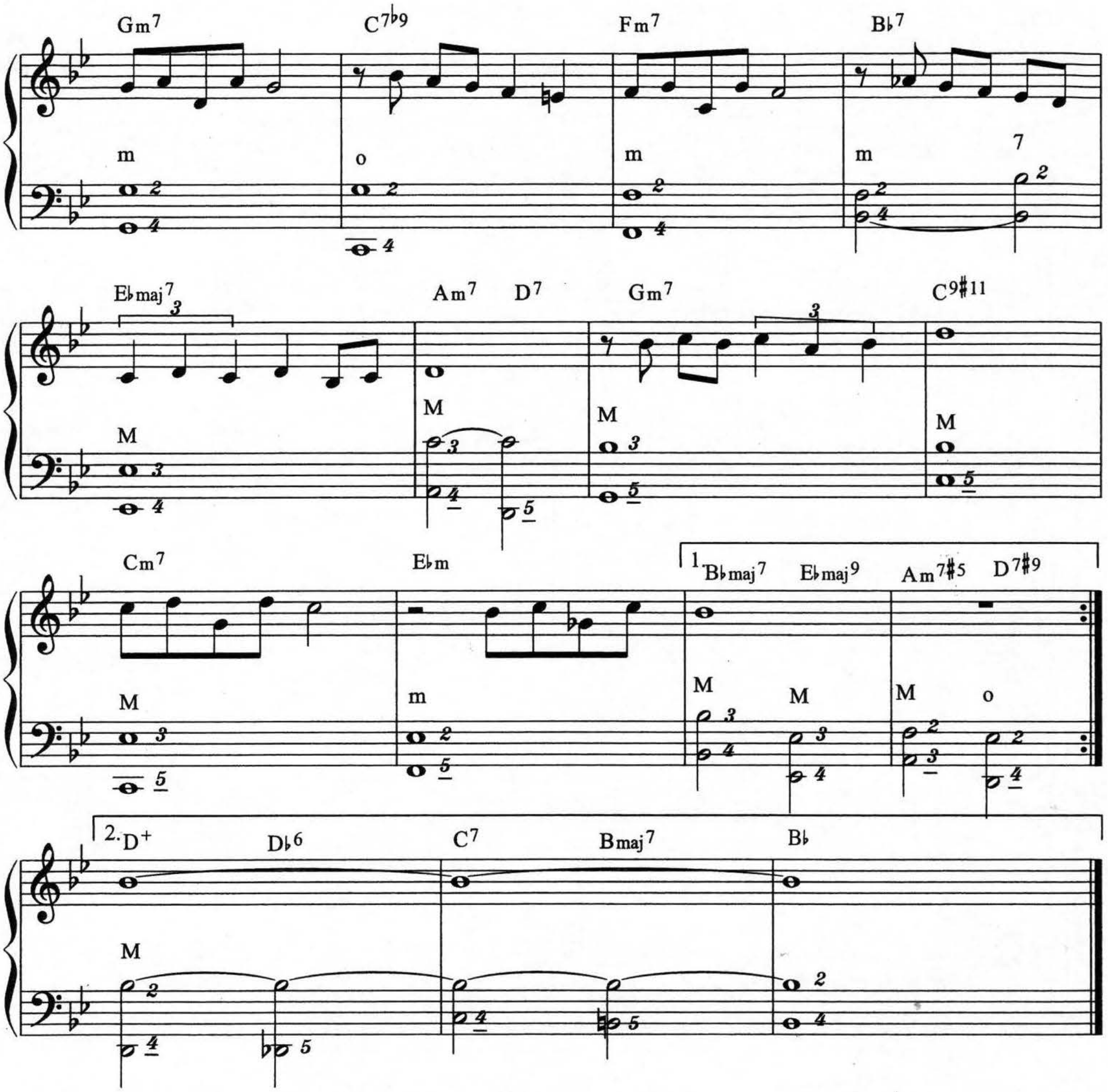
This piece reflects some of the harmonic concepts which we have covered previously. Notice the altered bass lines and chord extensions. This song should be played very legato, paying particular attention to the phrasing. Be careful to draw the bellows smoothly and evenly without breaking the phrases. Broken phrases have always been among the biggest weaknesses of most accordionists and much effort and concentration should be given to this issue. Never change the direction of the bellows in or out while notes are being held; this results in "Broken Phrases". Hence the expression "Squeeze Box".

Remember, the accordion, when played correctly, is a legitimate classical or jazz instrument.

Never Let Me Go

with ideas by Ralph Stricker


Gm7
C7♭9
Fm7
B♭sus7
M
M
o
M
M
E♭maj7
Am7
D7
D♭maj7
Gm7
C7♭9
M
M
m
m
o
Cm7
F7♭9
B♭m+M7
E♭9
m
o
m
7
A♭maj7
Fm9
Dm7
G7♭9
Cmaj7
Dm7
Em7
F♯°
m
M
o
M
M
M
o

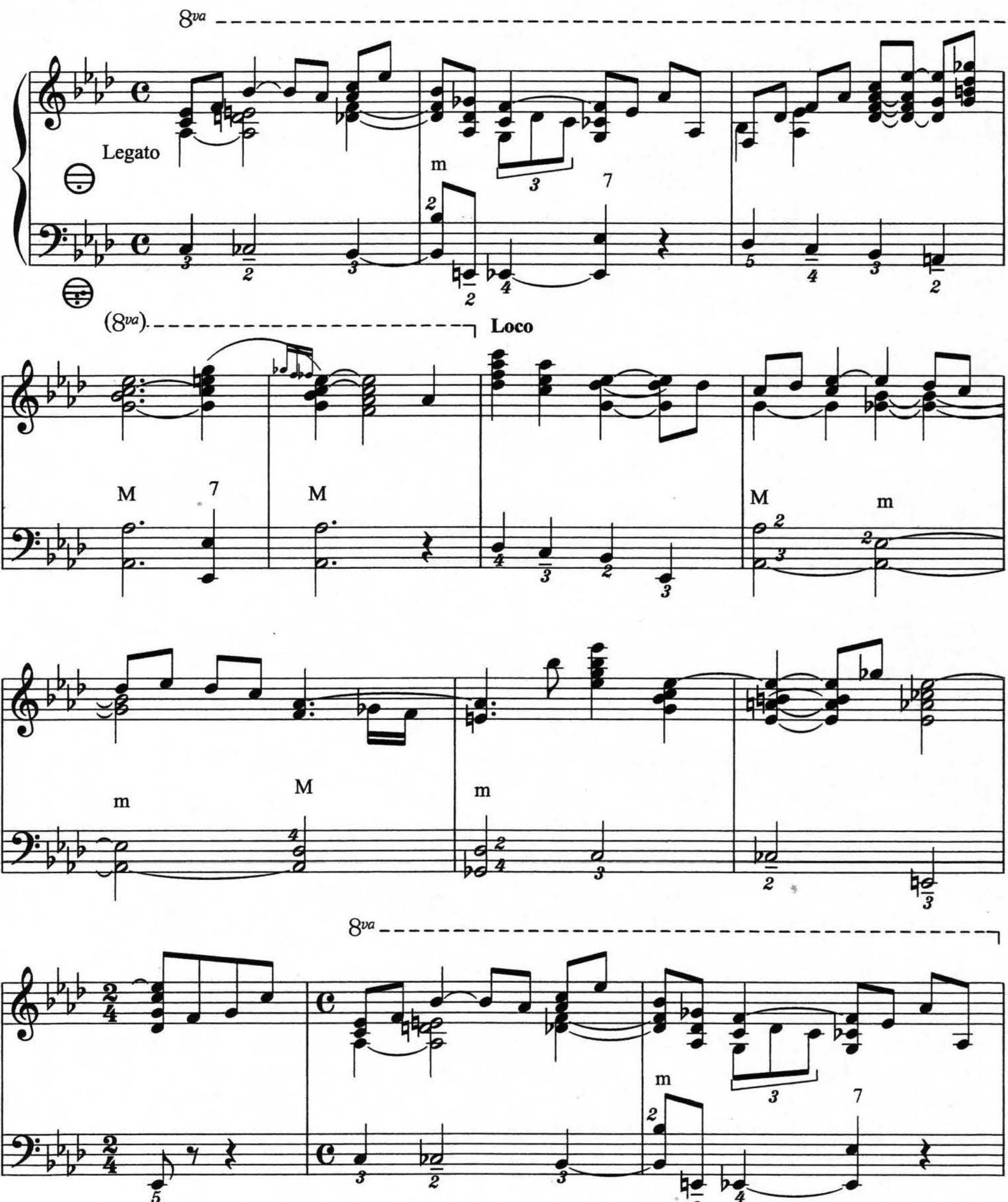

Gm7
C7♭9
Fm7
B♭7
m
o
m
m
7
E♭maj7
Am7
D7
Gm7
C9♯11
M
M
M
M
Cm7
E♭m
1. B♭maj7
E♭maj9
Am7♯5
D7♯9
M
m
M
M
M
o
2. D+
D♭6
C7
Bmaj7
B♭
M

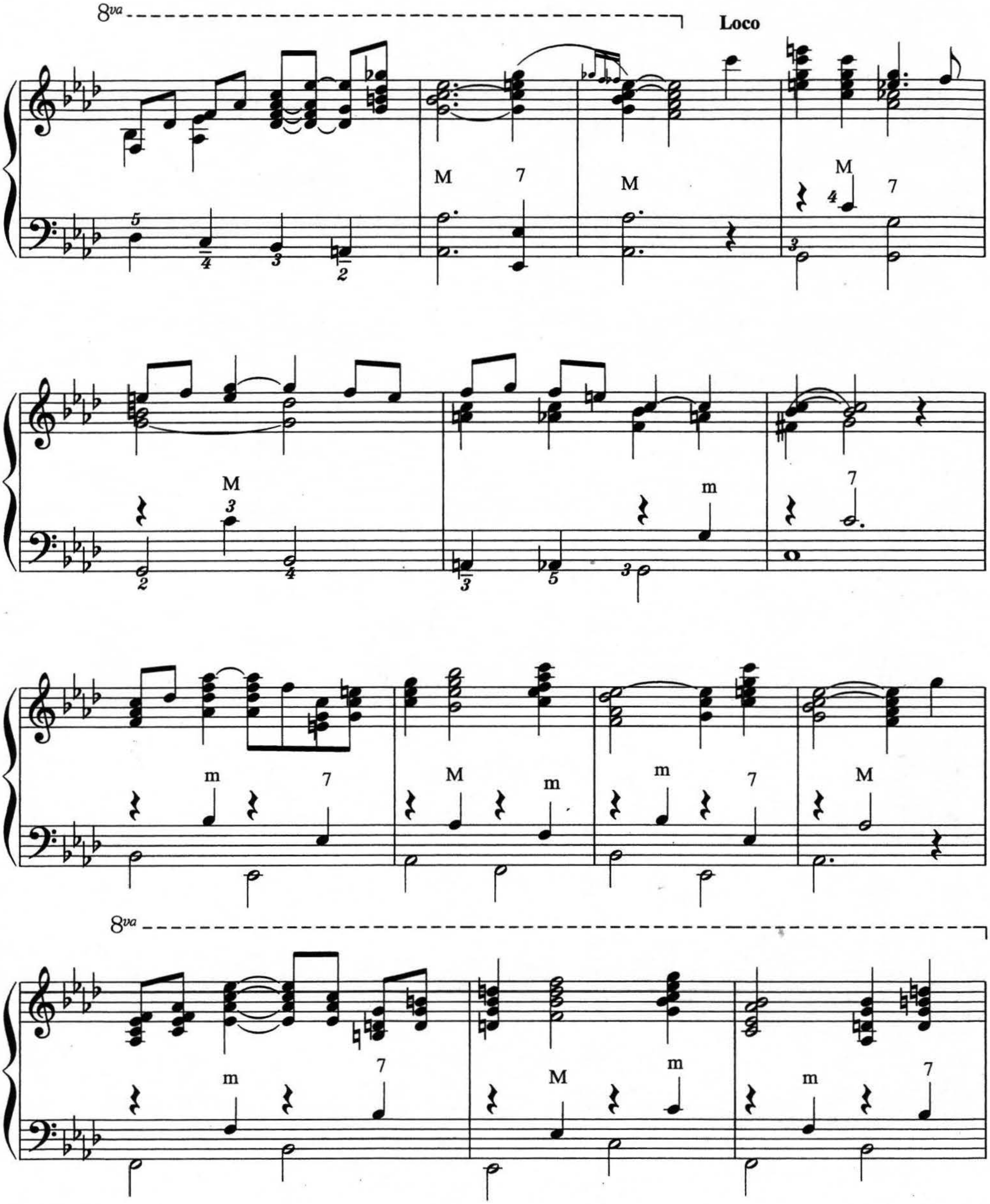
This song is a perfect example of playing bass and chords in close proximity. There are many more permutations that can be used; the readers can use the combinations of their choice.

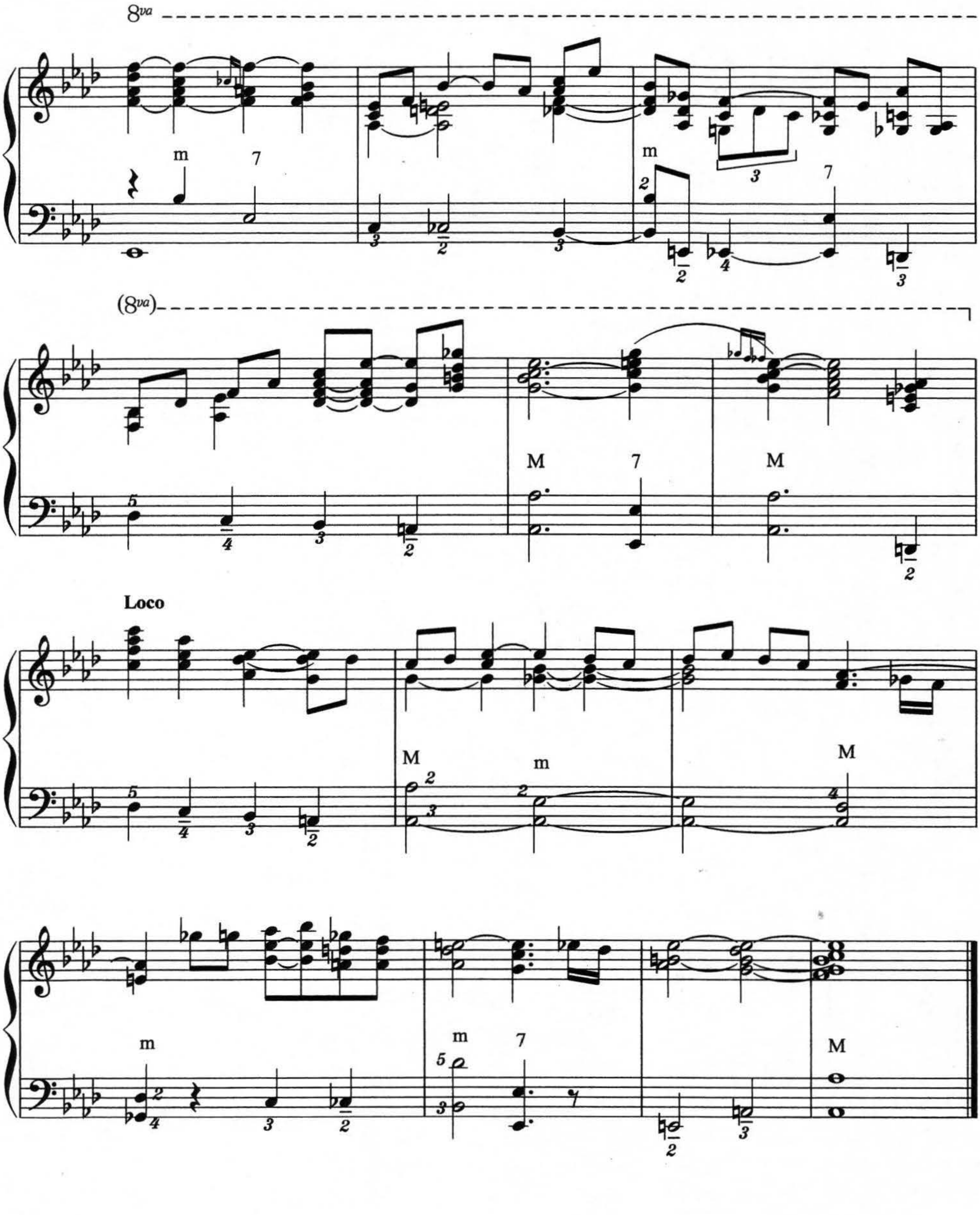
Love is for the Very Young

David Raksin
arr. by Frank Marocco

espressivo

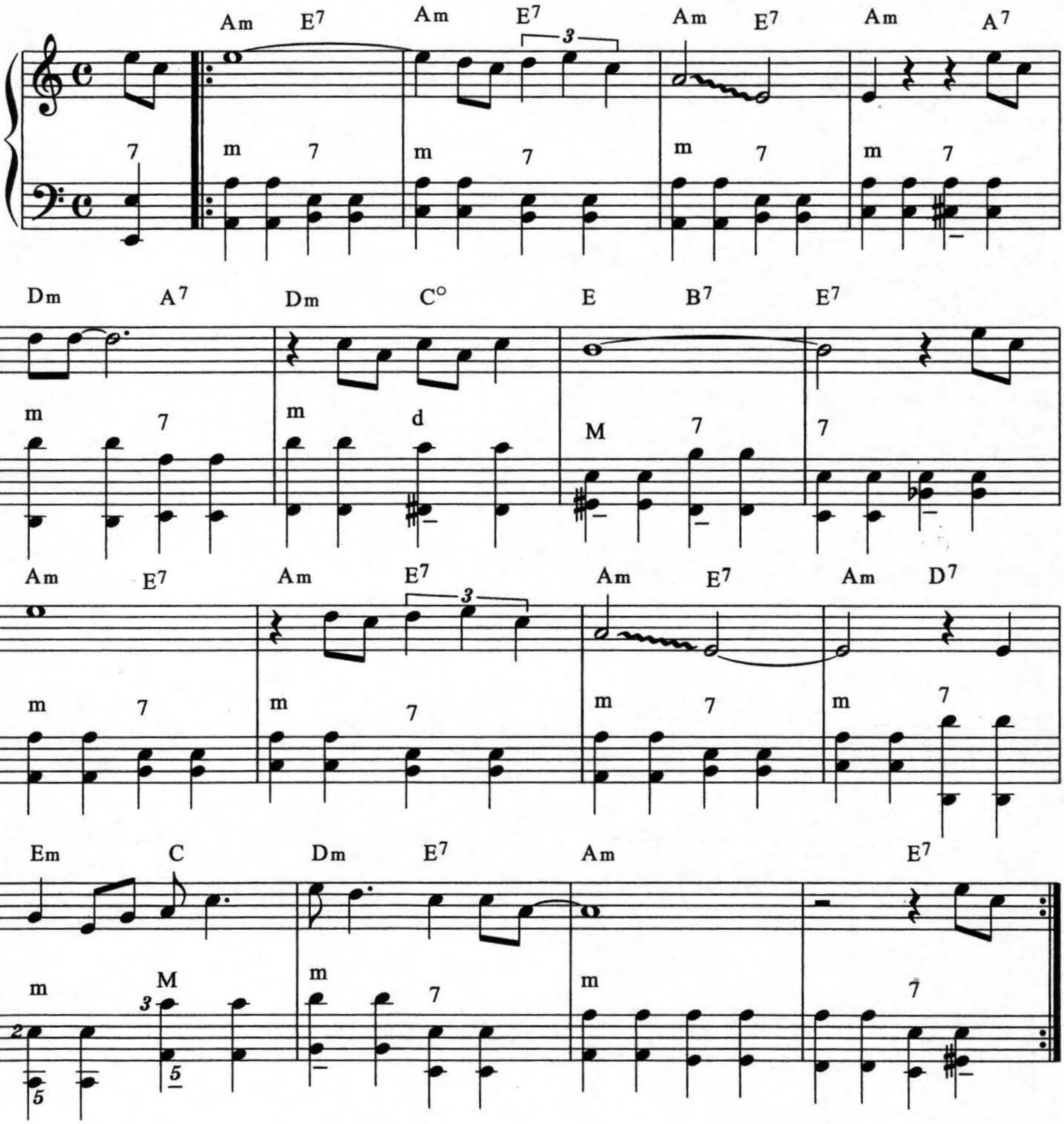

8va
Legato
m
3
7
(8va)
Loco
M
M
m
m
M
m
2/4
8va
m
3
7


8va
Loco
M
7
M
M
7
M
m
7
m
7
M
m
m
7
M
8va
m
7
M
m
m
7


8va
m
m
(8va)
M
M
Loco
M
m
M
m
m
M

Summertime

arr. by Frank Marocco

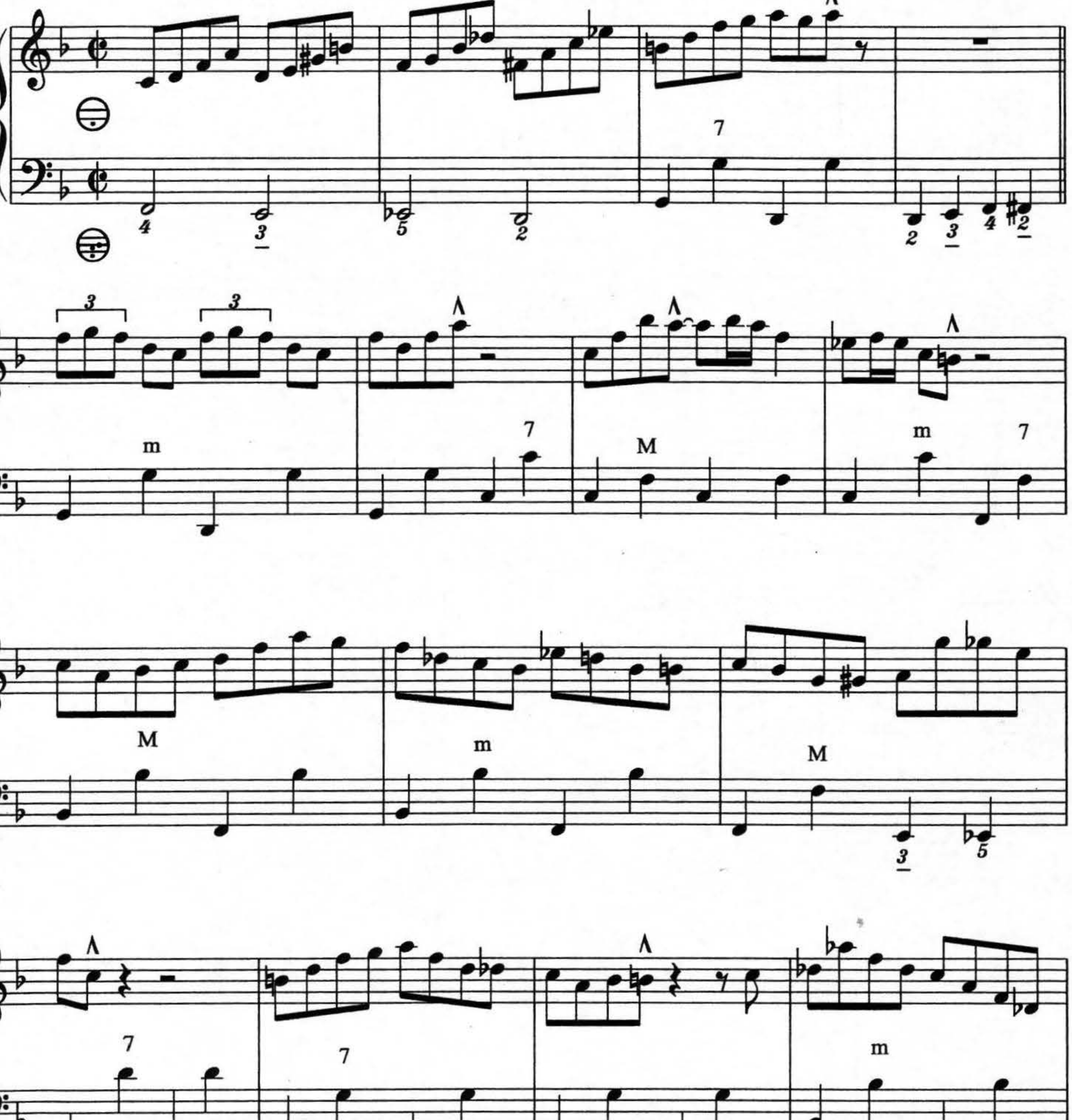

Am
E7
Am
E7
3
Am
E7
Am
A7
7
m
7
m
7
m
7
m
7
Dm
A7
Dm
C°
E
B7
E7
m
7
m
d
M
7
7
Am
E7
Am
E7
3
Am
E7
Am
D7
m
7
m
7
m
7
m
7
Em
C
Dm
E7
Am
E7
m
M
3
2
5
5
m
7
m
7

This is a perfect song to use as an example for playing in tempo. The bass and chords keep the rhythm and allow you to improvise on the right hand. You can use the C major and the A harmonic minor scales as guides.

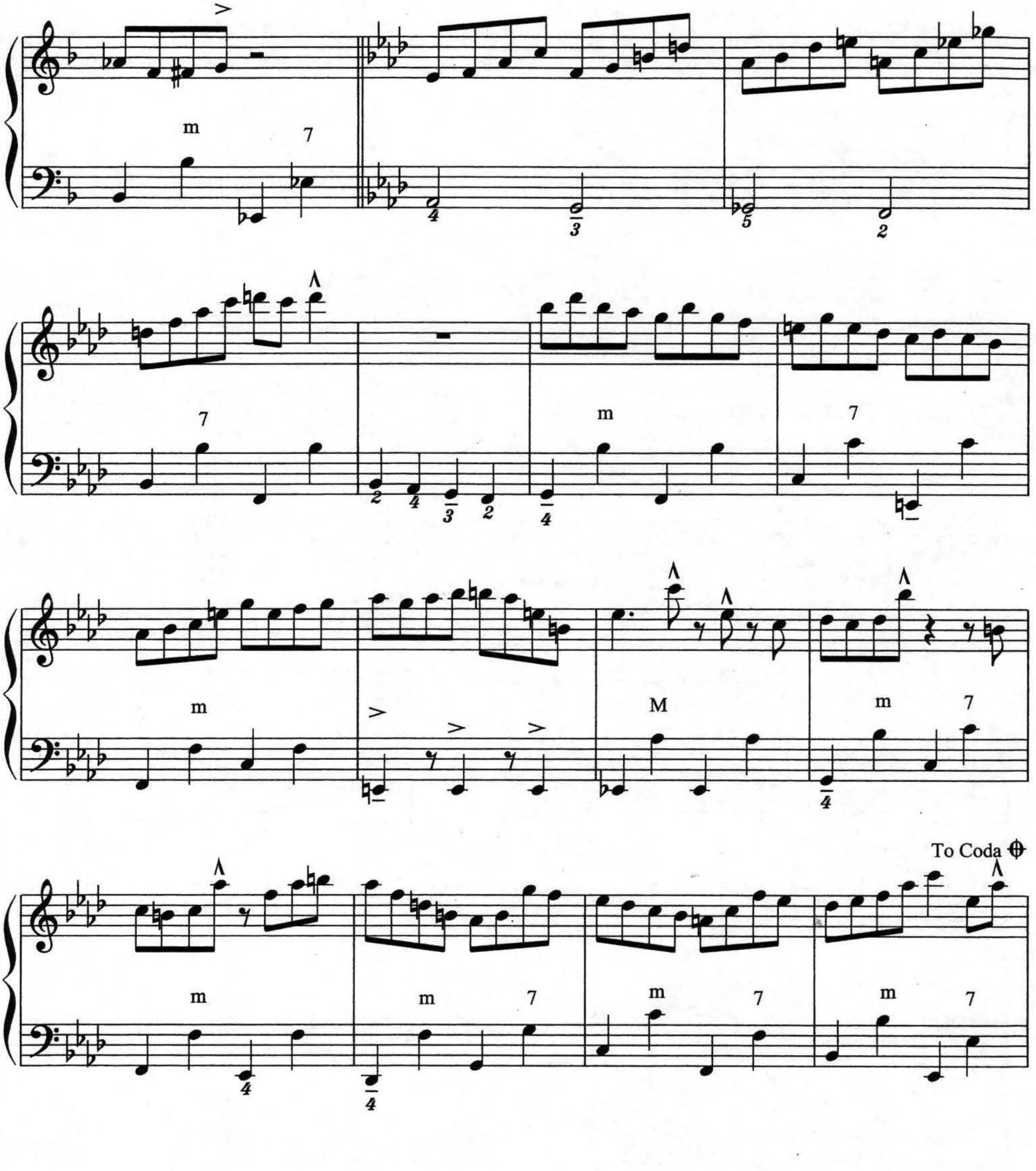
Home Again

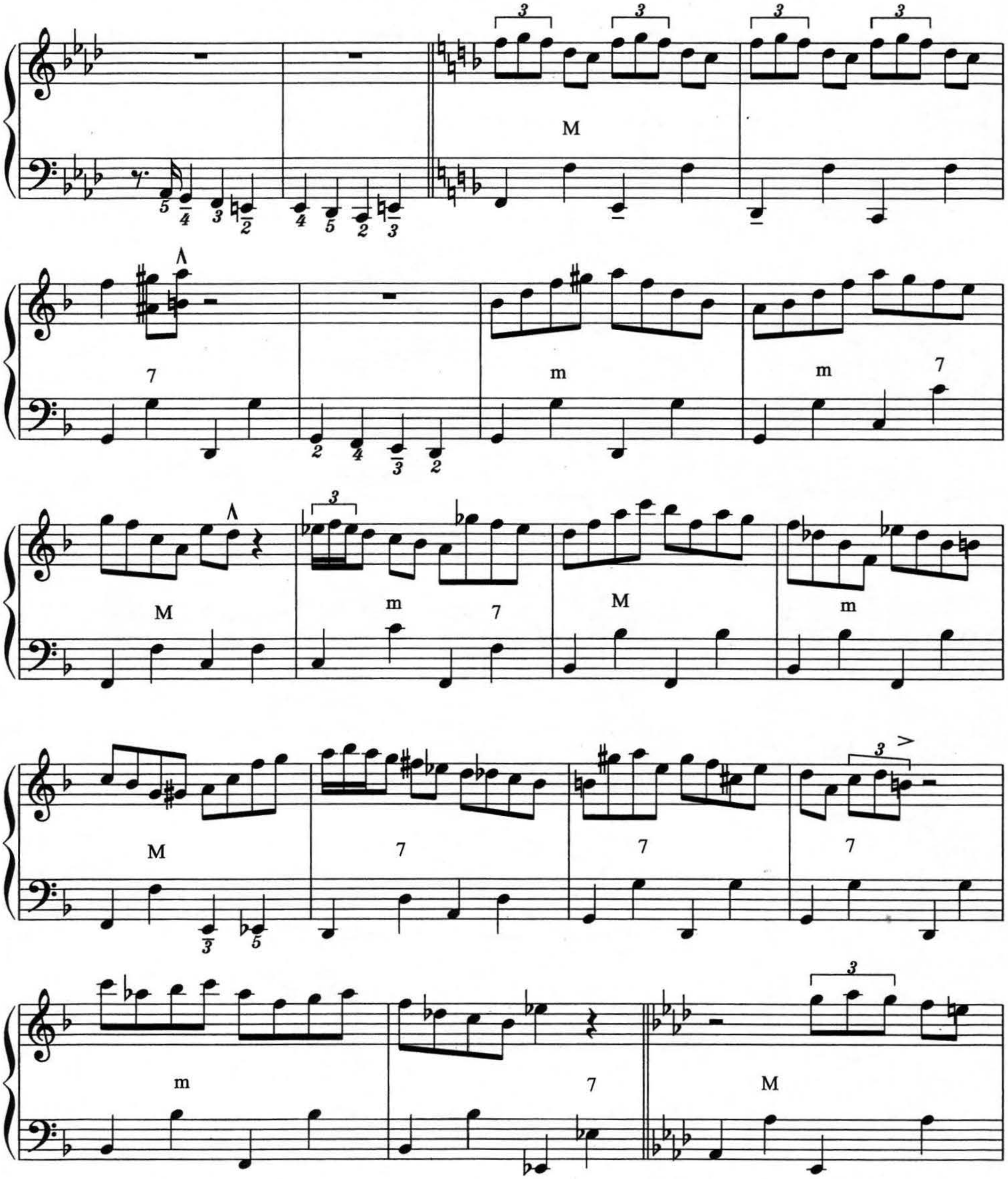
Allegro

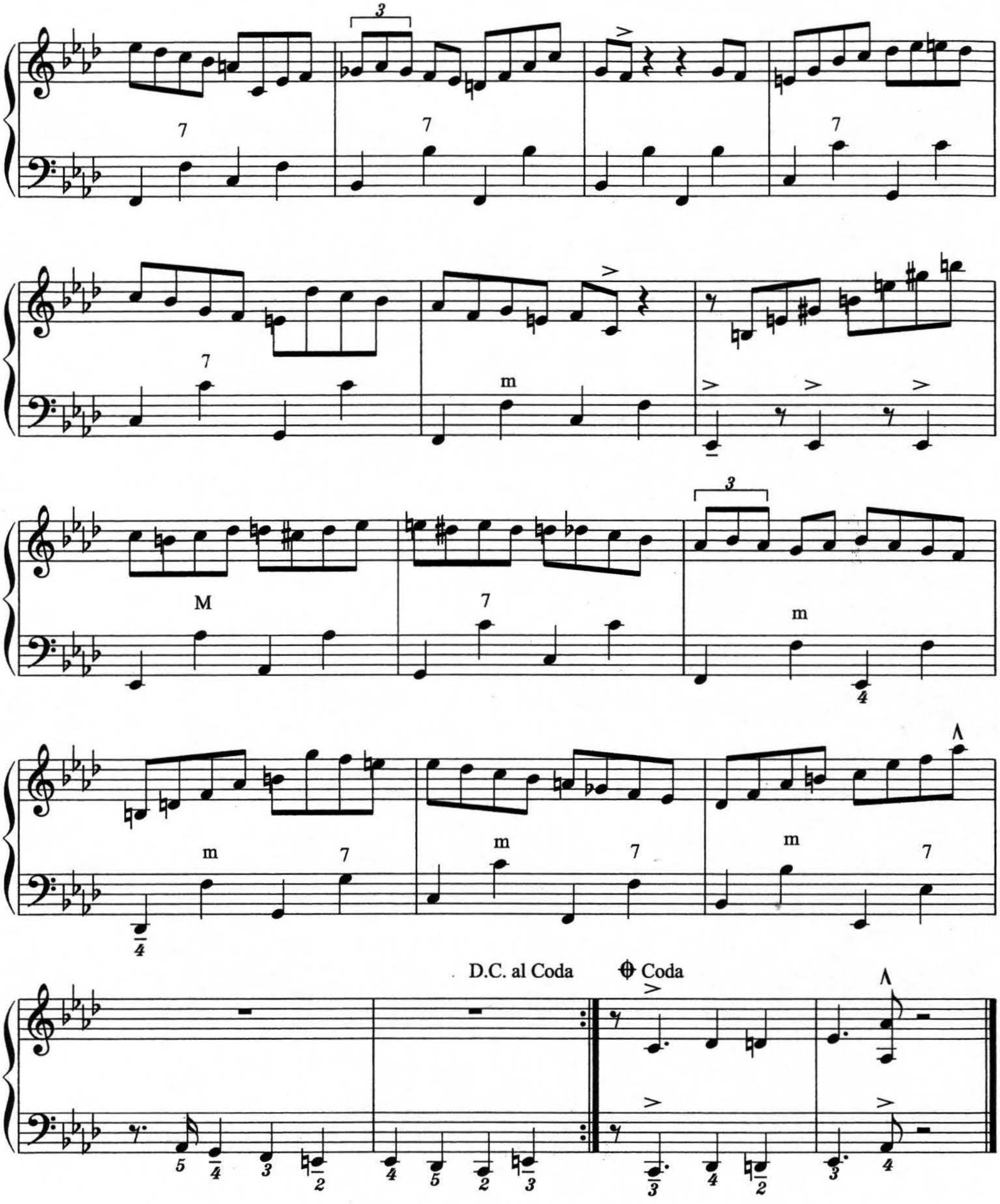
by Frank Marocco



4
3
5
2
7
2
3
4
2
3
m
7
M
m
7
M
m
M
3
5
7
7
m

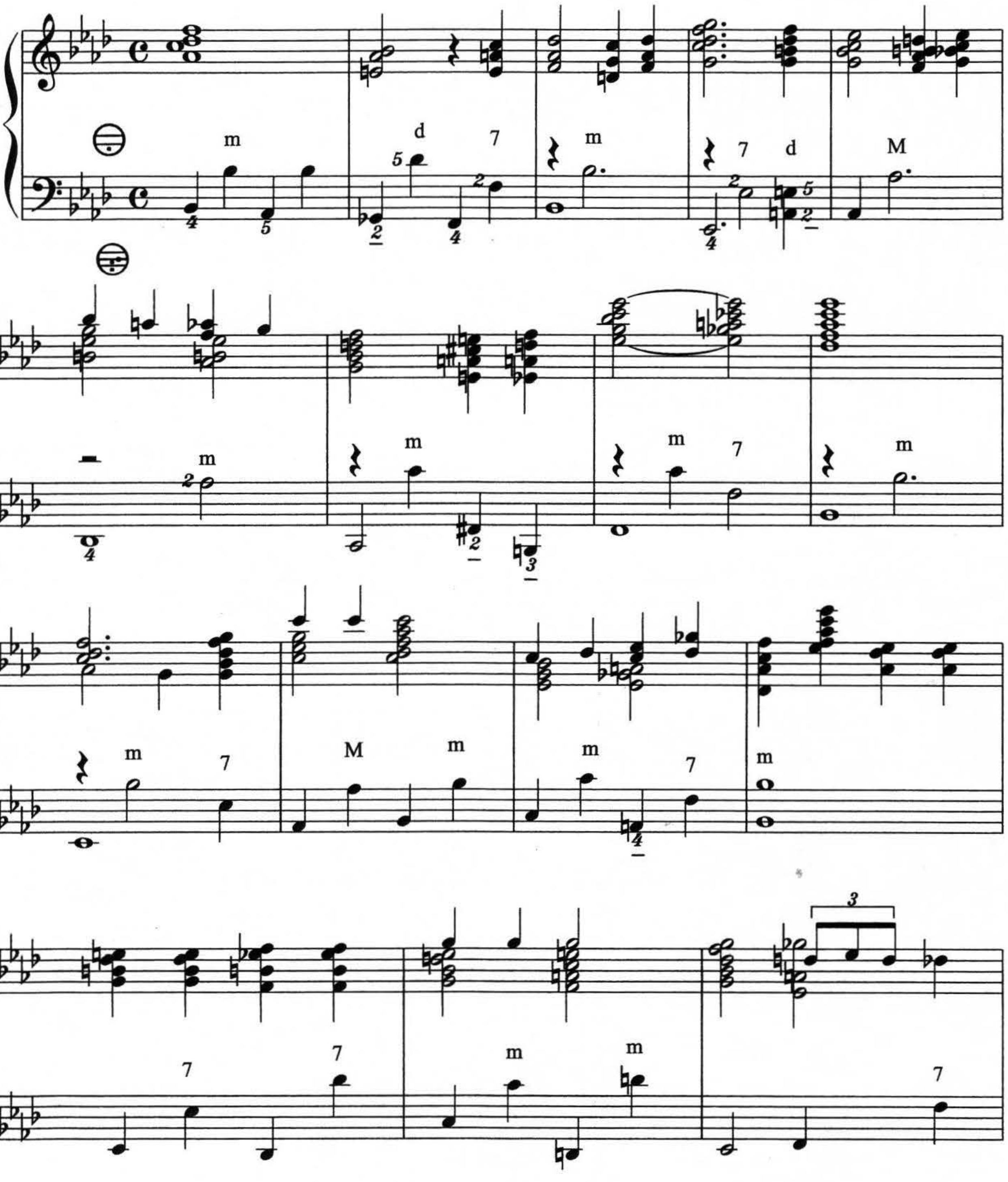

m
m
m
M
m
To Coda
m
m
m
m


3
5 4 3 2
4 5 2 3
M
7
2 4 3 2
m
m
7
M
m
7
M
m
M
3 5
7
7
7
m
7
M

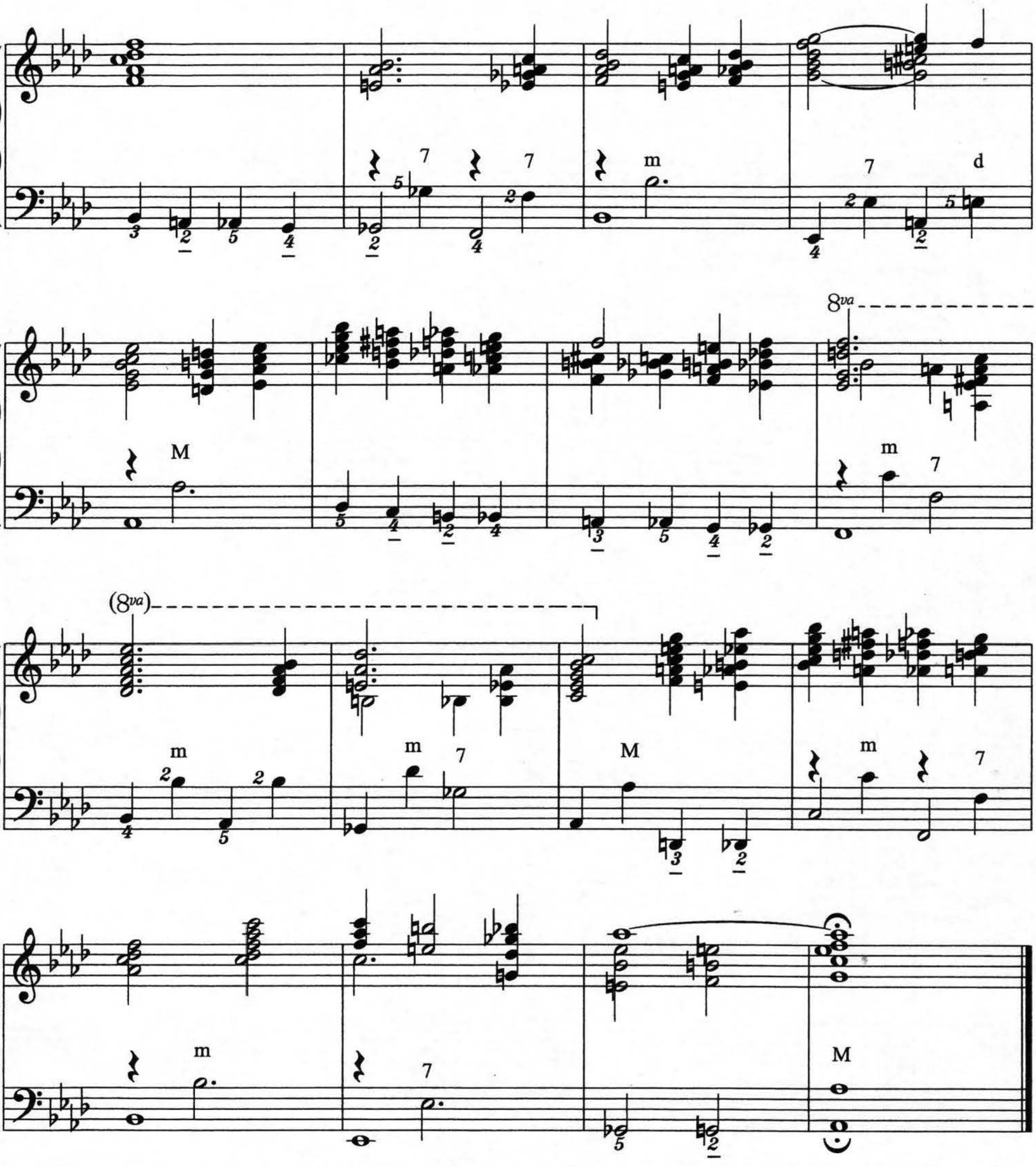

m
M
m
m
m
m
D.C. al Coda
Coda

Easy To Love

by Cole Porter
arr by Eddie Monteiro



m
d
7
m
7
d
M
m
m
m
7
m
m
7
M
m
m
7
m
7
7
m
m
7
3

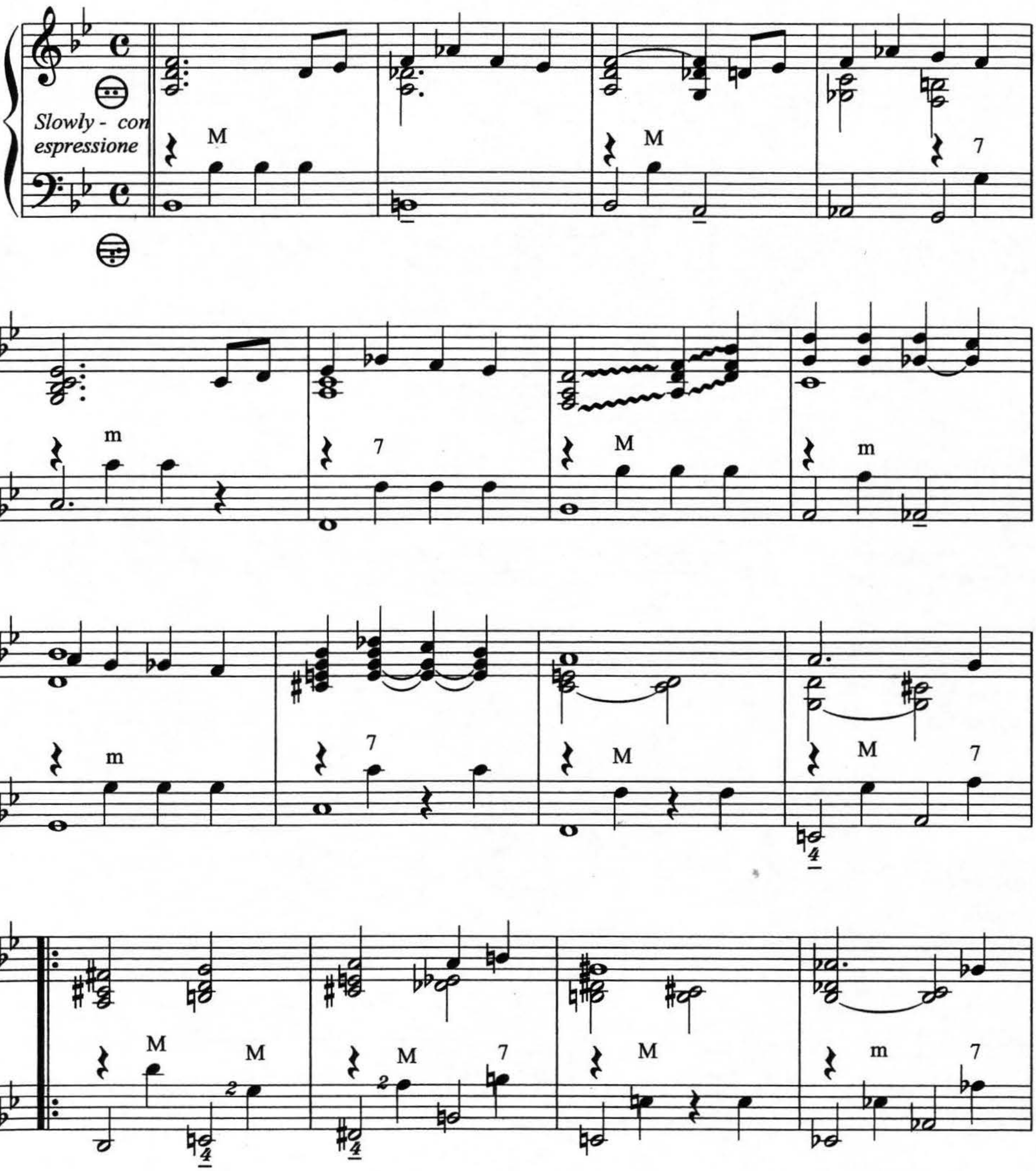

7
7
m
7
d
M
8va
m
7
(8va)
m
m
7
M
m
7
m
7
M

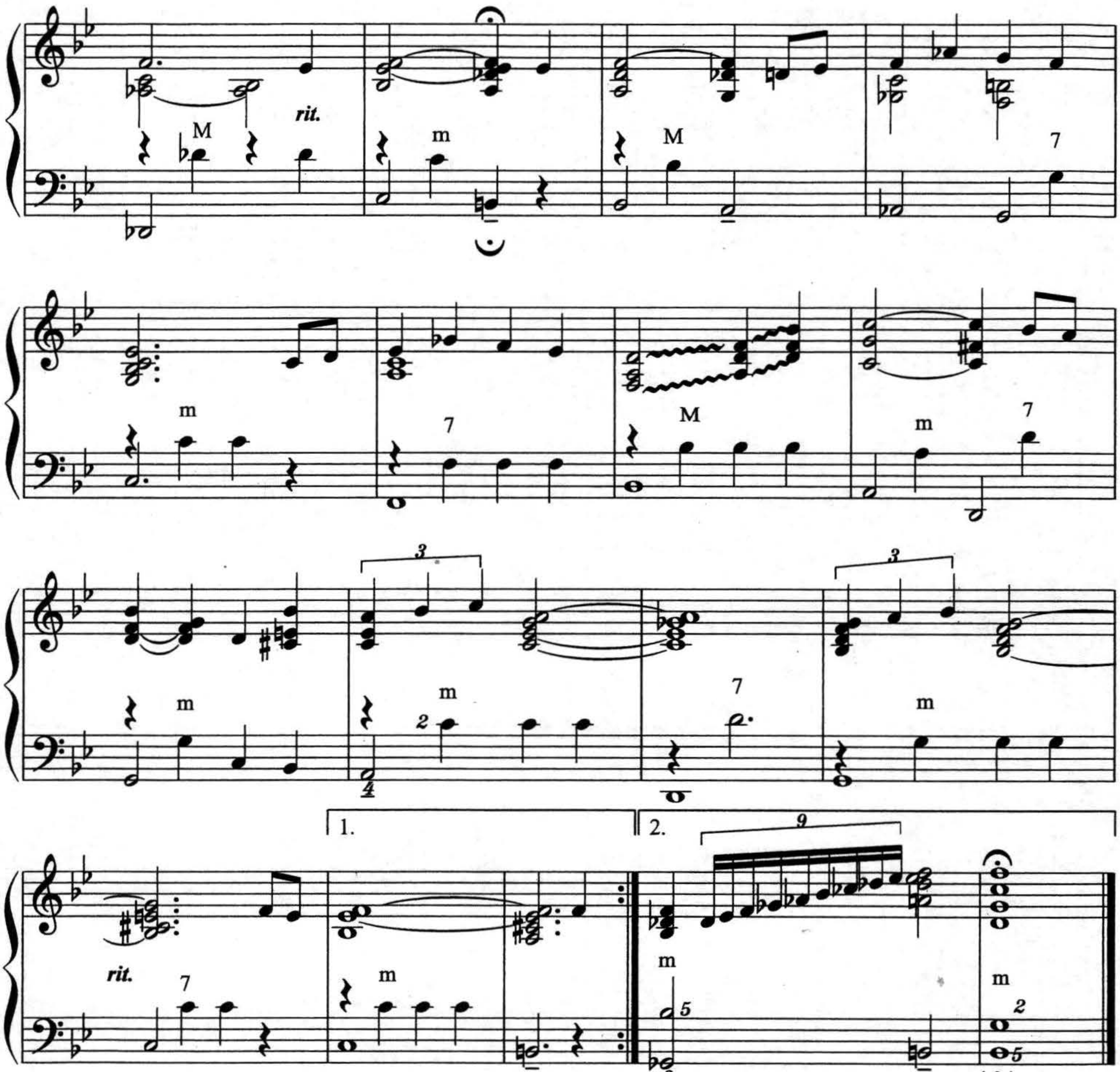
Kathie

dedicated to my daughter Kathie

by Ralph Stricker
arr. by Frank Marocco

Sempre Legato


Slowly - con espressione
M
M
7
m
7
M
m
m
7
M
M
7
4
M
M
M
7
4
M
m
7


rit.
M
m
M
7
m
7
M
m
7
m
3
m
2
4
7
3
m
1.
2.
9
rit.
7
m
m
5
3
m
2
5

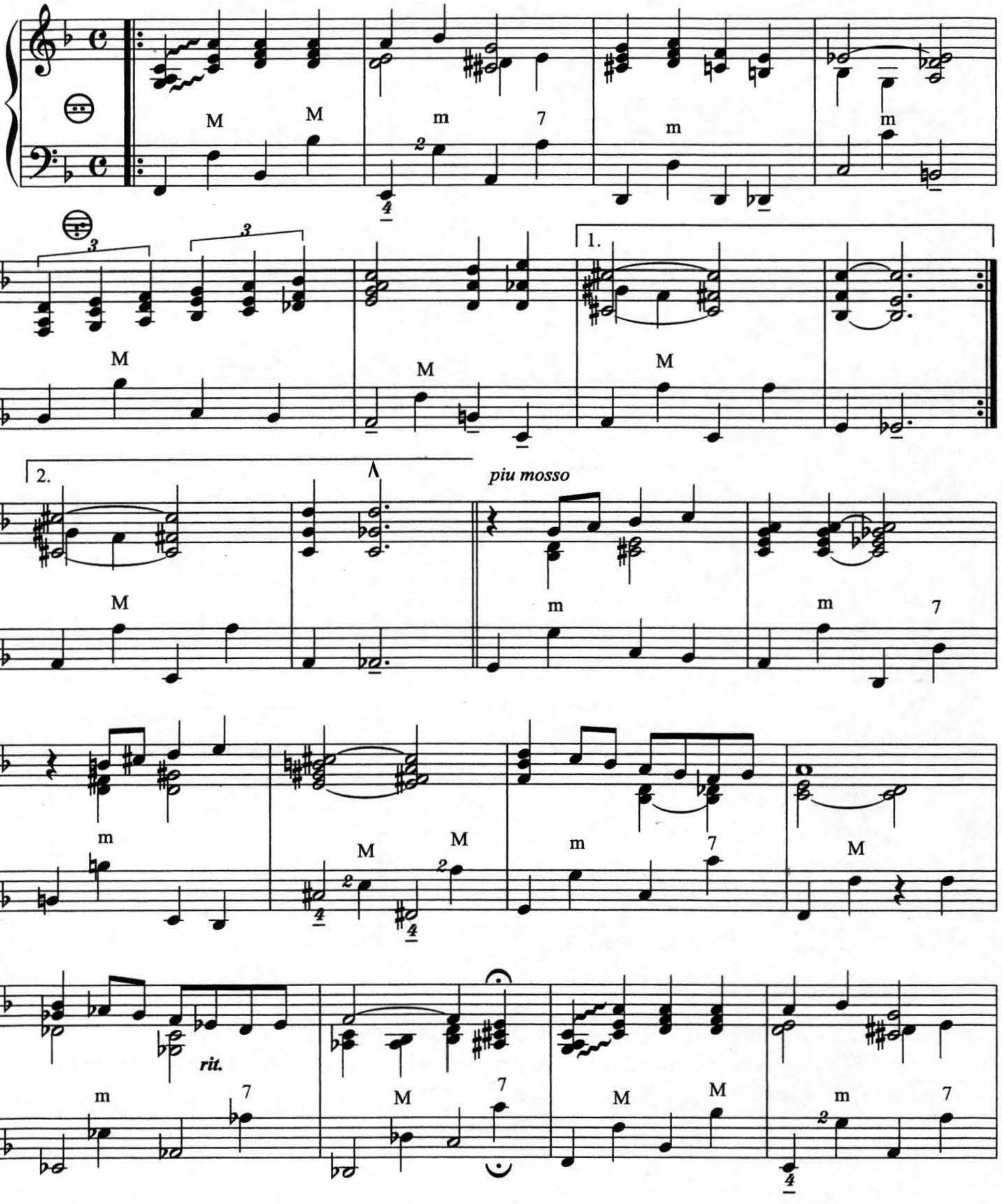
I wrote this song for my daughter Kathie. There was no way that I could express my love for her in words. She has been my strength and my sunshine when I'm depressed. Besides being my daughter, she is my best friend.

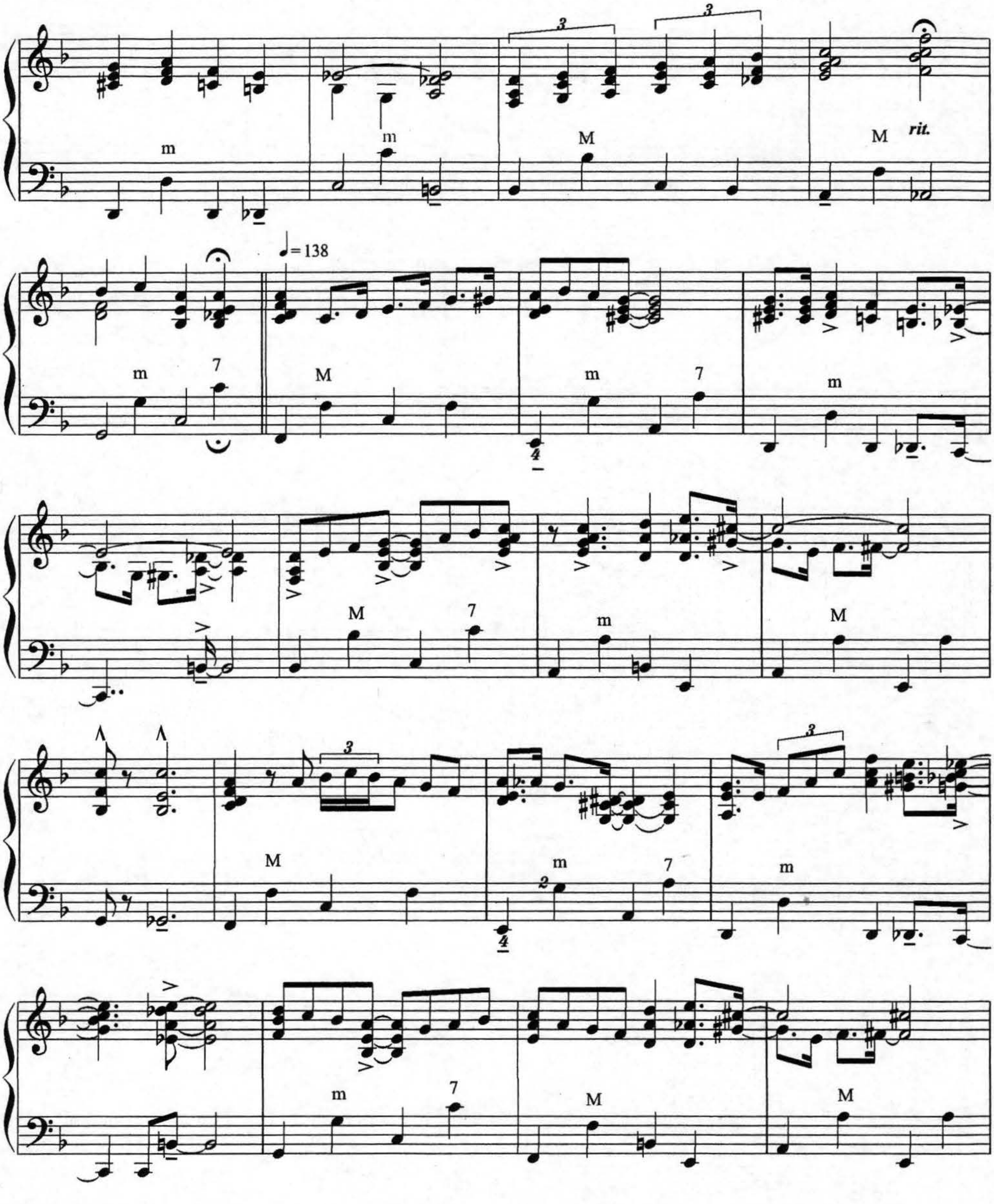
Ralph Stricker

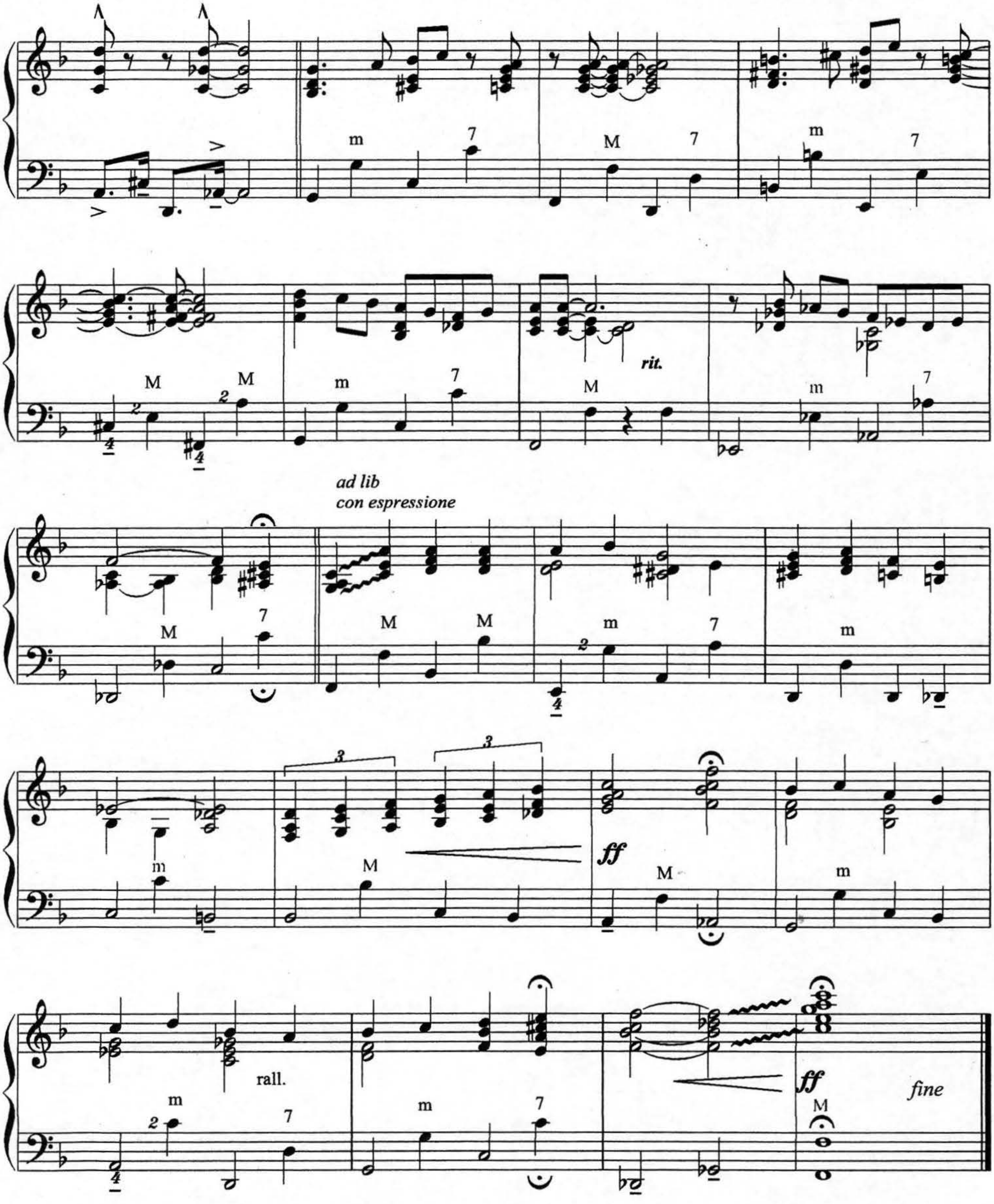
Remembering Michael

ad lib tempo
Sempre legato

by Ralph Stricker
arr by Frank Marocco


M
M
m
7
m
m
3
3
M
M
1.
M
2.
M
piu mosso
m
m
7
m
M
M
m
7
M
m
7
rit.
M
7
M
M
m
7


m
m
M
M
rit.
m
7
♩= 138
M
m
7
m
M
7
m
M
M
m
7
m
m
7
M
M
3
3
3
3
2
4
4


m
7
M
7
m
7
M
M
m
7
M
rit.
m
7
ad lib
con espressione
M
7
M
M
m
7
m
m
3
3
M
ff
M
m
m
7
rall.
m
7
ff
M
fine

Frank Marocco

Six Jazz Solos

for Accordion

Music Graphics Press
121 Washington Street • San Diego, California 92103

Frank Marocco

Six Jazz Solos

for Accordion

Contents

Into Somewhere 2
Lisa 6
Road to Marocco. 8
Ballad for Anne. 12
Take Ten. 14
More Friends. 18

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Frank Marocco

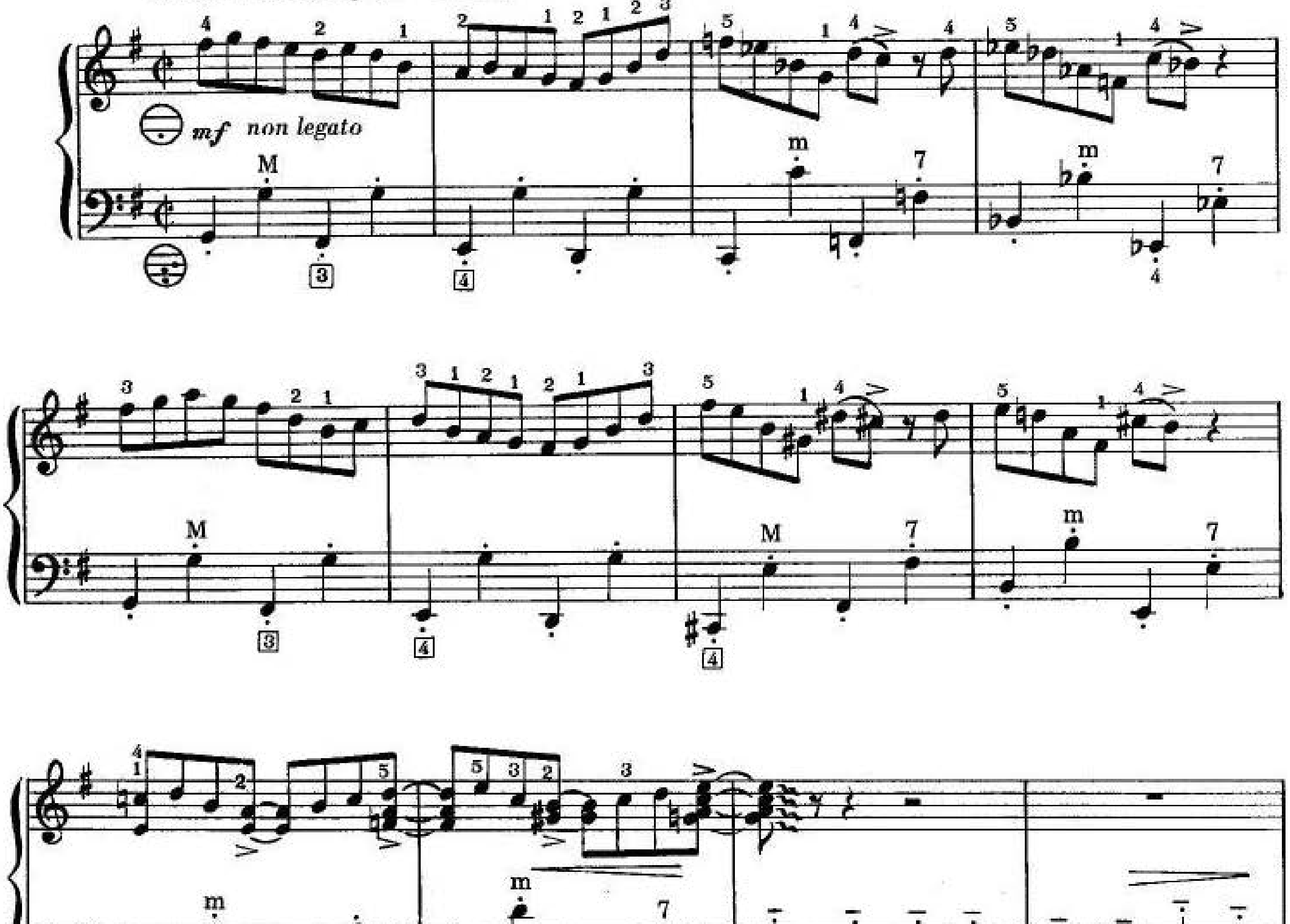
Six Jazz Solos

for Accordion

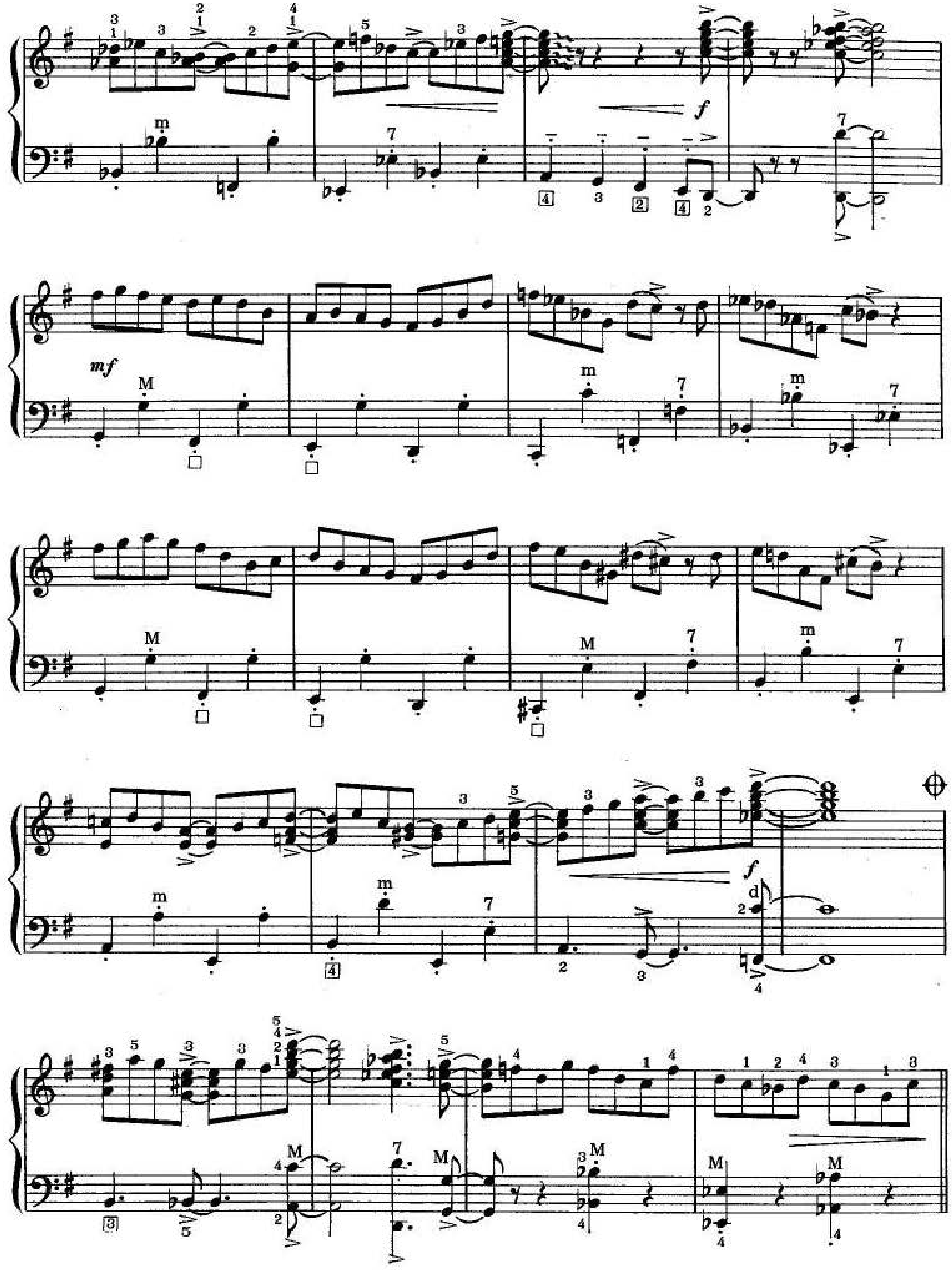
INTO SOMEWHERE

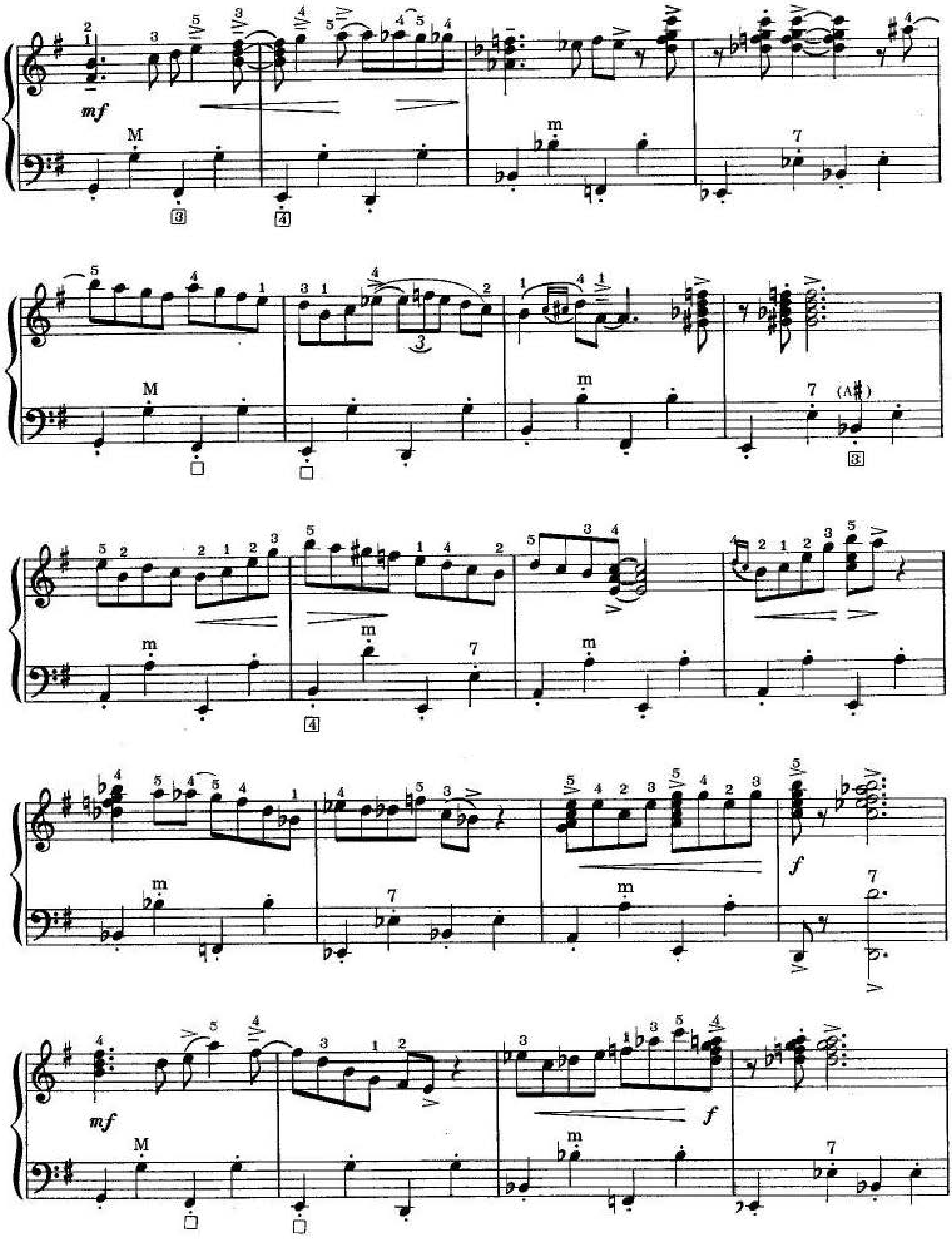
FRANK MAROCCO

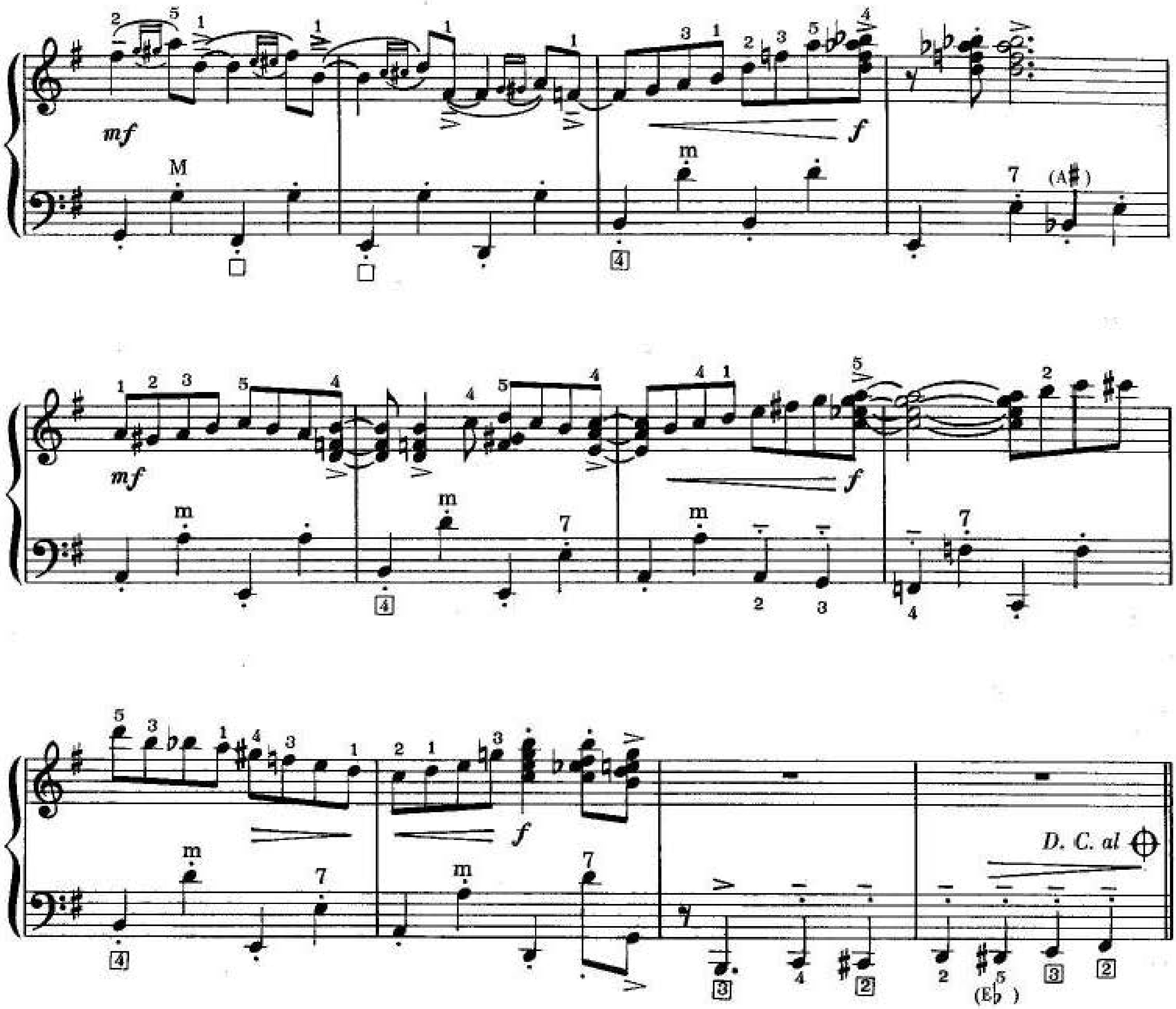
Medium fast swing (𝅗𝅥 = ca. 126)



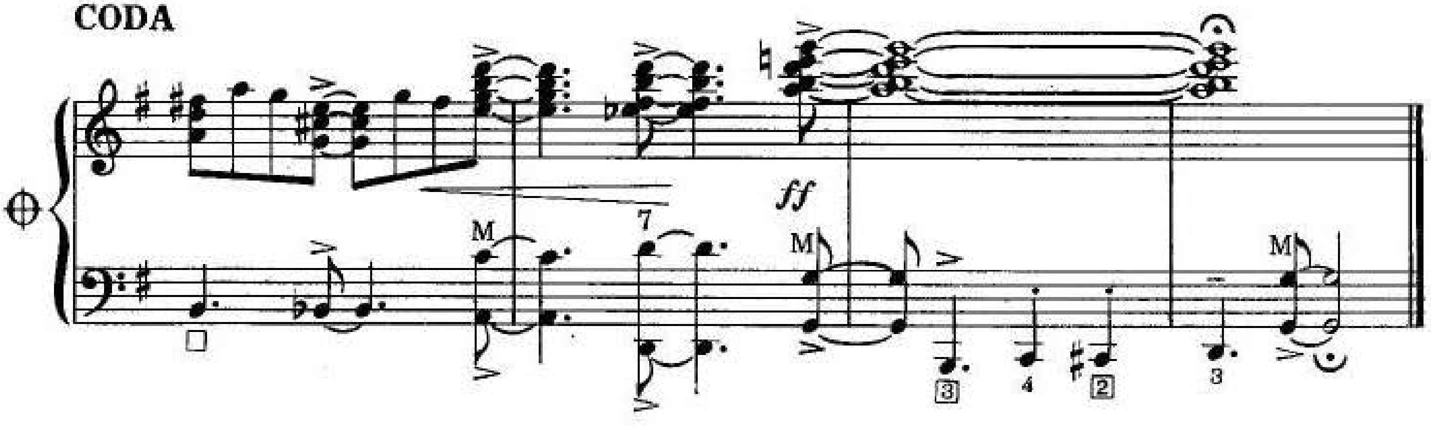
mf non legato
M
m
7


f
mf
m
M
7
d
f


mf
M
m
7
(A♯)
mf
f
f

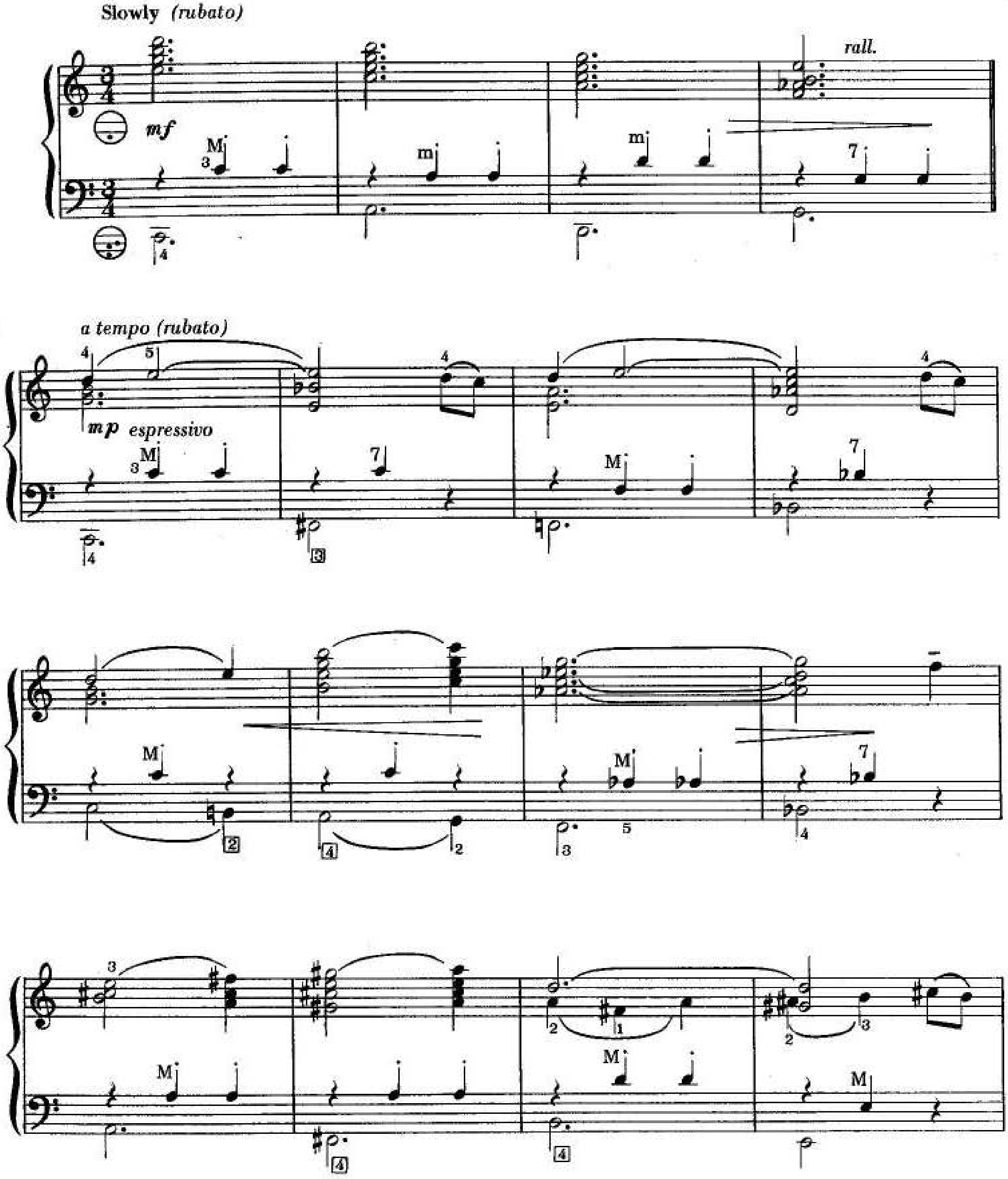

mf
f
M
m
7
(A♯)
mf
m
7
f
m
7
f
D. C. al
(E♭)

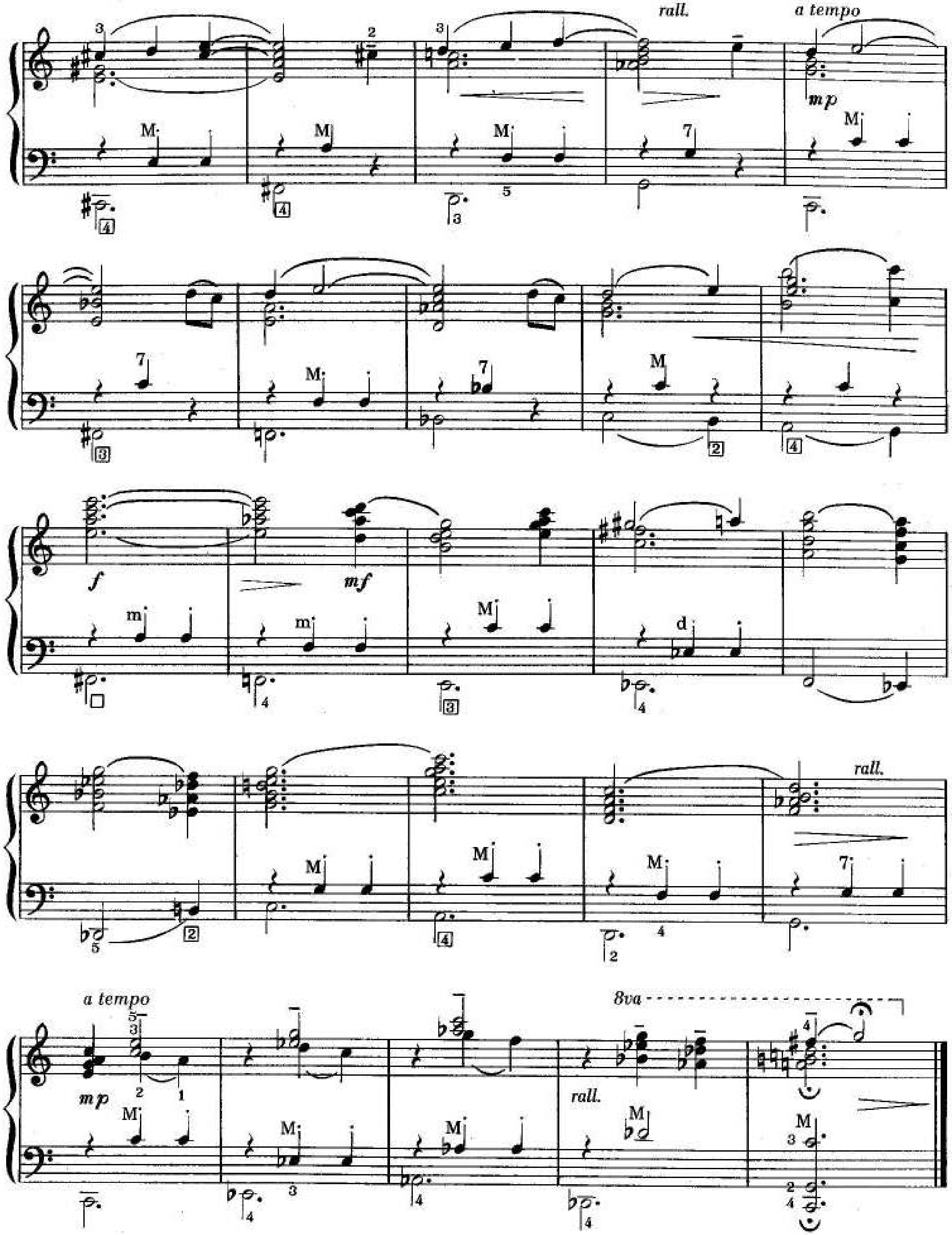
CODA



LISA

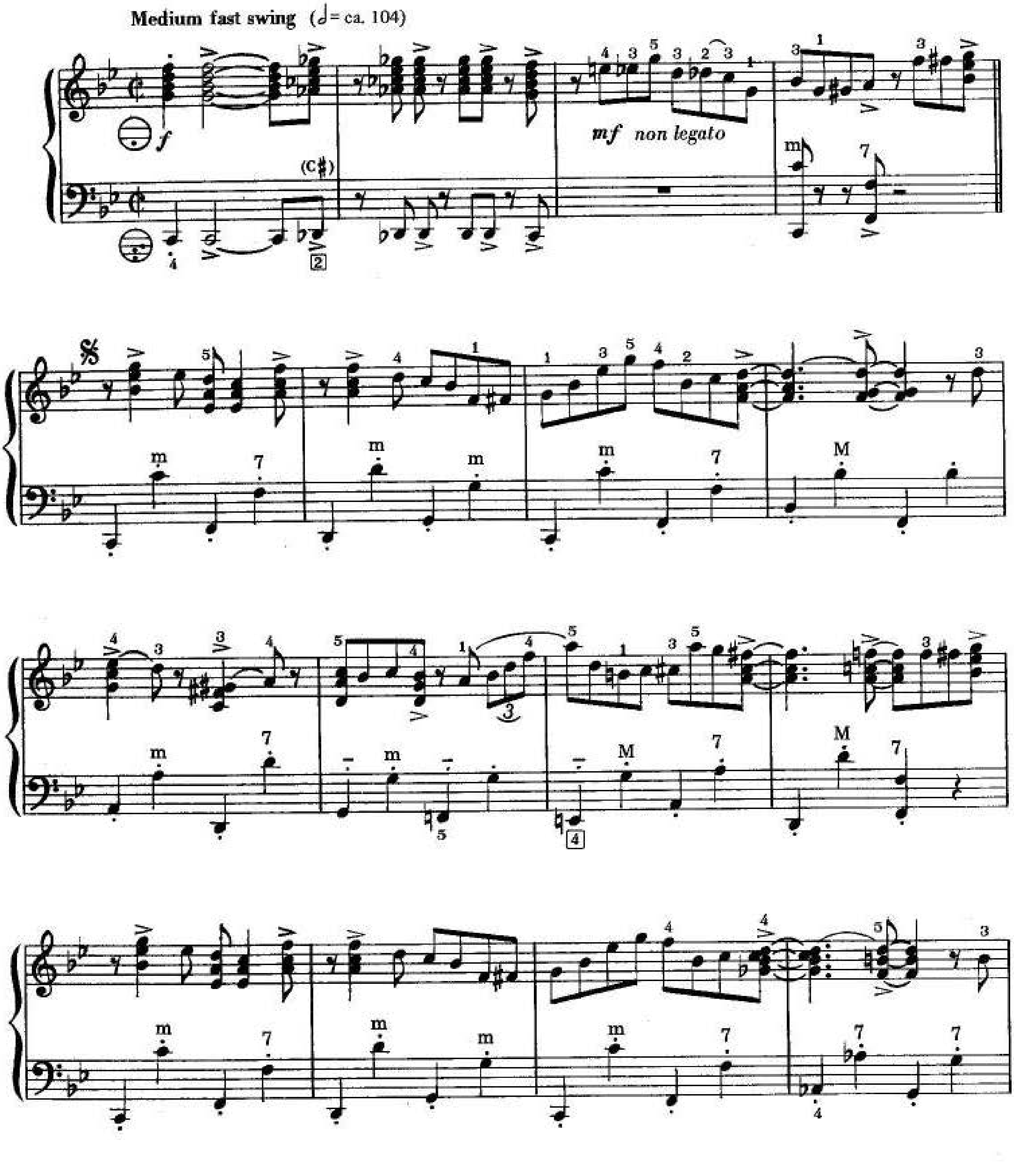
FRANK MAROCCO

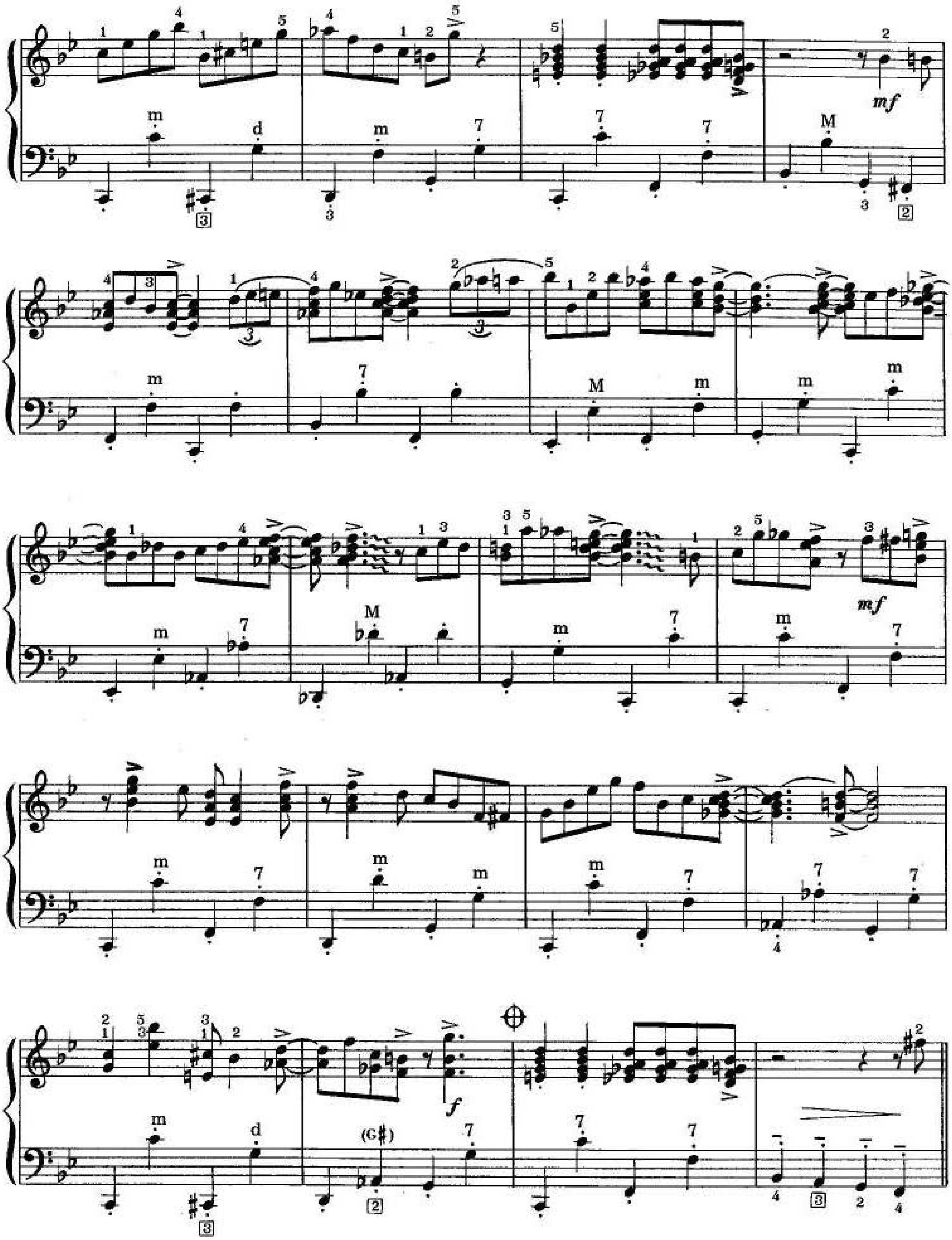

Slowly (rubato)
mf
M
m
m
7
rall.
a tempo (rubato)
mp espressivo
M
7
M
7
M
M
7
M
M
M

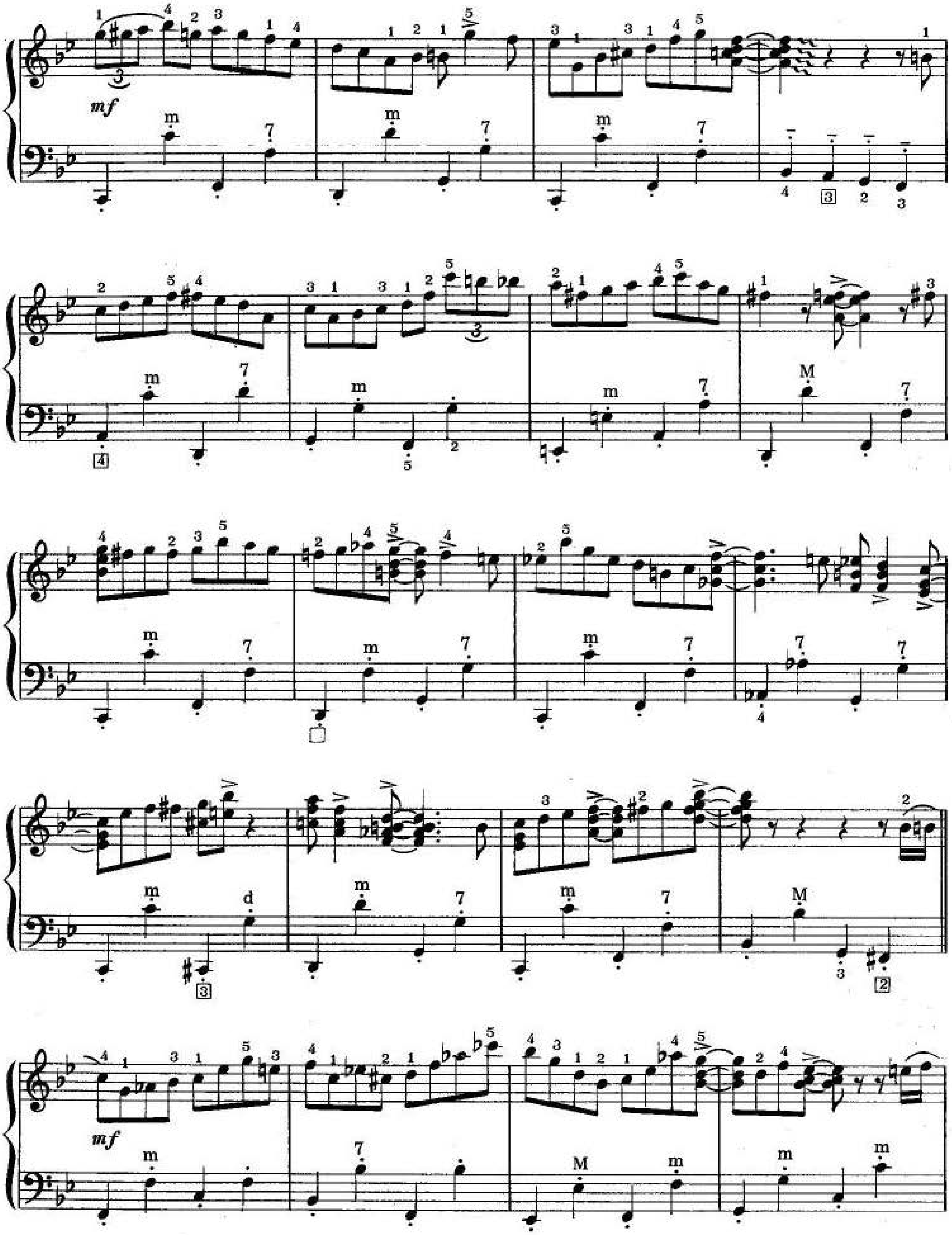

rall.
a tempo
mp
M
7
f
mf
m
d
rall.
a tempo
mp
8va
rall.

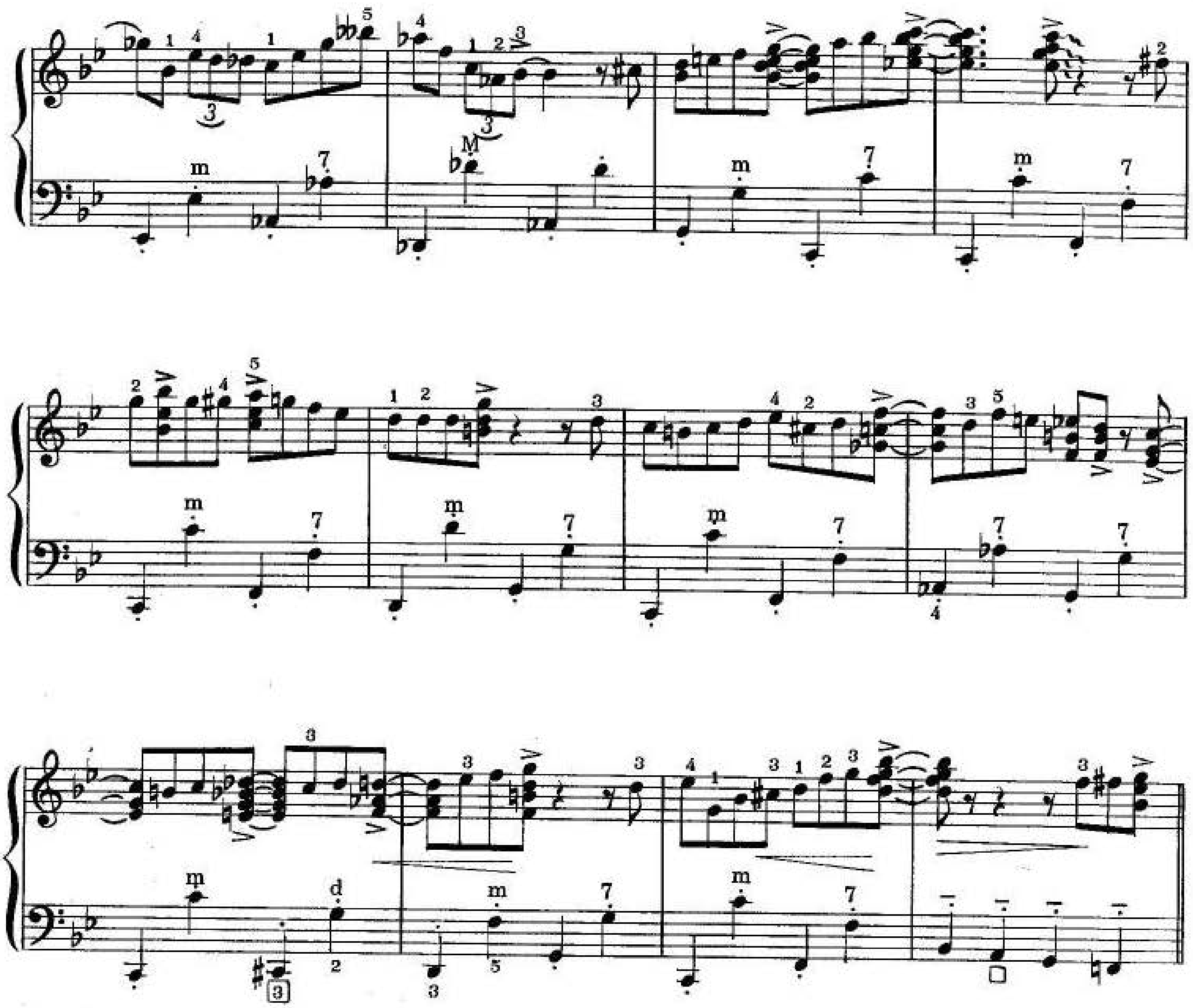
ROAD TO MAROCCO

GORDEN LOFGREN
Arranged by Frank Marocco


Medium fast swing (𝅗𝅥 = ca. 104)
f
(C♯)
mf non legato
m
7
M
2
4
5
3

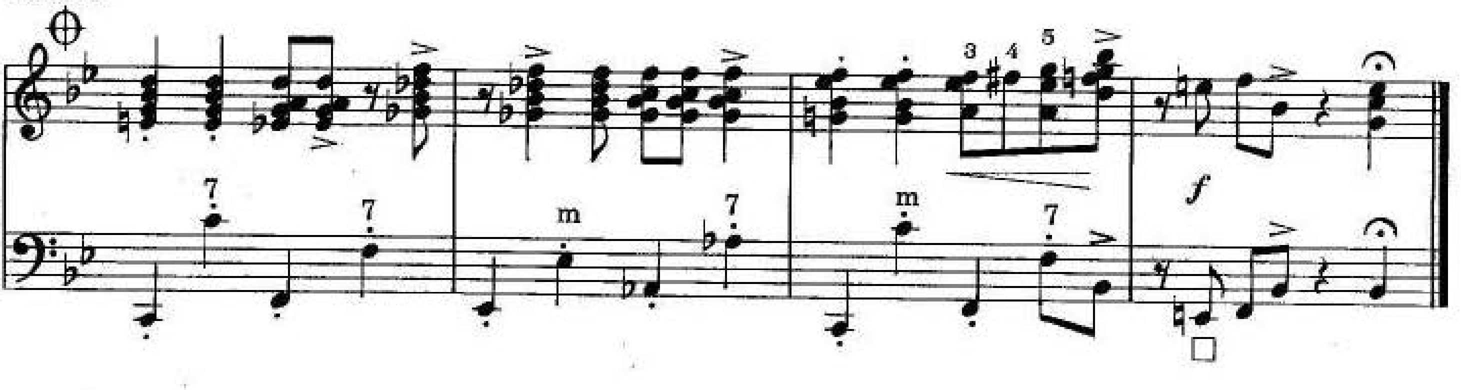

mf
mf
f
(G♯)
m
d
M
7





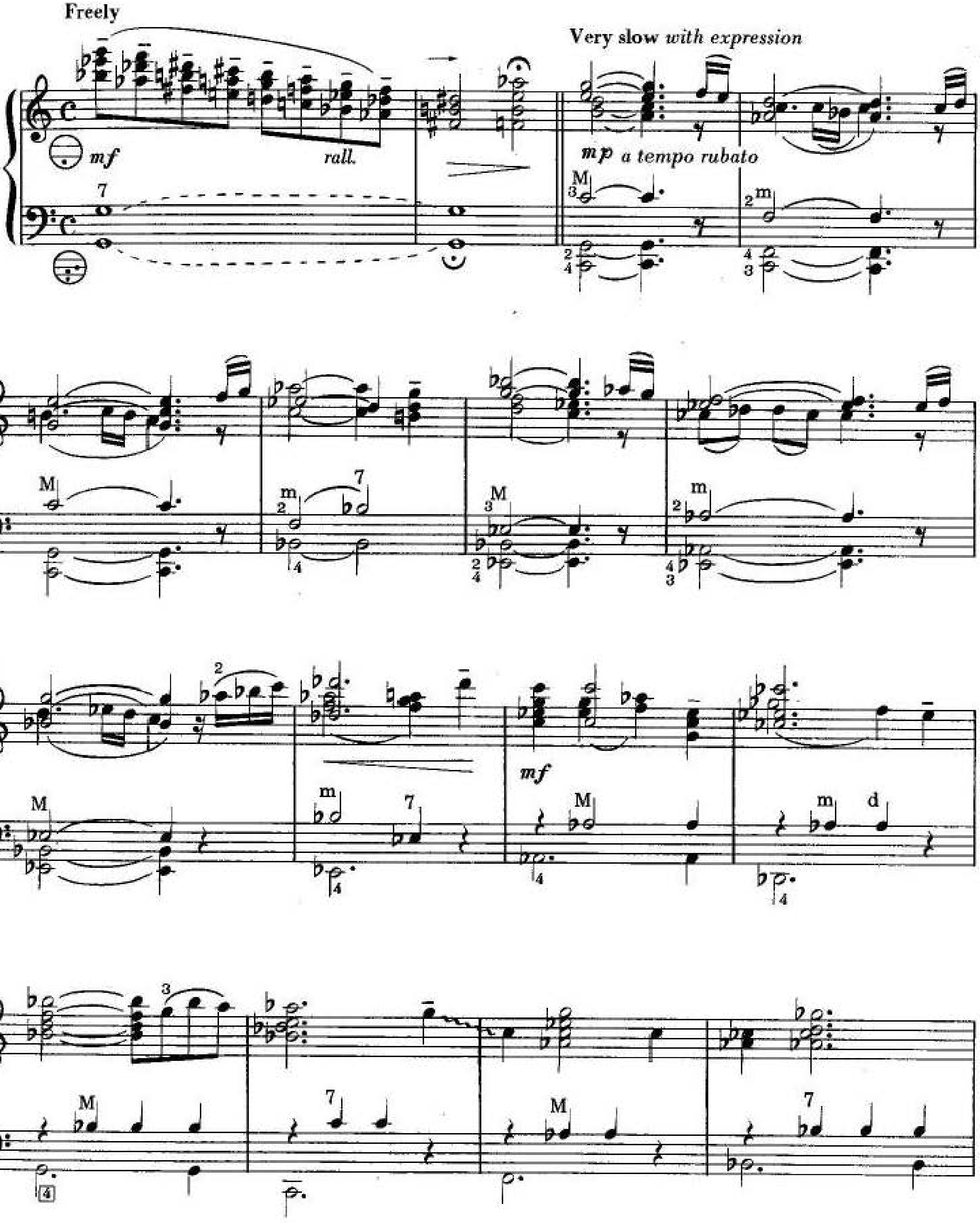
D. S. al ⊕

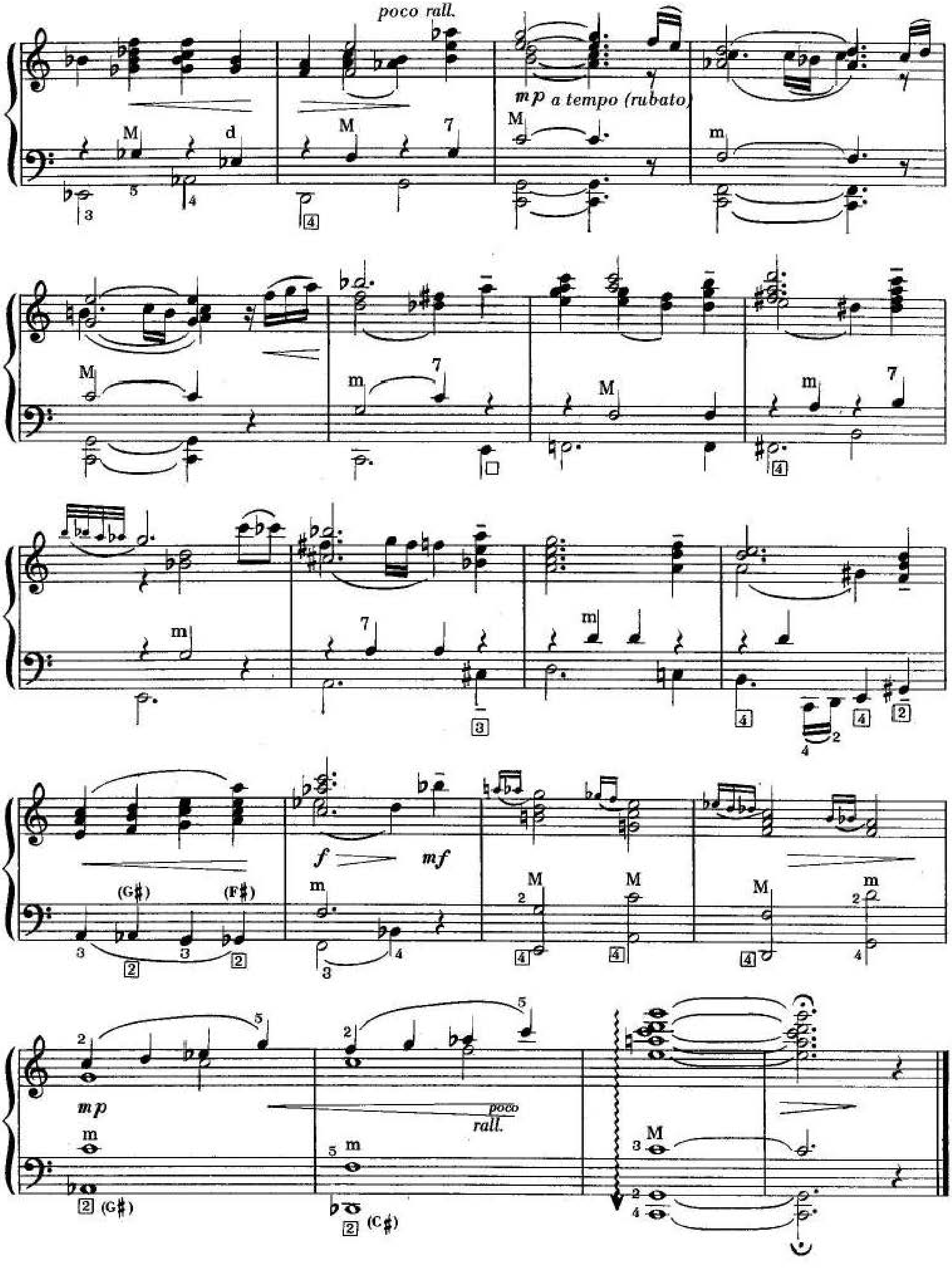
CODA



BALLAD FOR ANNE

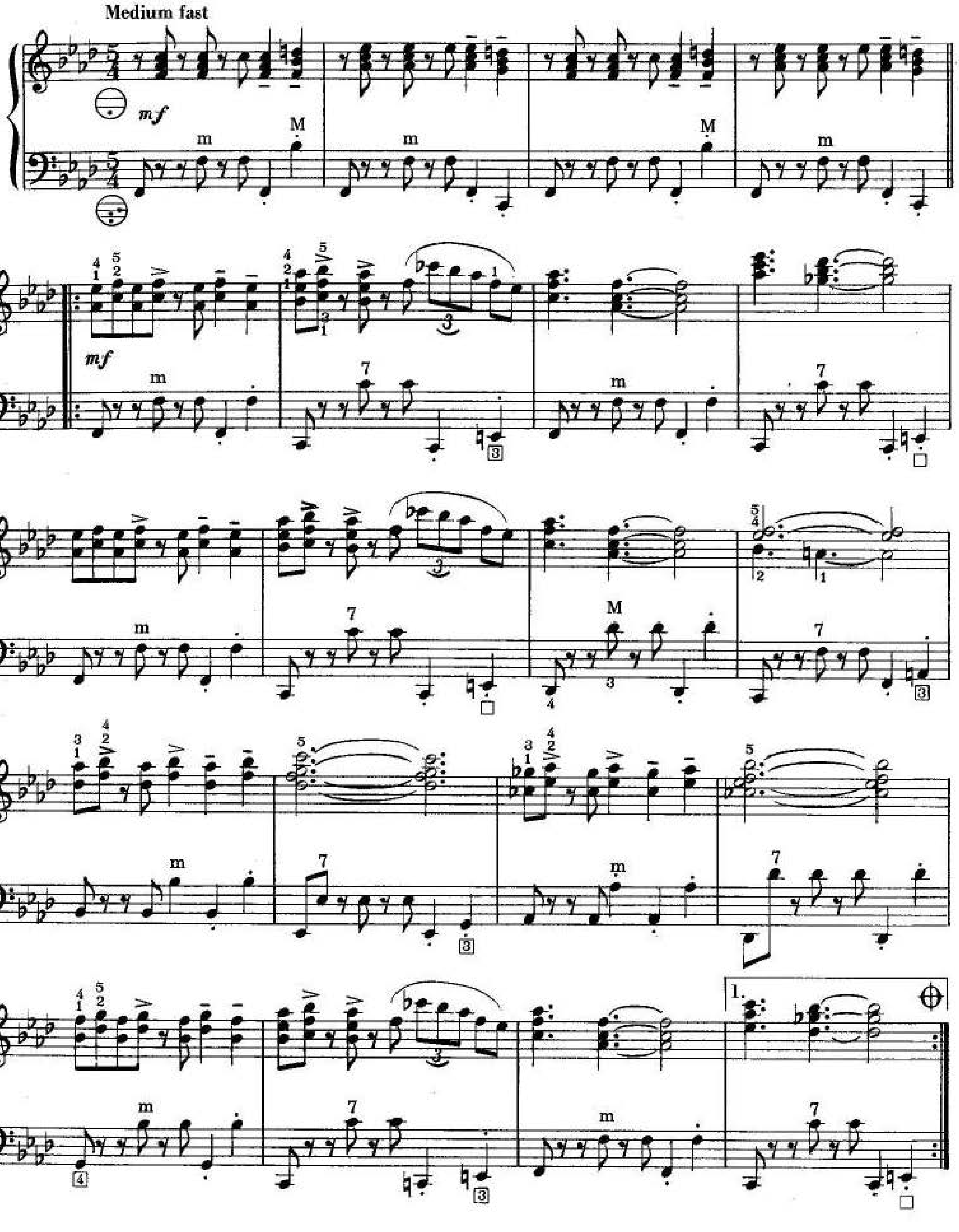
FRANK MAROCCO

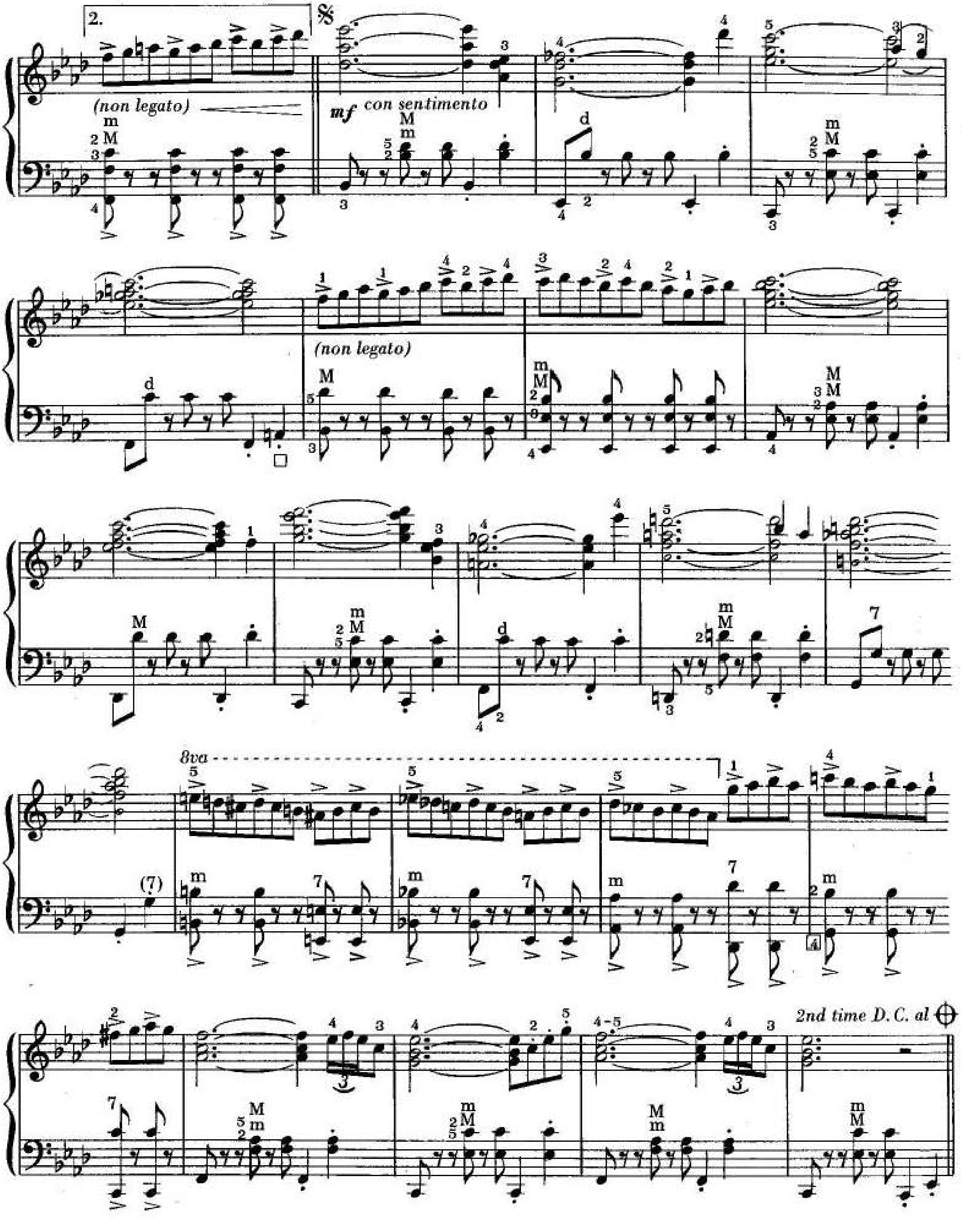

Freely
Very slow *with expression*
mf
rall.
mp a tempo rubato
mf
M
m
7
d

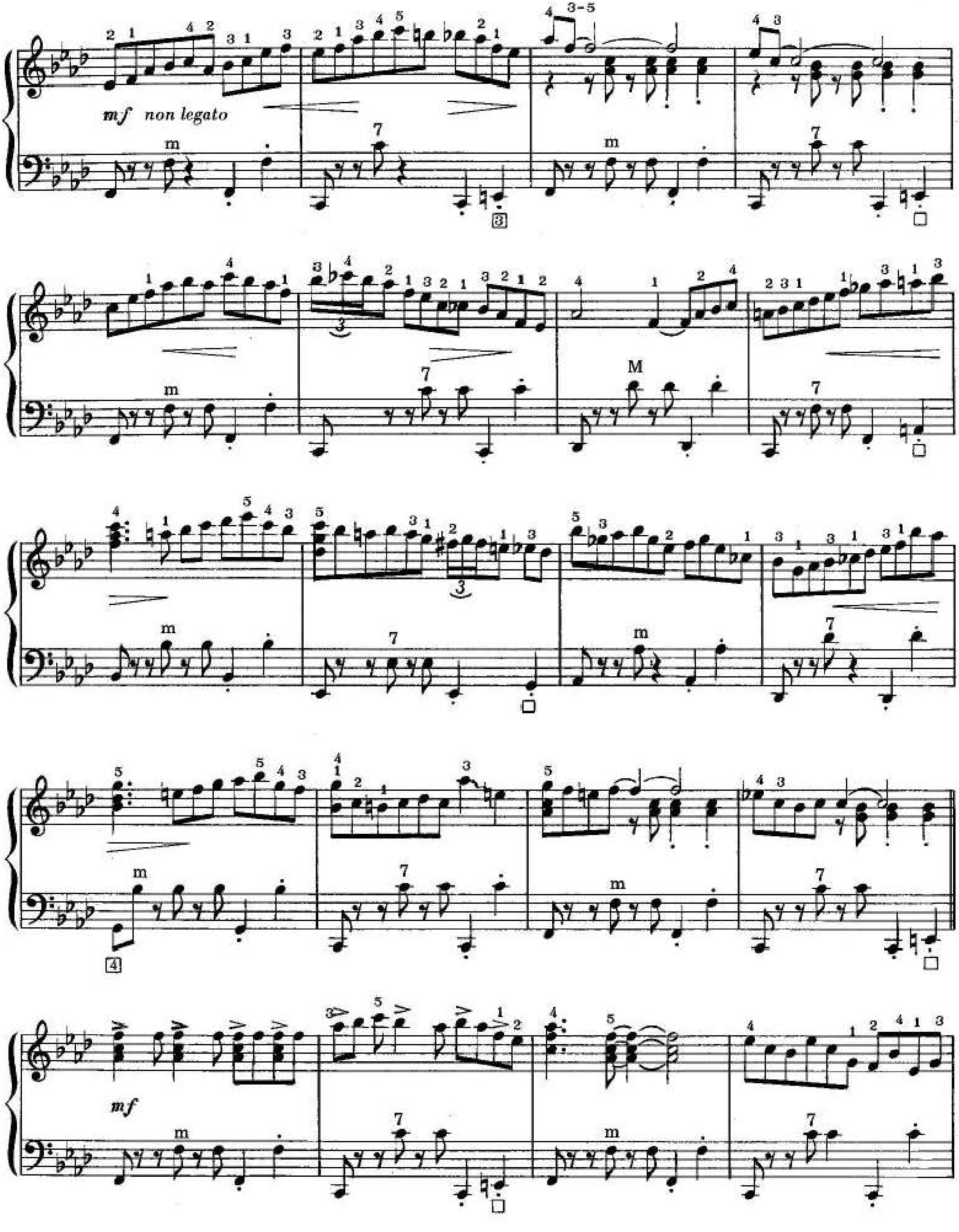

poco rall.
M
d
M
7
mp a tempo (rubato)
M
m
M
m
7
M
m
7
m
7
m
(G♯)
(F♯)
f
mf
m
M
M
M
m
mp
m
poco
rall.
m
M
(G♯)
(C♯)

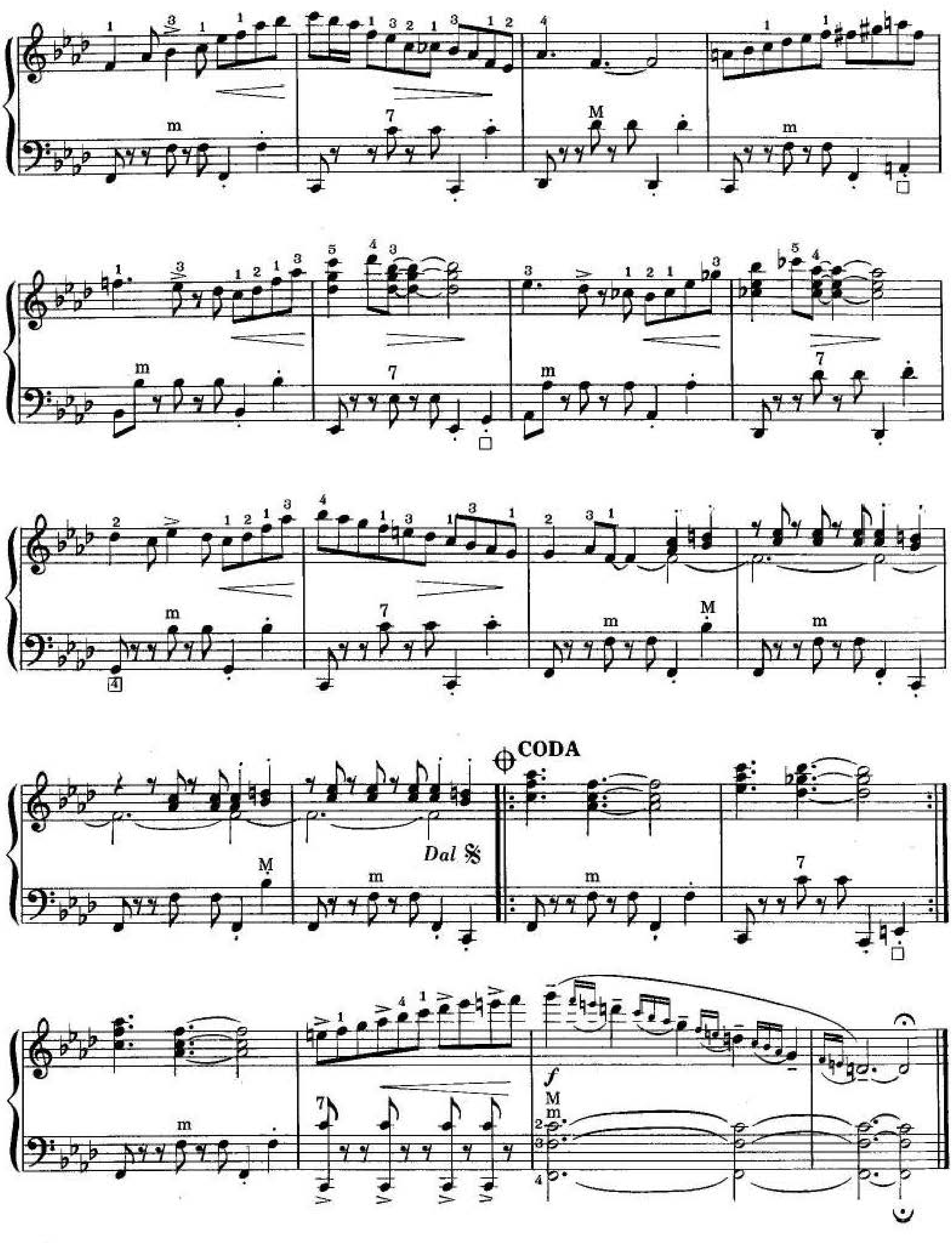
TAKE TEN

FRANK MAROCCO


Medium fast
mf
m
M
7
1.


2.
(non legato)
mf con sentimento
(non legato)
8va
2nd time D. C. al

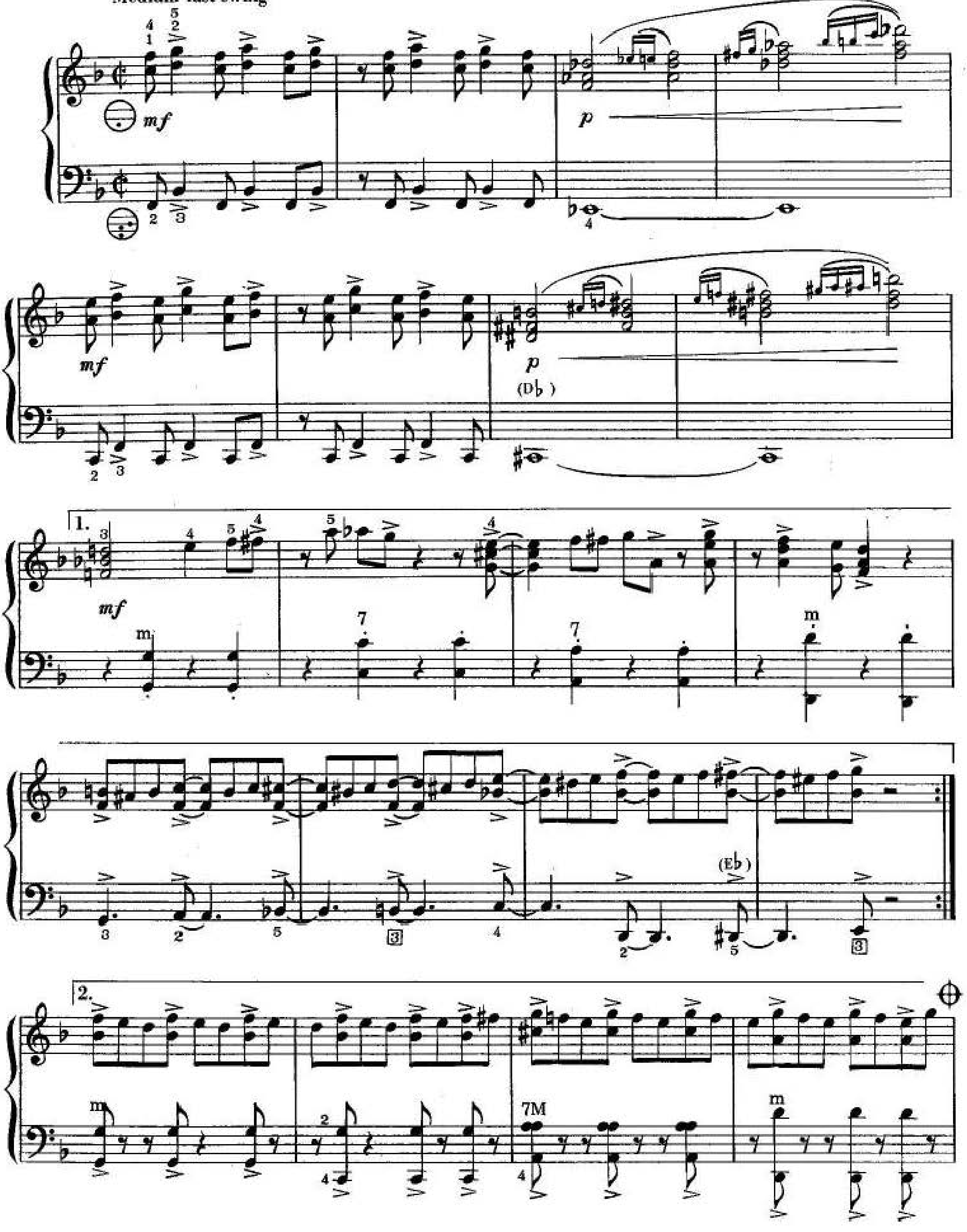

mf non legato
m
7
M
3
4
mf

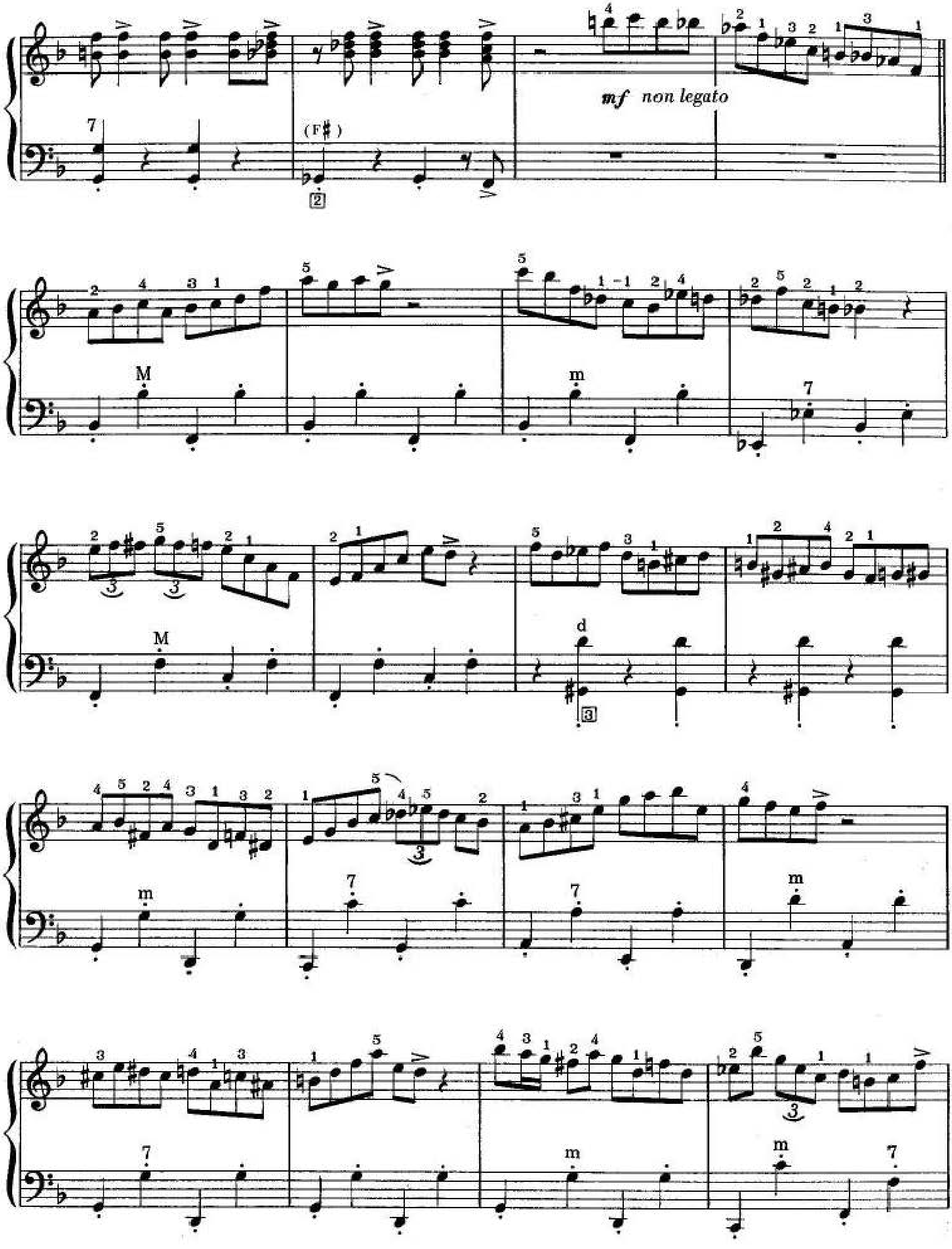

CODA
Dal 𝄋
f
m
7
M

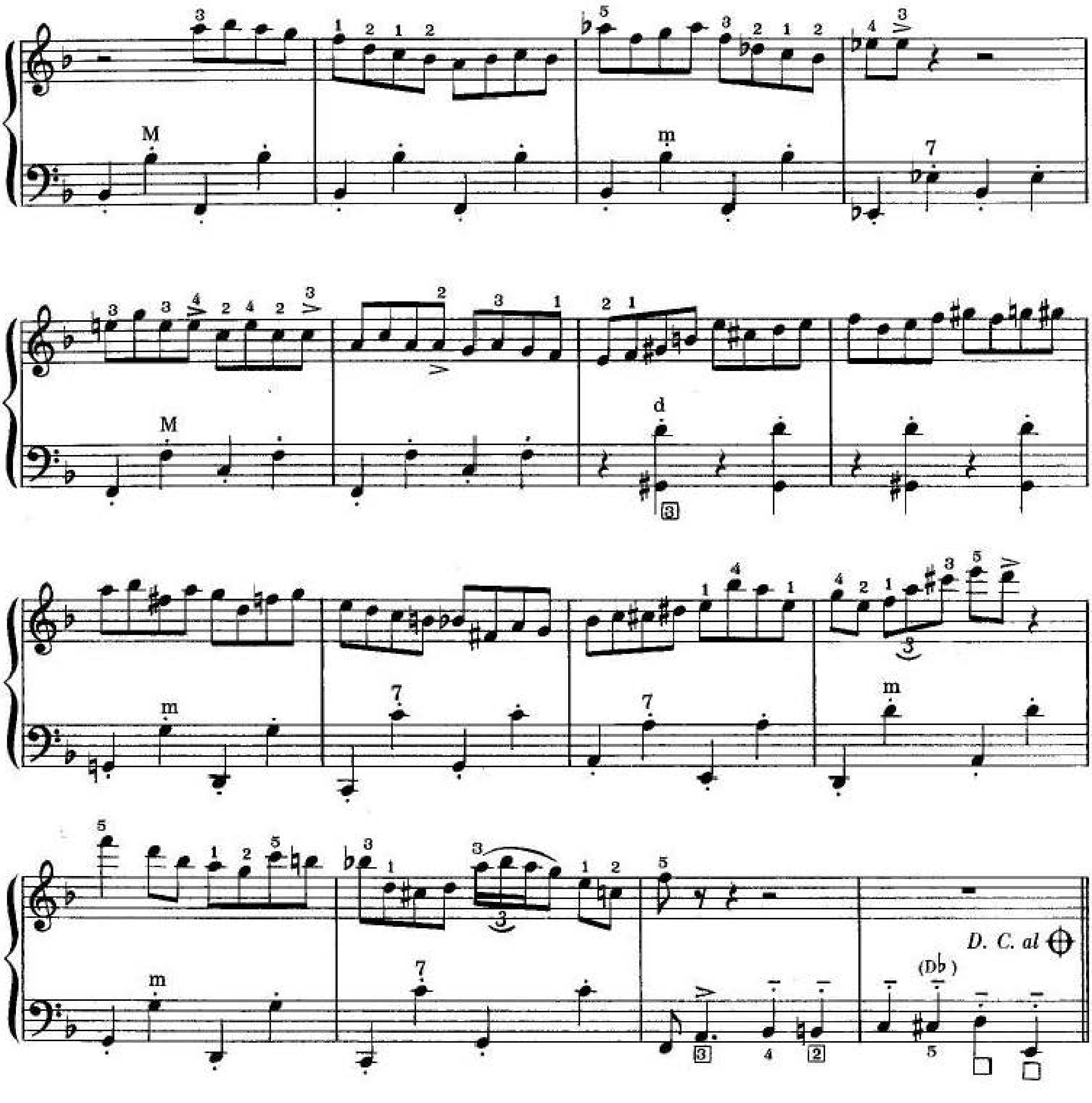
MORE FRIENDS

FRANK MAROCCO

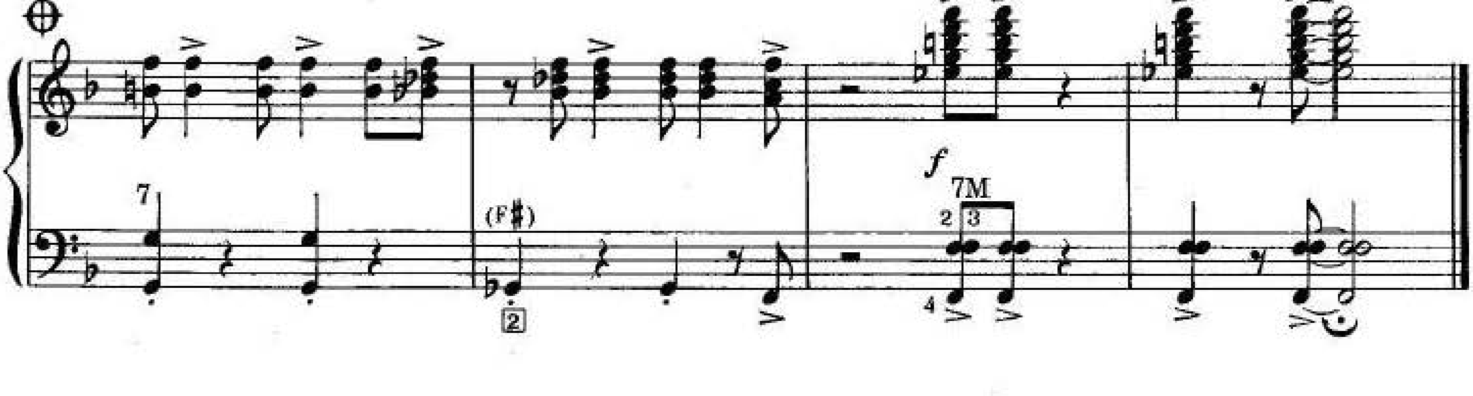
Medium fast swing


mf
p
(D♭)
1.
mf
m
7
7
m
(E♭)
2.
m
7M
m


(F♯)
2
mf non legato
M
m
7
3
M
d
m
7
7
m
7
m
m
7


M
m
7
M
d
m
7
7
m
m
7
(D♭)
D. C. al ⊕

CODA



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by **'TITO' GUIDOTTI**

Little Boy Blues

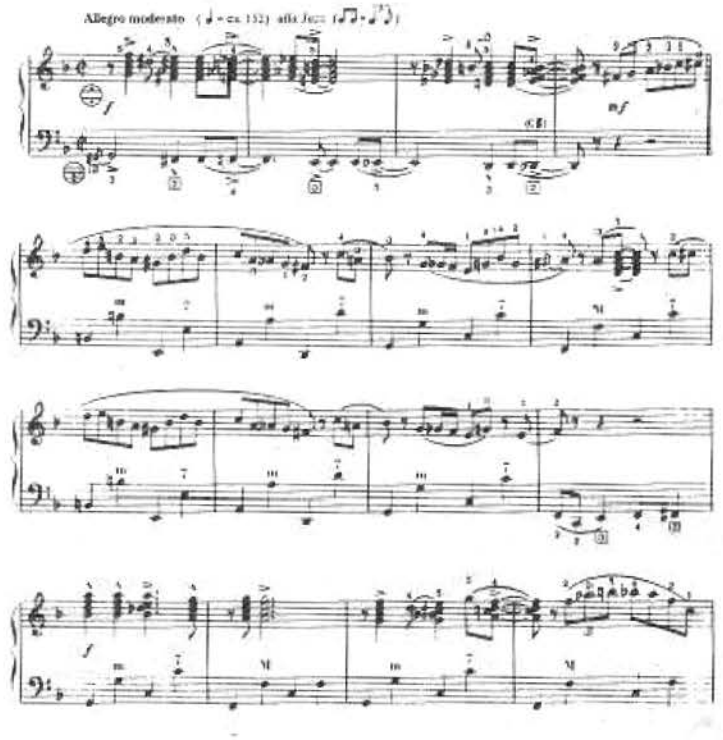
Swingin' the Cycle of Fifths

A Music Thing for Ray

Experience the imaginative style
of pioneer Jazz accordionist 'Tito' Guidotti

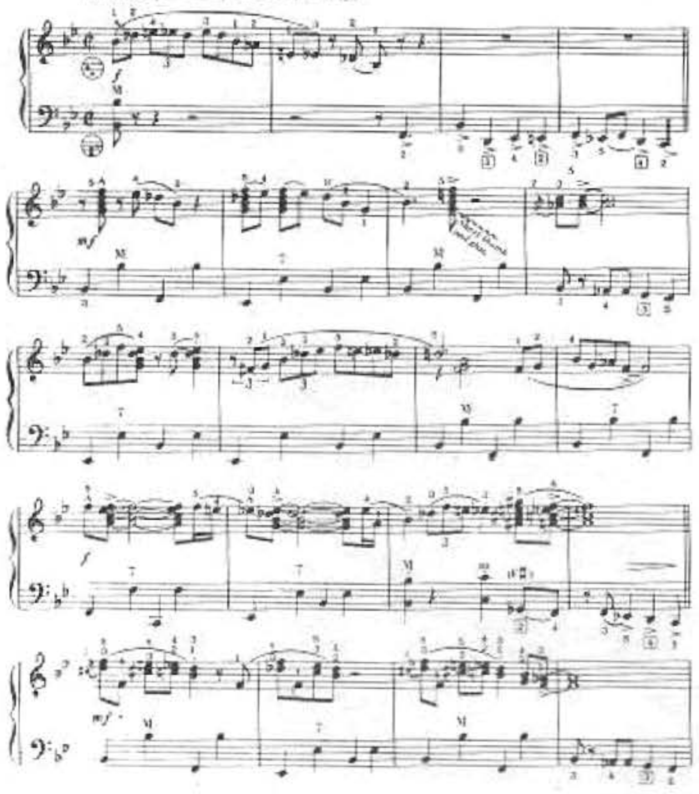
Swingin' the Cycle of Fifths

'TITO' GUIDOTTI
ASCAP


Allegro moderato (♩ = ca. 152) alla Jazz

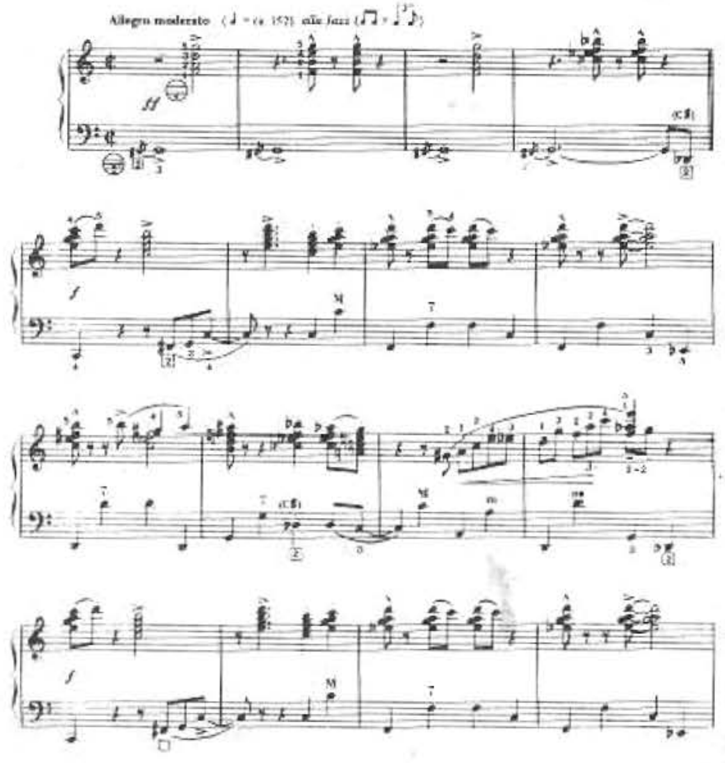
Little Boy Blues

'TITO' GUIDOTTI
ASCAP


Moderato (♩ = ca. 108) alla Jazz

A Music Thing for Ray

'TITO' GUIDOTTI
ASCAP


Allegro moderato (♩ = ca. 152) alla Jazz

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Frank Marocco

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for Accordion

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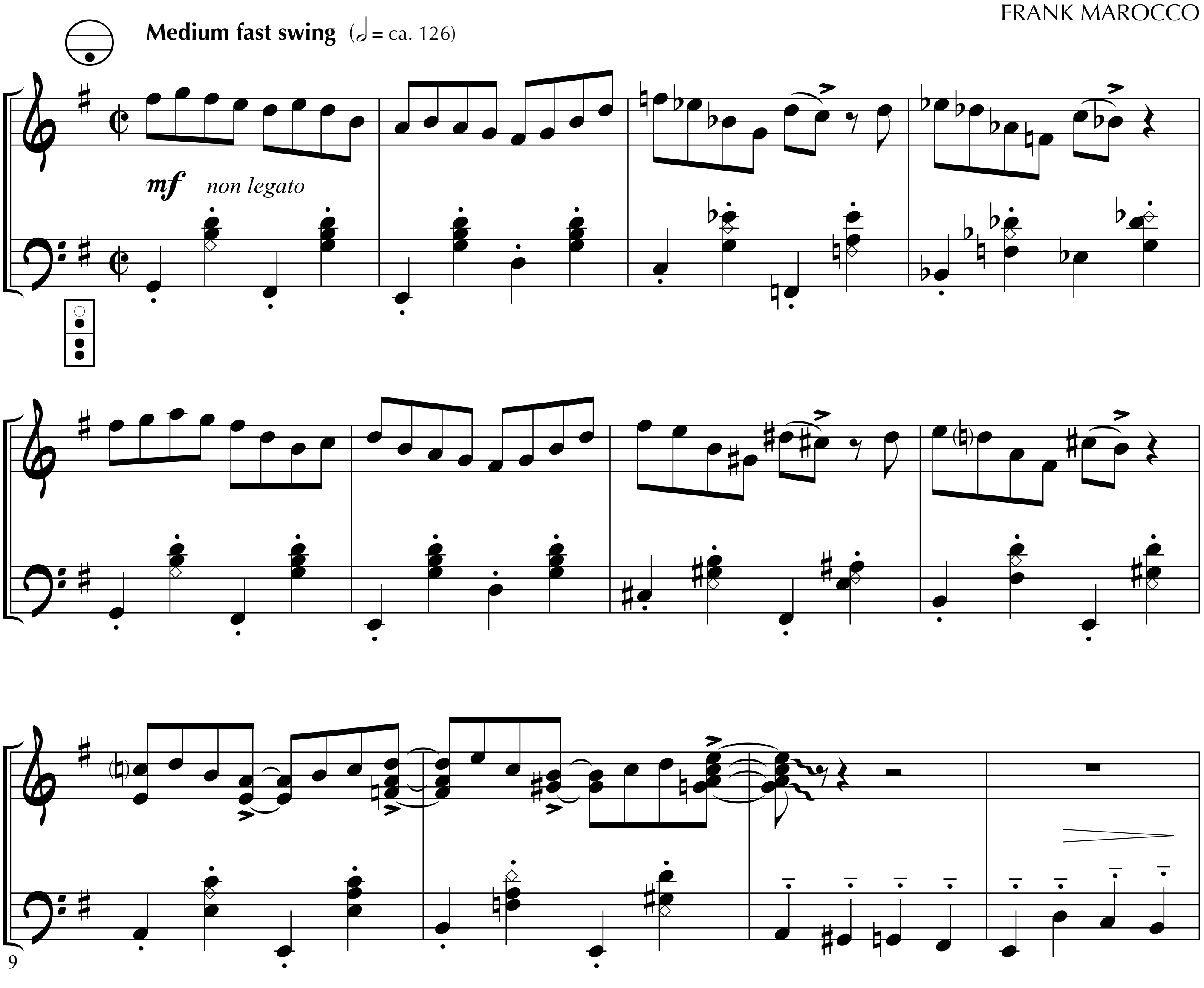
Frank Marocco

Six Jazz Solos

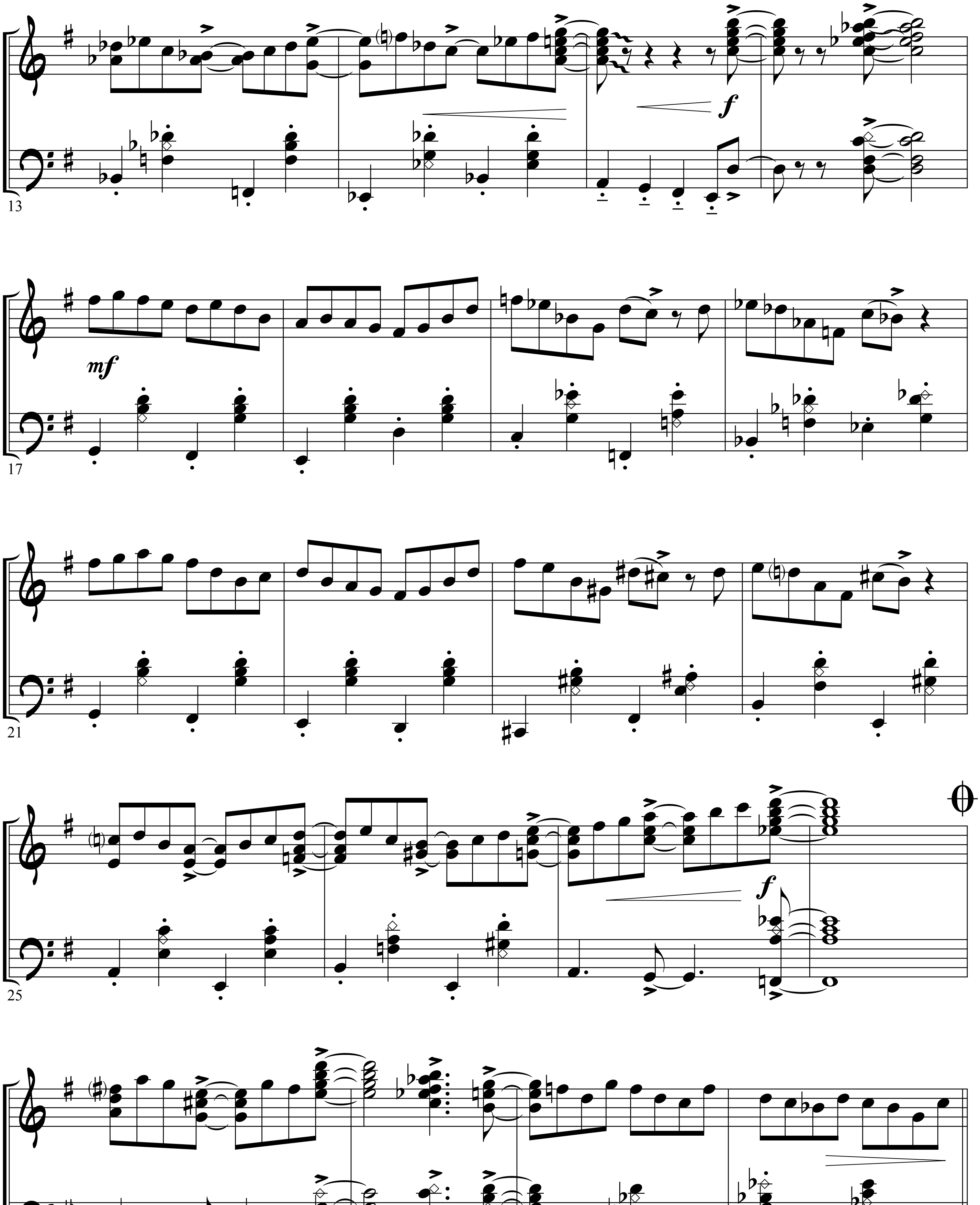
for Accordion

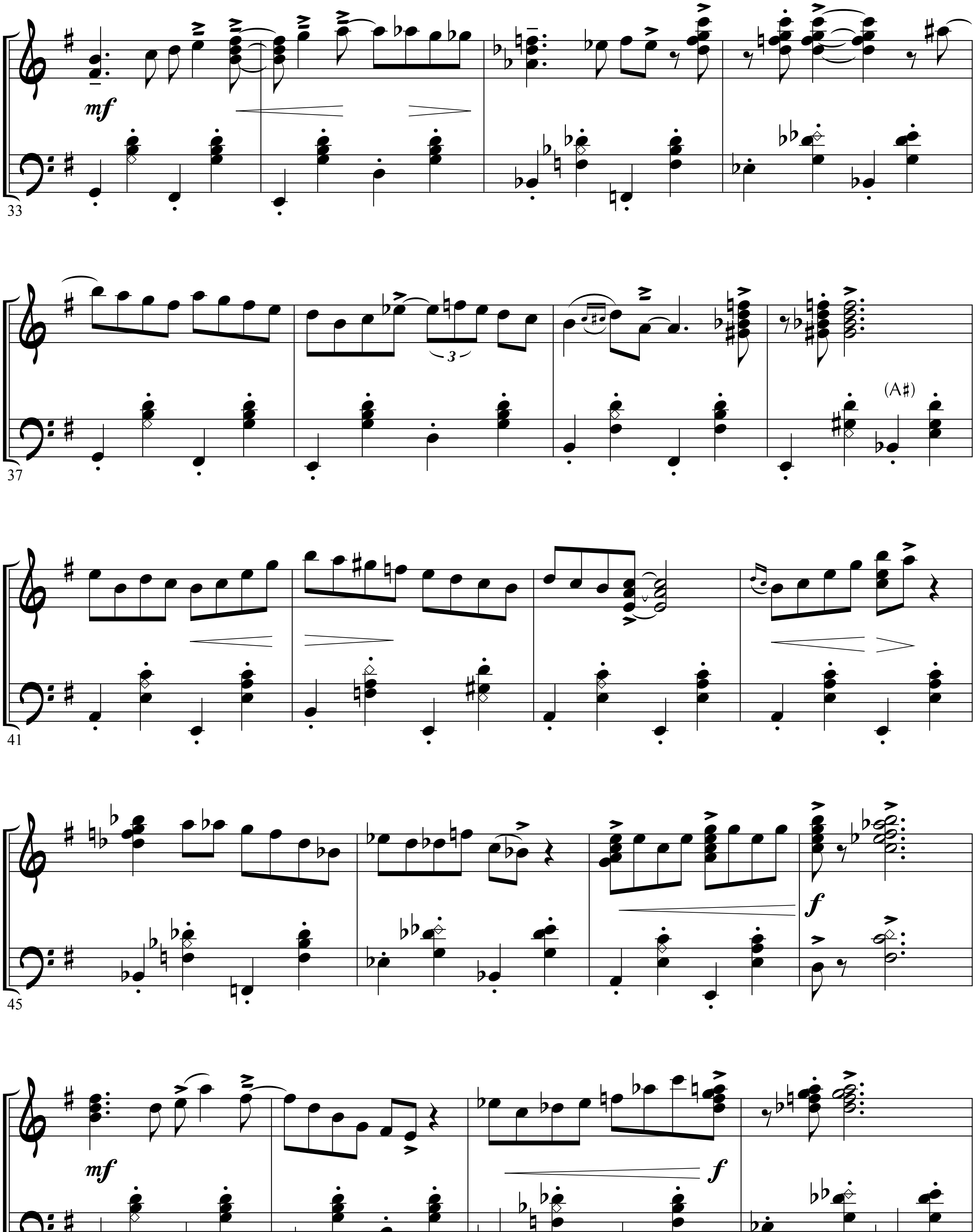
INTO SOMEWHERE

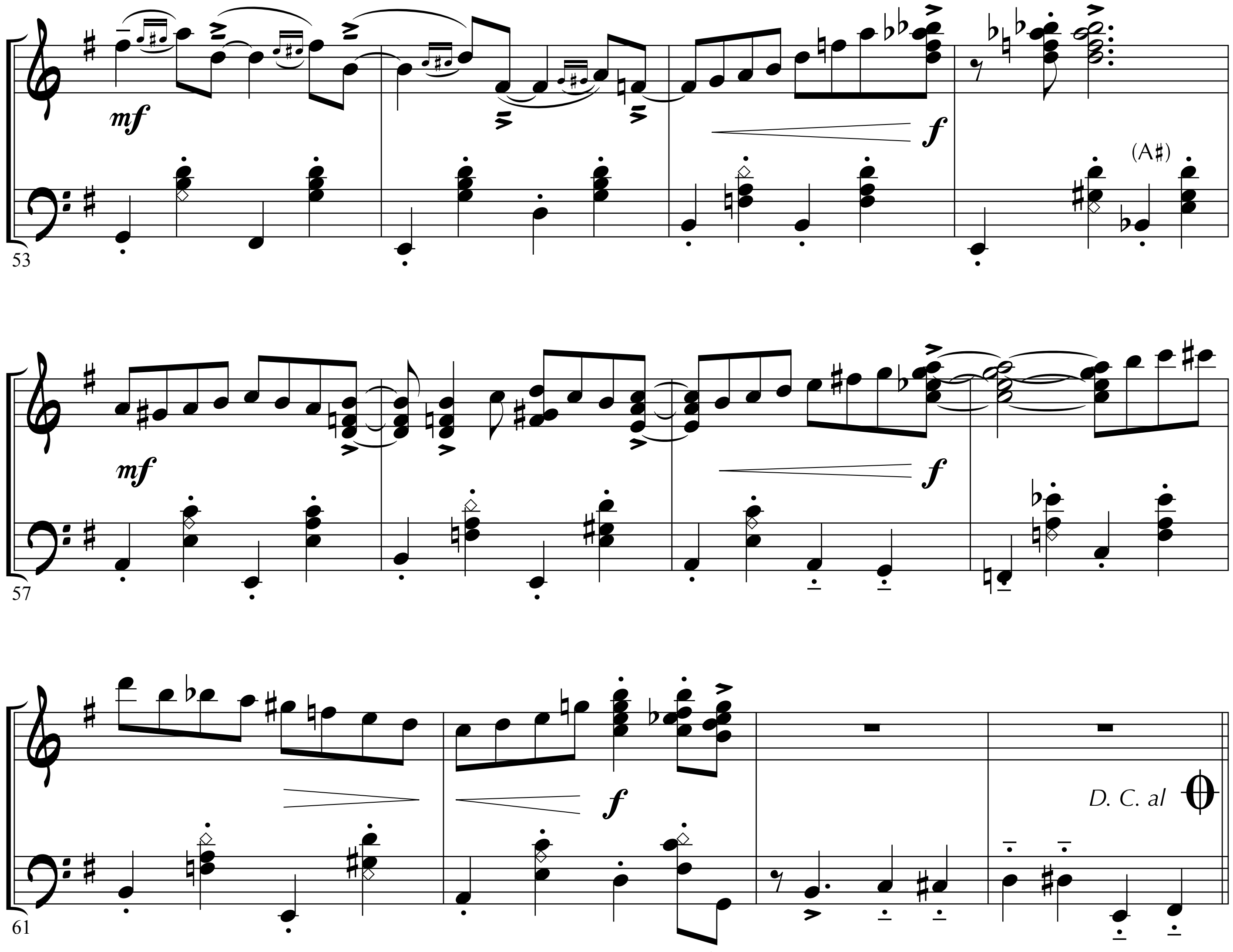
FRANK MAROCCO

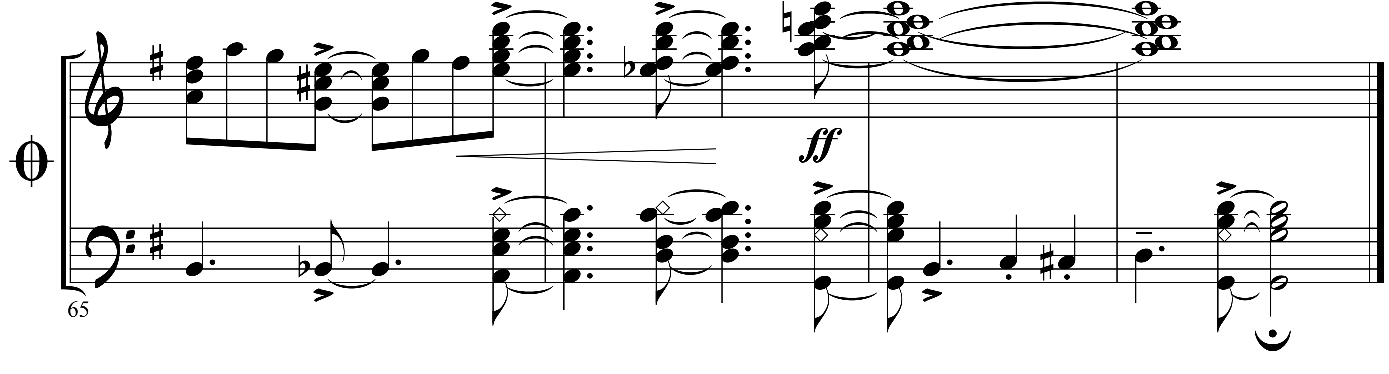


Medium fast swing (𝅗𝅥 = ca. 126)
mf
non legato
9


f
mf
f

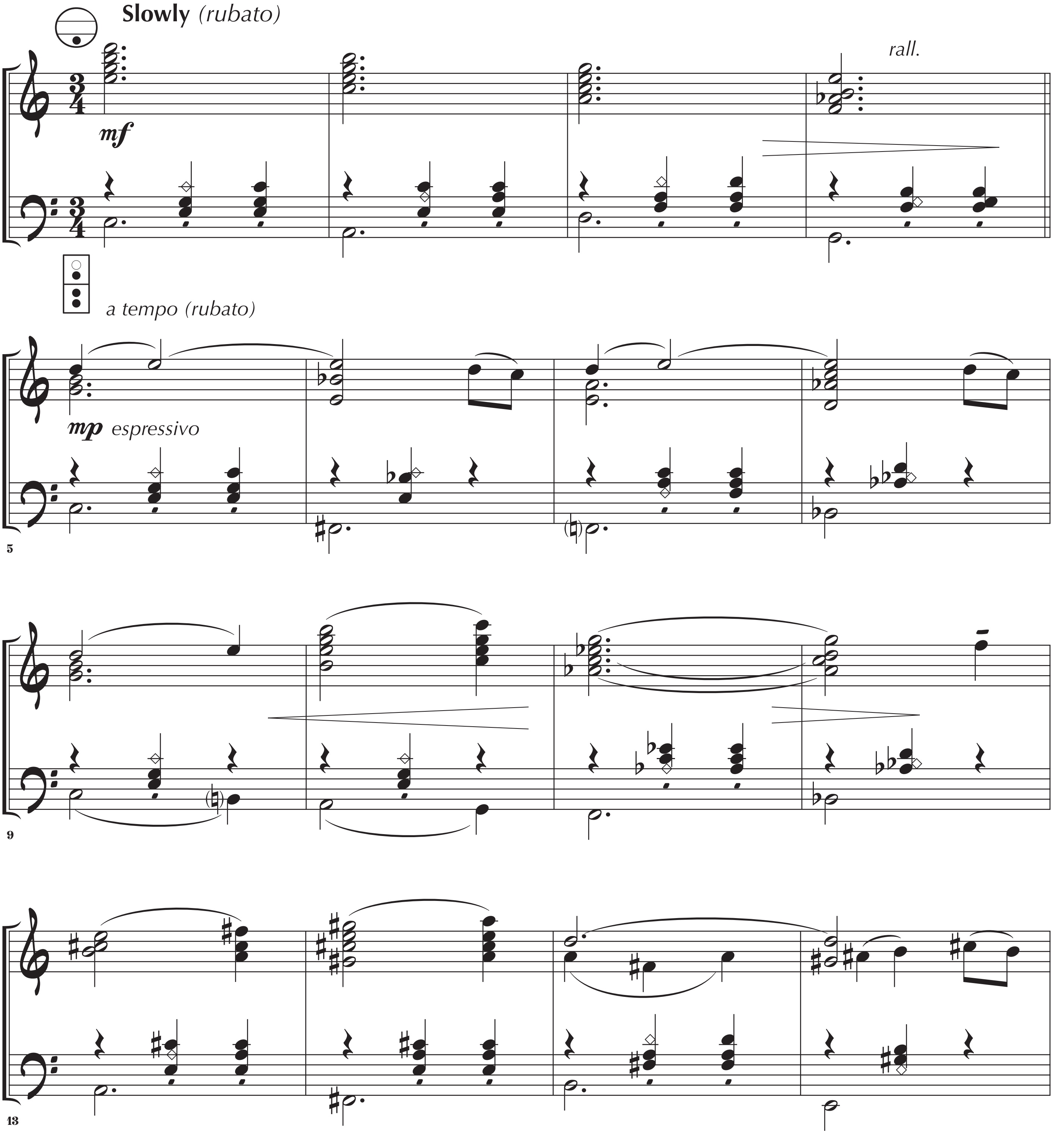

mf
33
3
37
(A♯)
41
f
45
mf
f
49

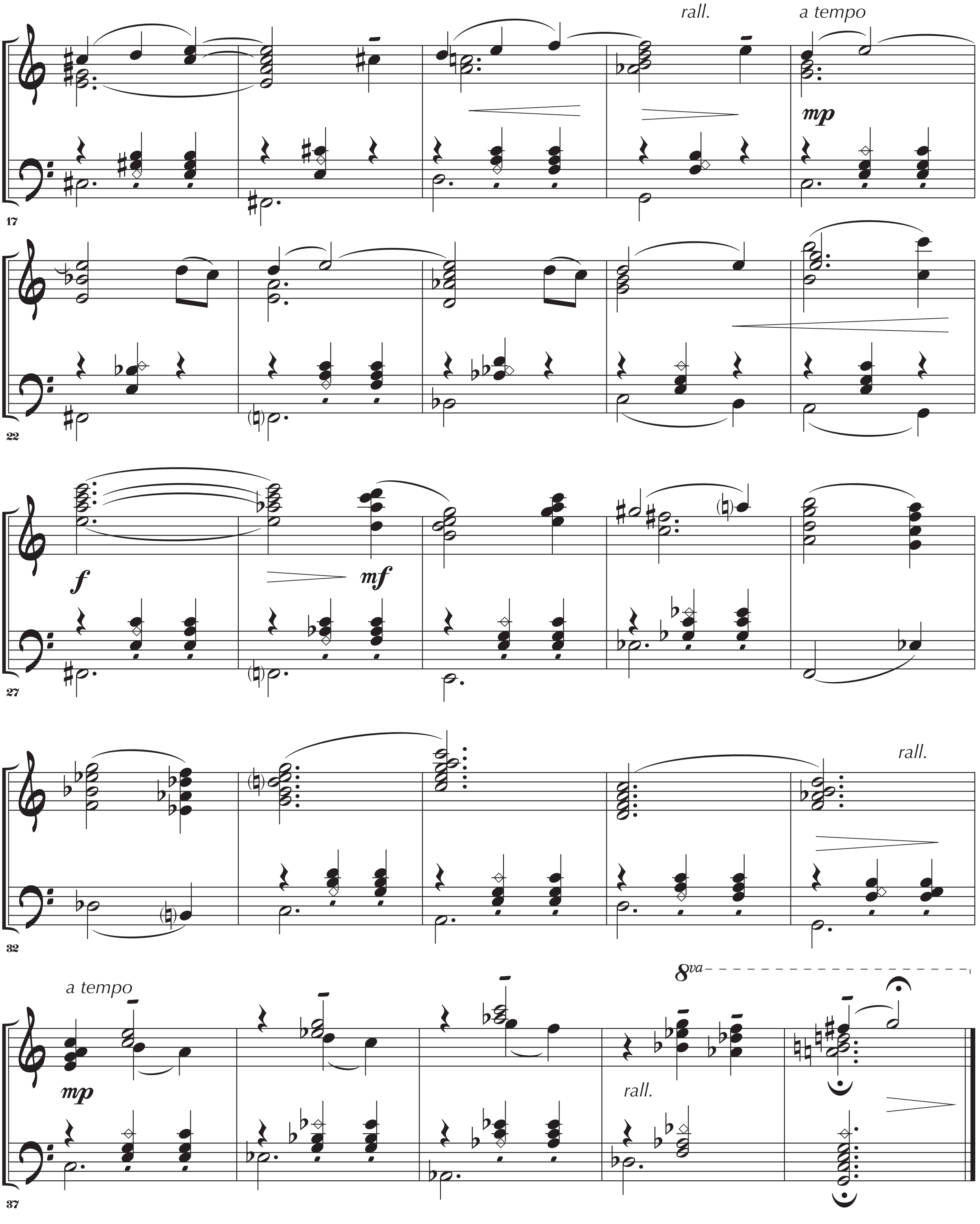

mf
f
(A♯)
53
mf
f
57
f
D. C. al
61


CODA
ff
65

LISA

FRANK MAROCCO

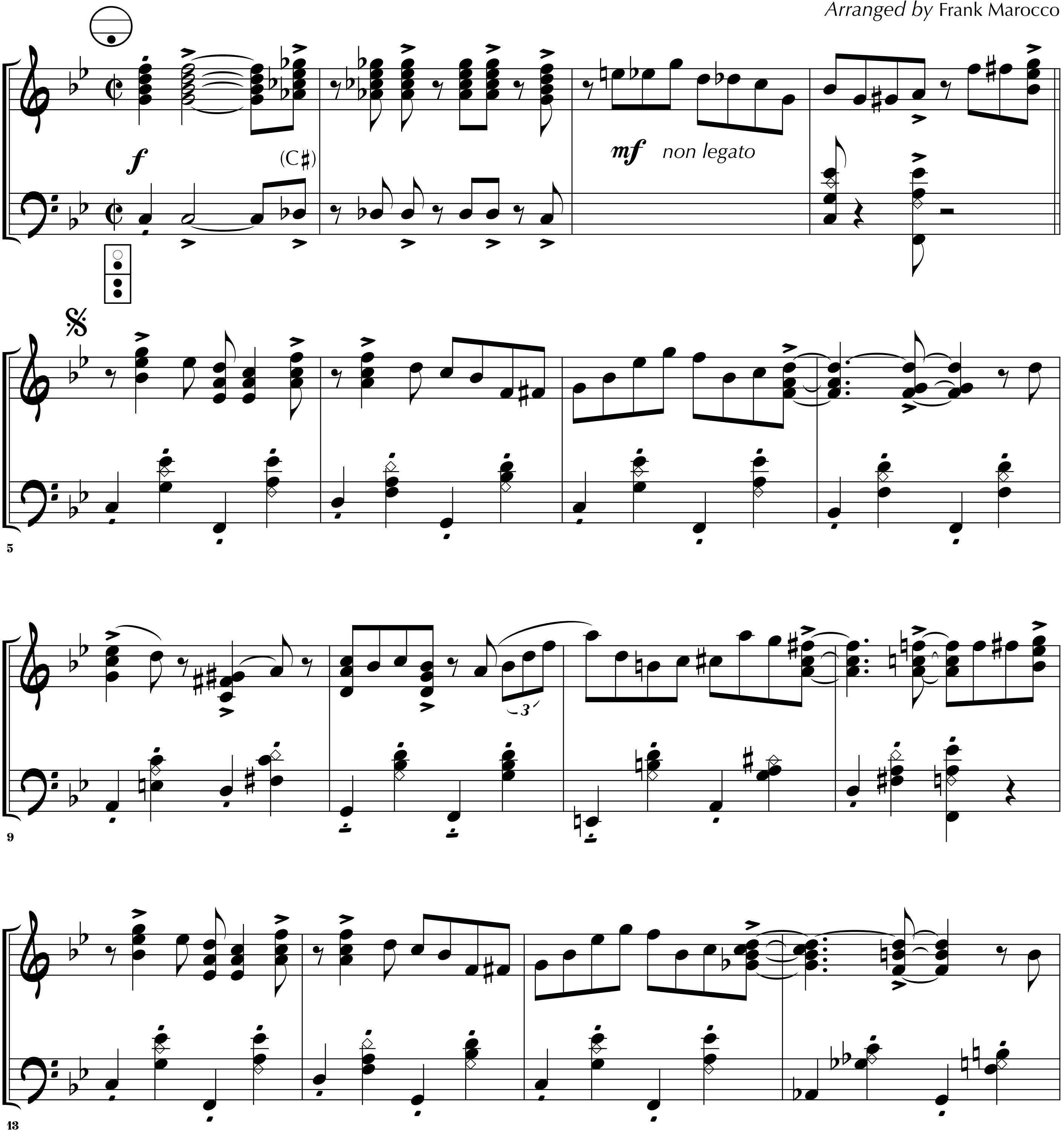

Slowly (rubato)
mf
rall.
a tempo (rubato)
mp espressivo
5
9
13


rall.
a tempo
mp
17
22
f
mf
27
rall.
32
a tempo
mp
8va
rall.
37

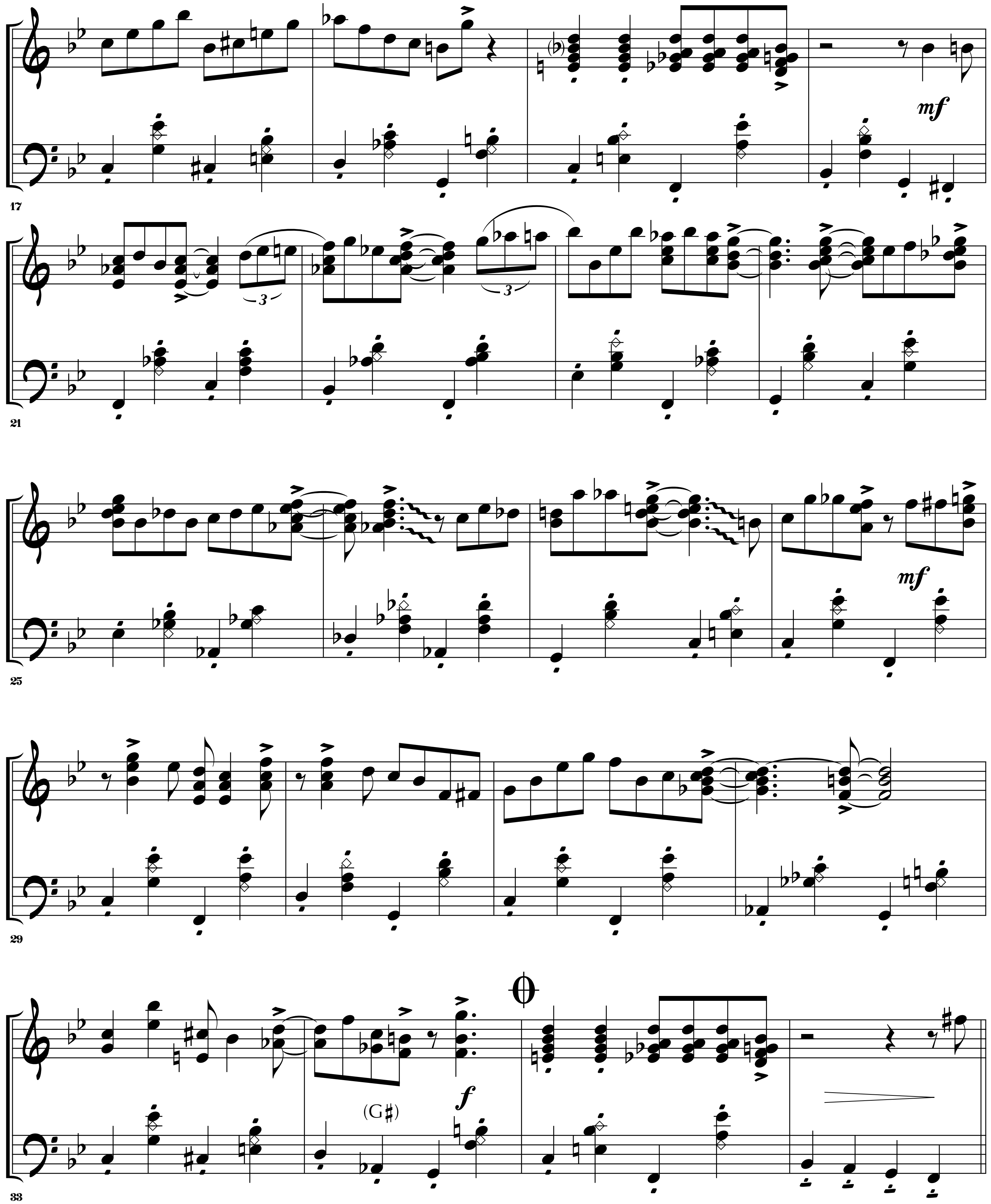
ROAD TO MAROCCO

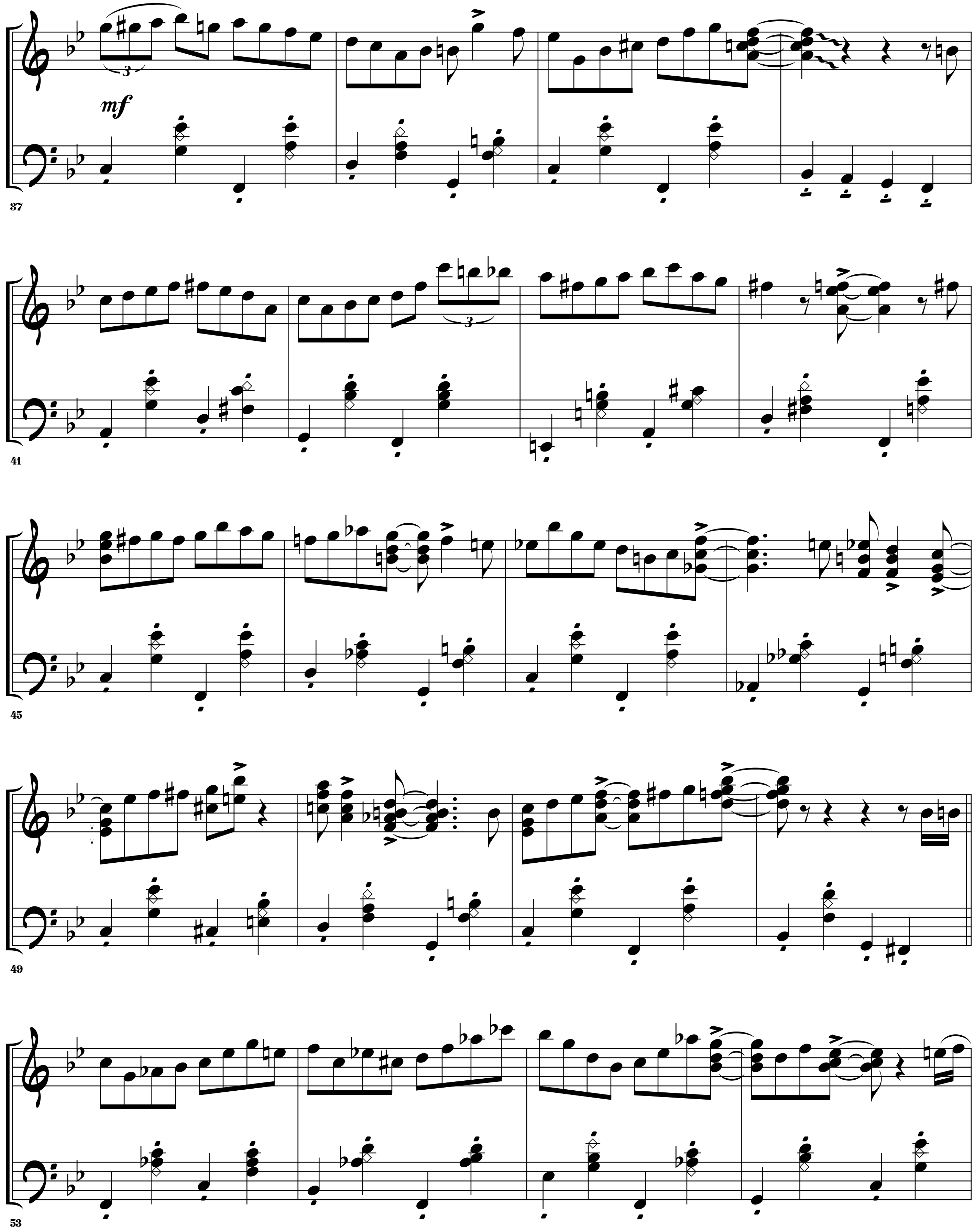
Medium fast swing (𝅗𝅥 = ca. 104)

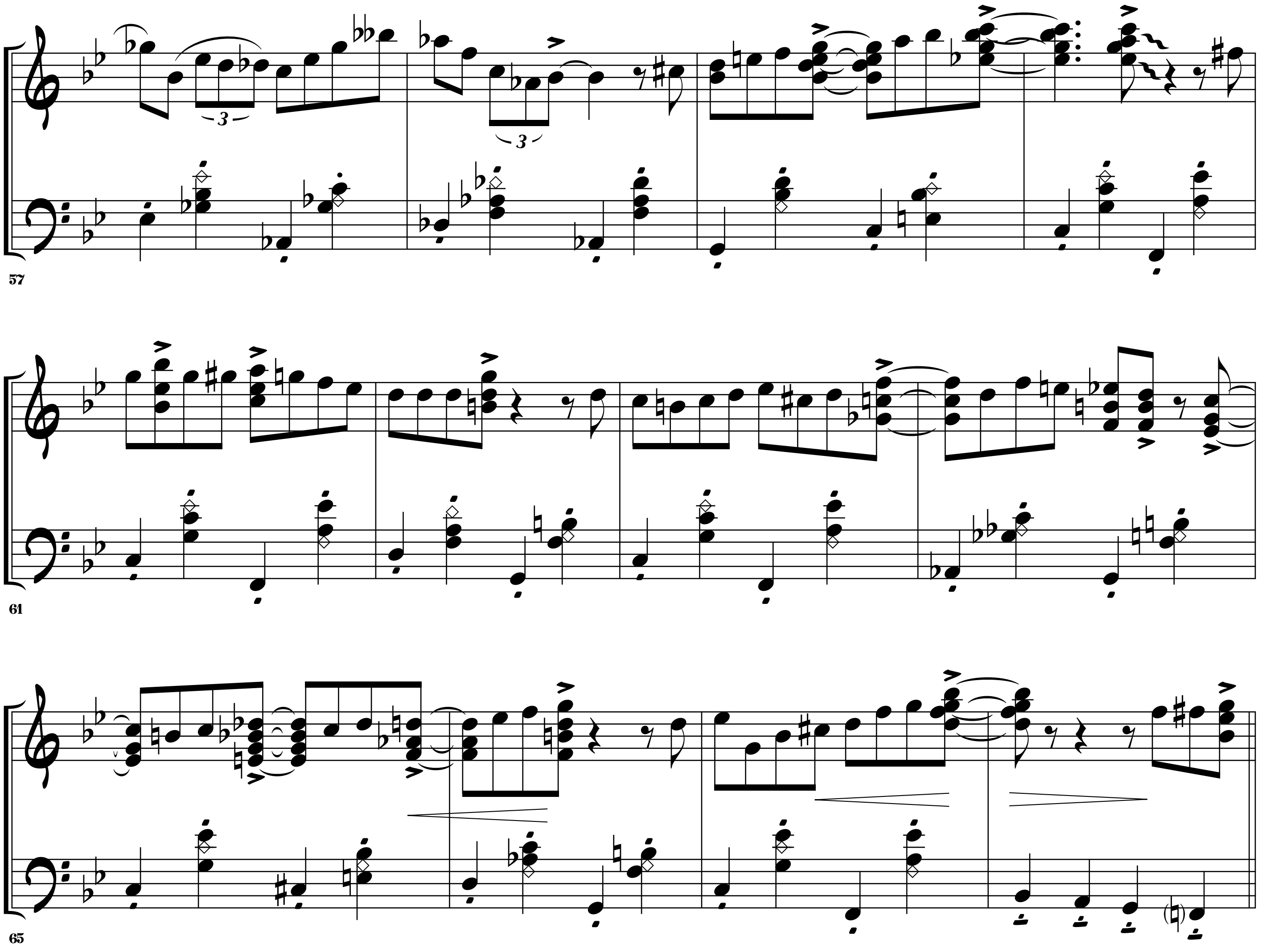
GORDEN LOFGREN
Arranged by Frank Marocco



f
(C♯)
mf non legato
3
5
9
13


(♭)
mf
17
3
3
21
mf
25
29
(G♯)
f
33

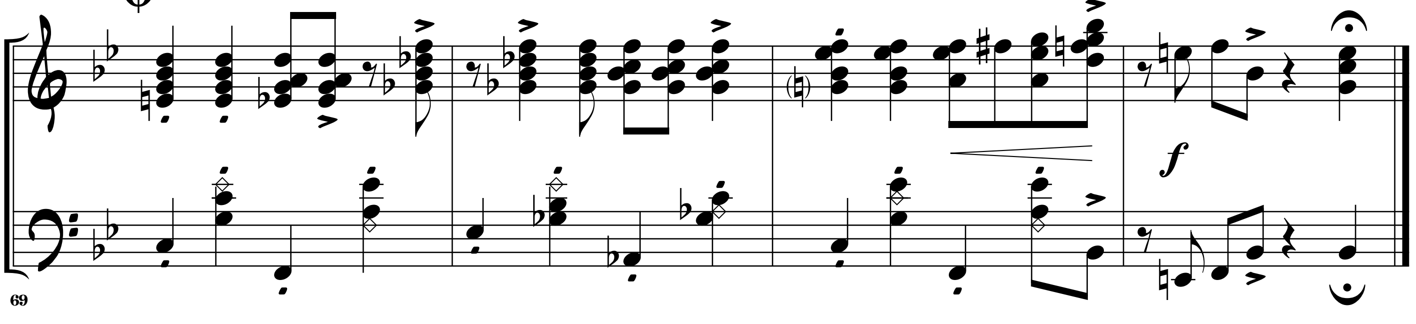

mf



D. S. al 𝄌

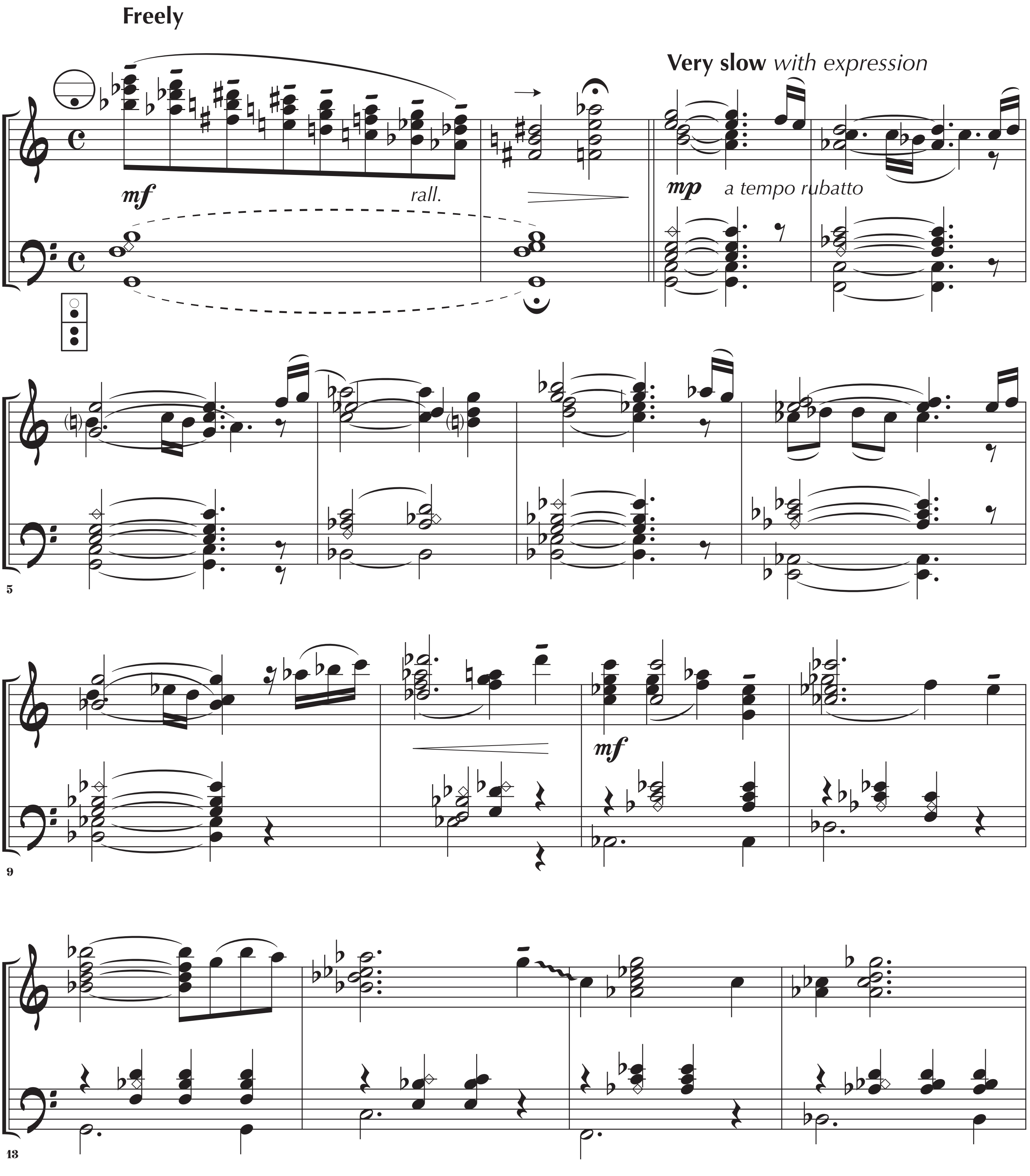
CODA

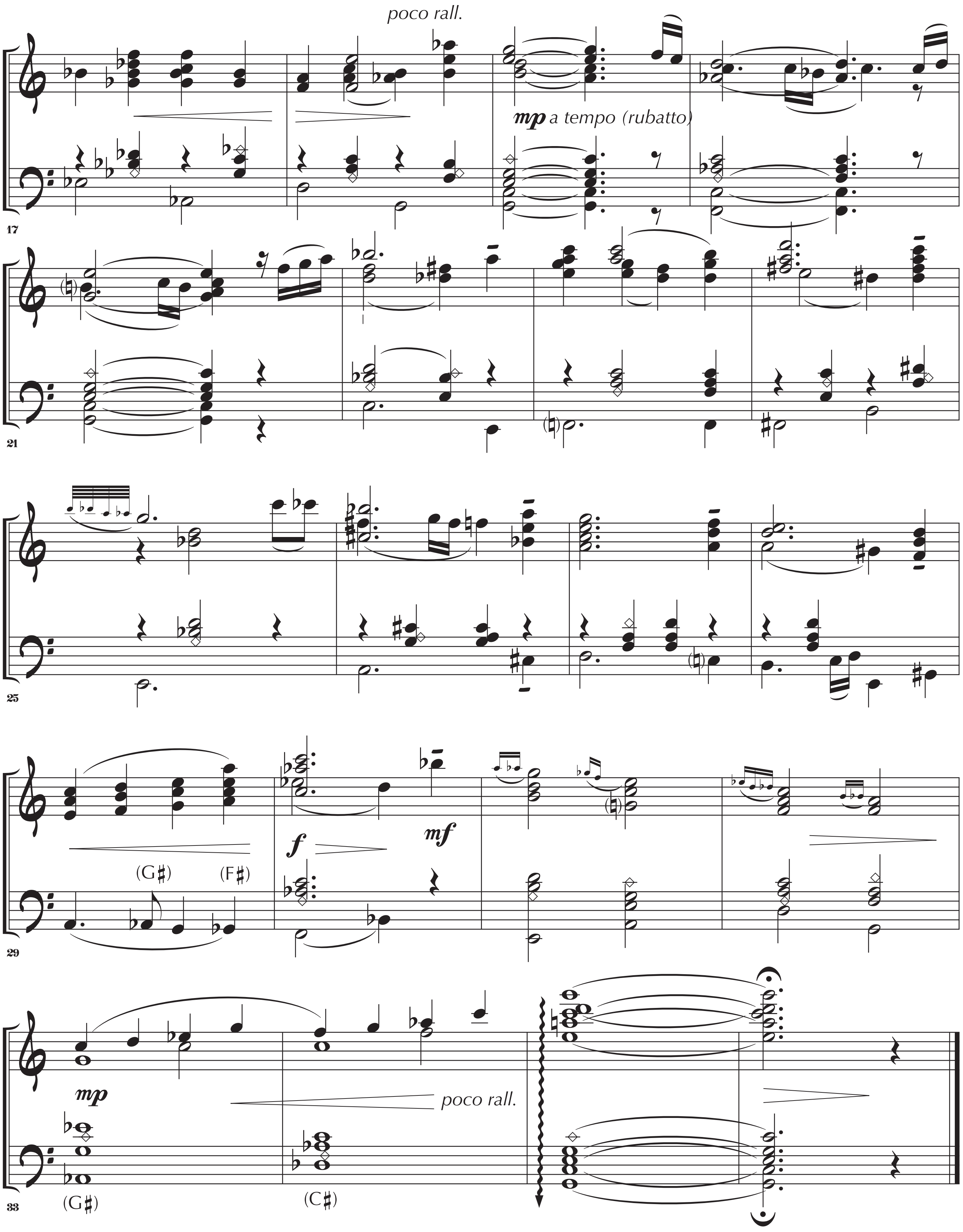
𝄌



BALLAD FOR ANNE

FRANK MAROCCO

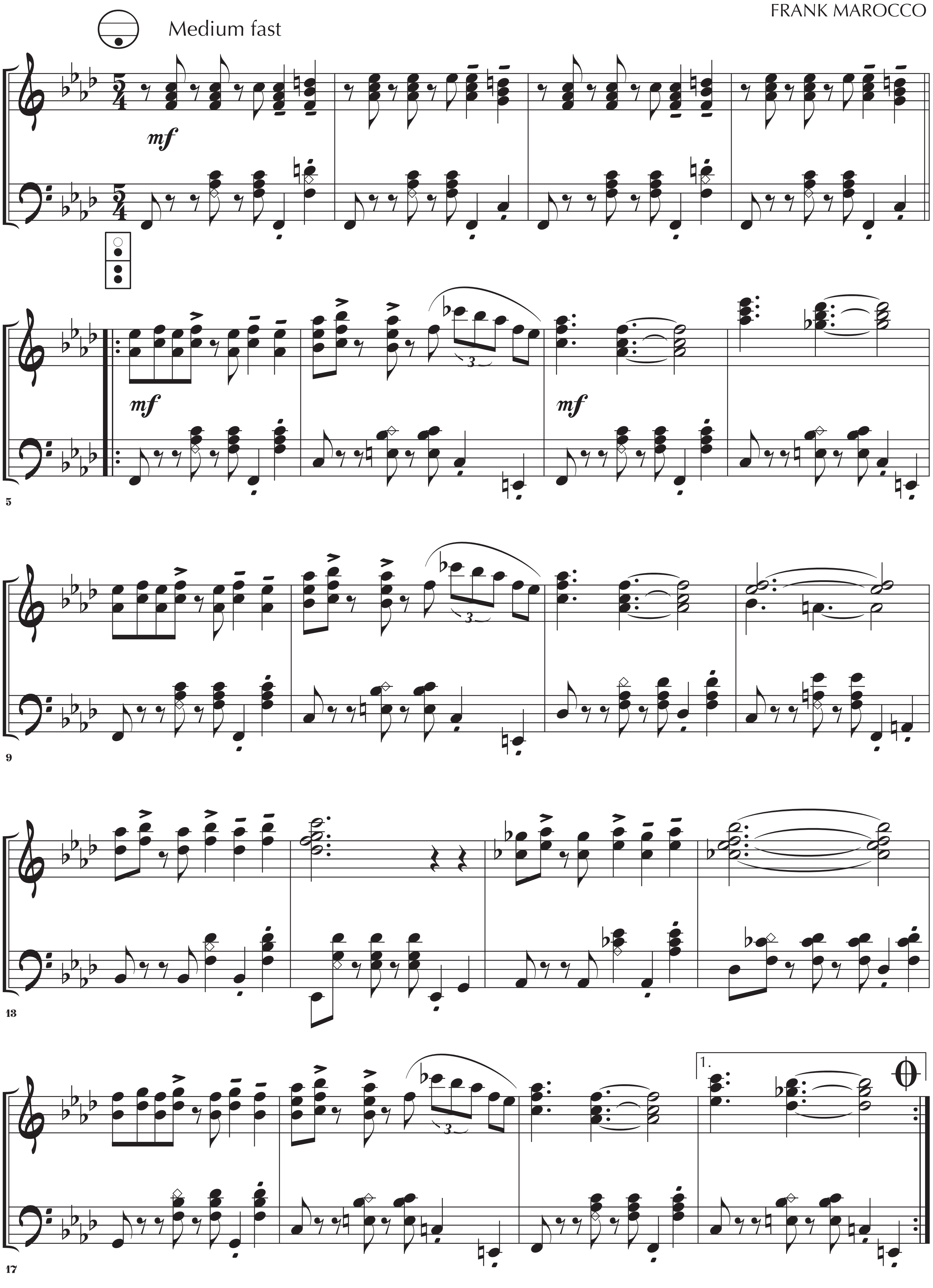

Freely
Very slow with expression
mf
rall.
mp
a tempo rubatto
5
9
mf
13

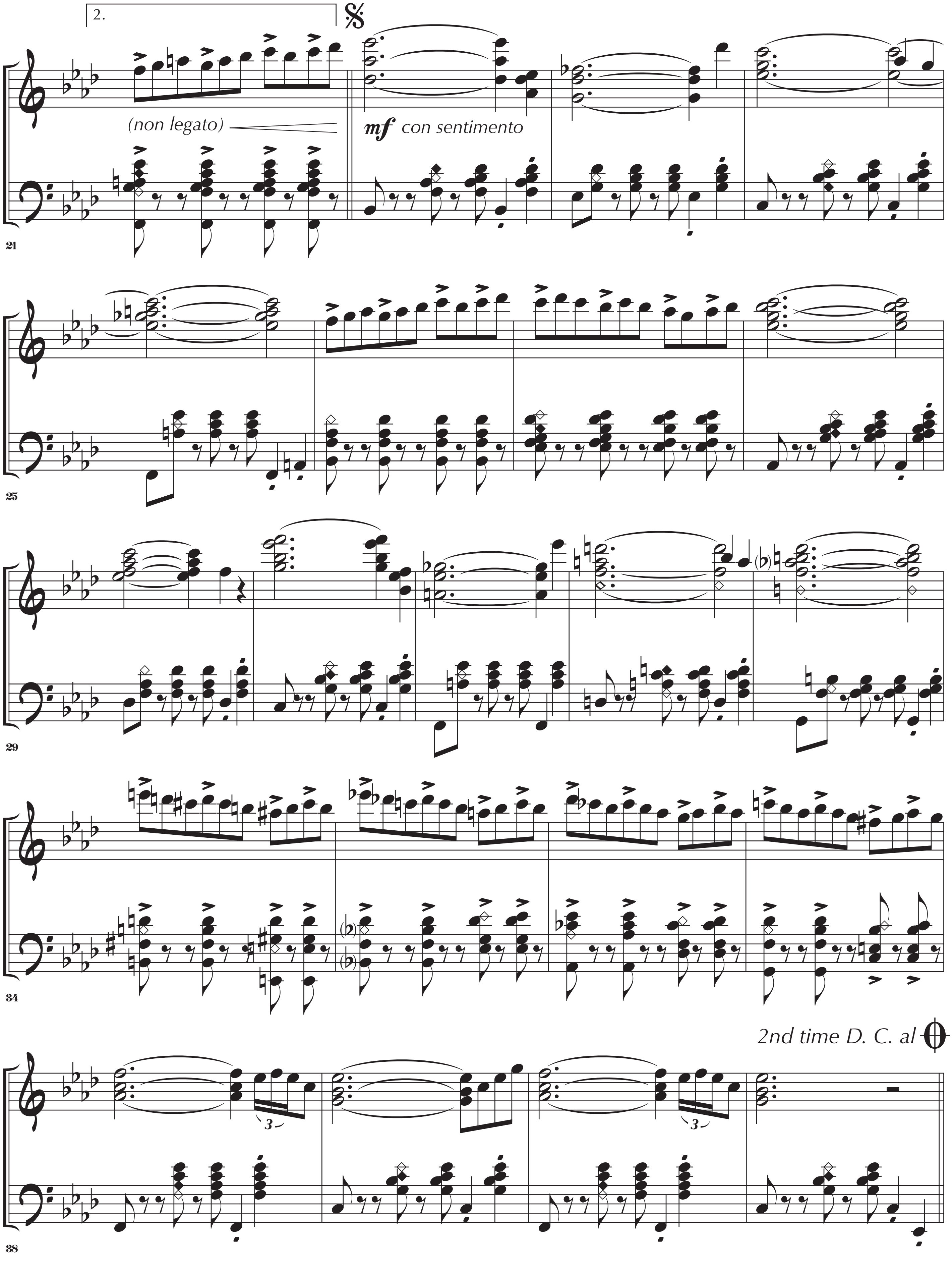

poco rall.
mp a tempo (rubatto)
17
21
25
(G♯)
(F♯)
f
mf
29
mp
poco rall.
(G♯)
(C♯)
33

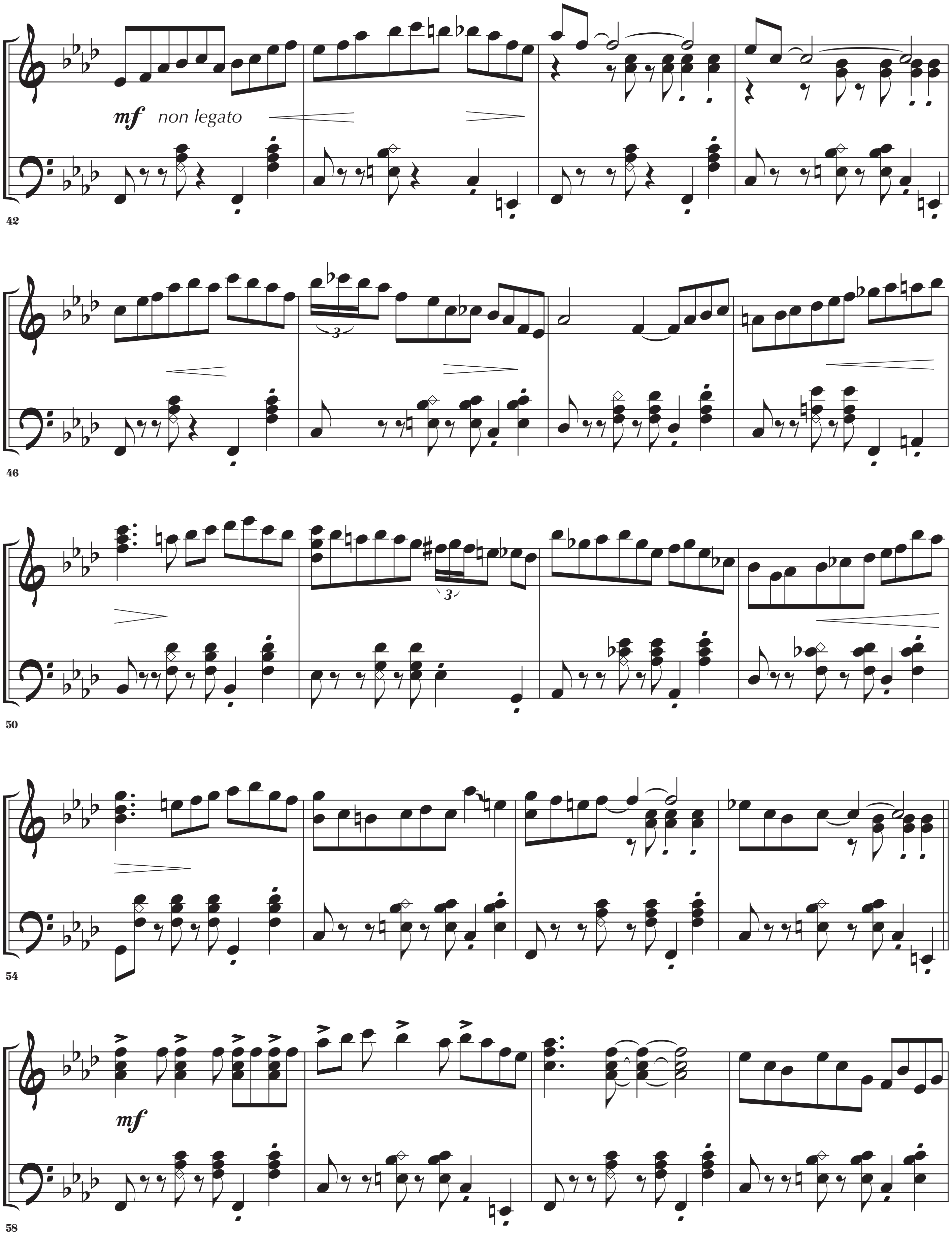
TAKE TEN

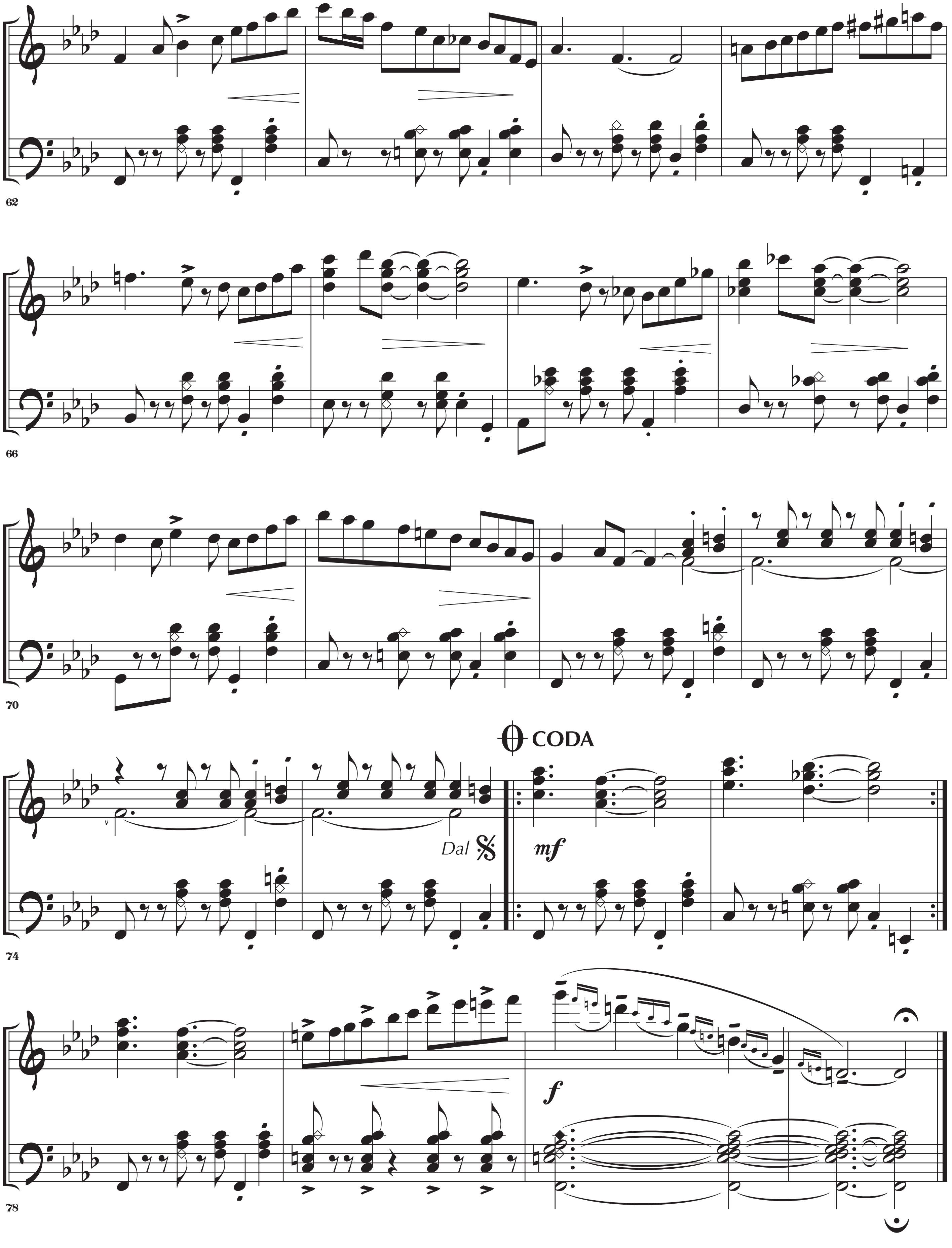
FRANK MAROCCO

Medium fast


5/4
mf
5
mf
mf
3
9
3
13
17
3
1.

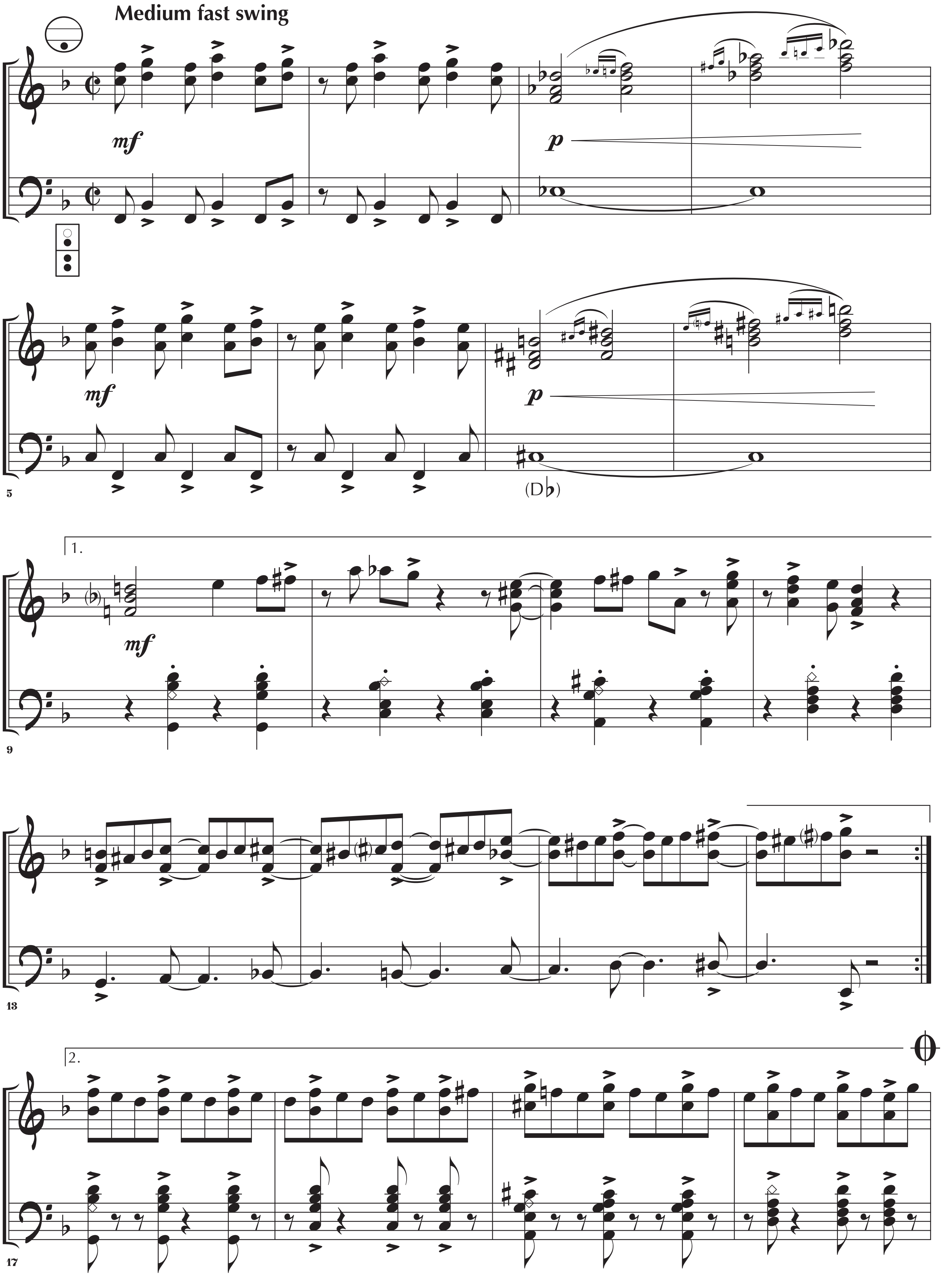

2.
(non legato)
mf con sentimento
21
25
29
(♭)
34
(♭)
(♭)
2nd time D. C. al
3
3
38

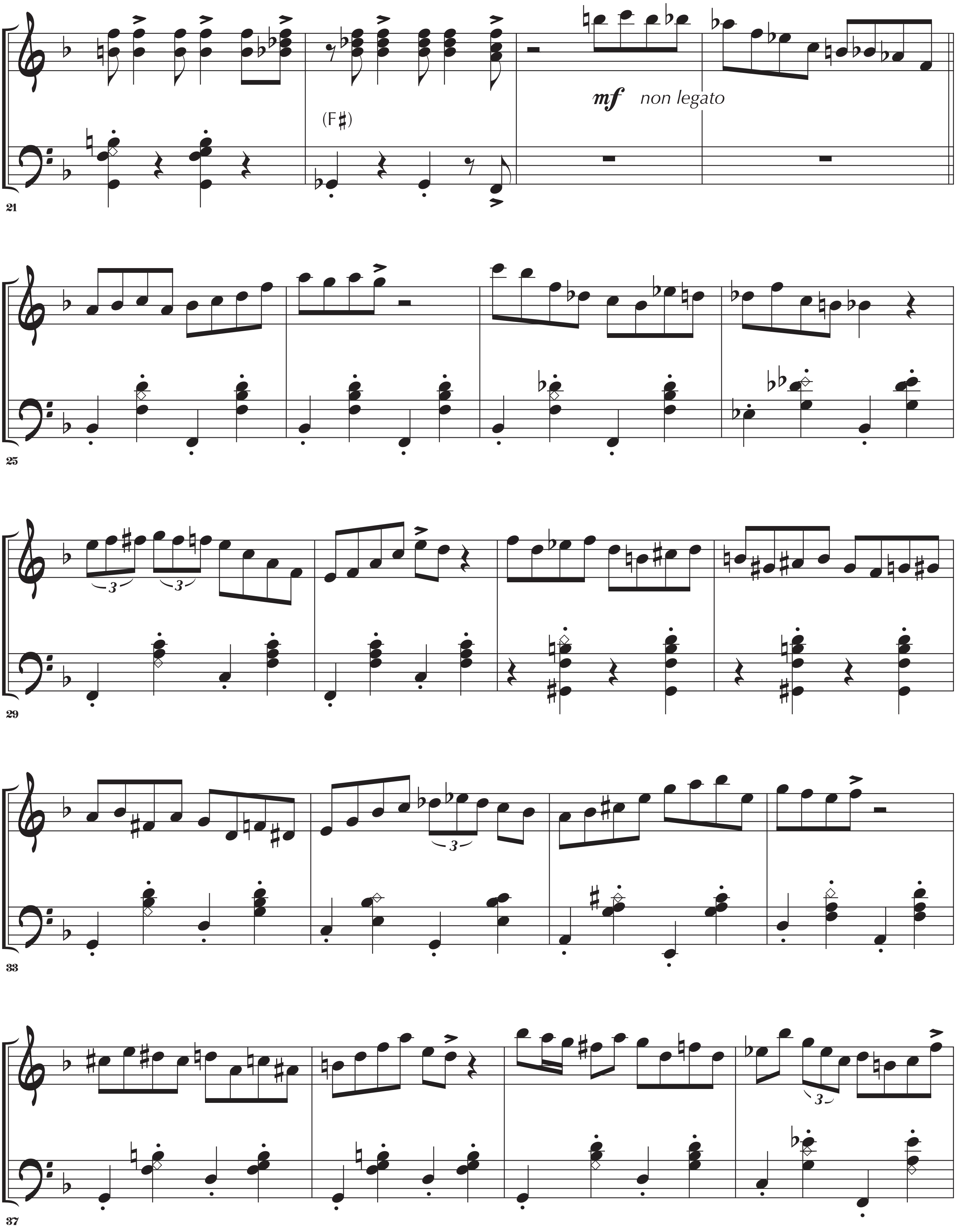

mf
non legato
mf

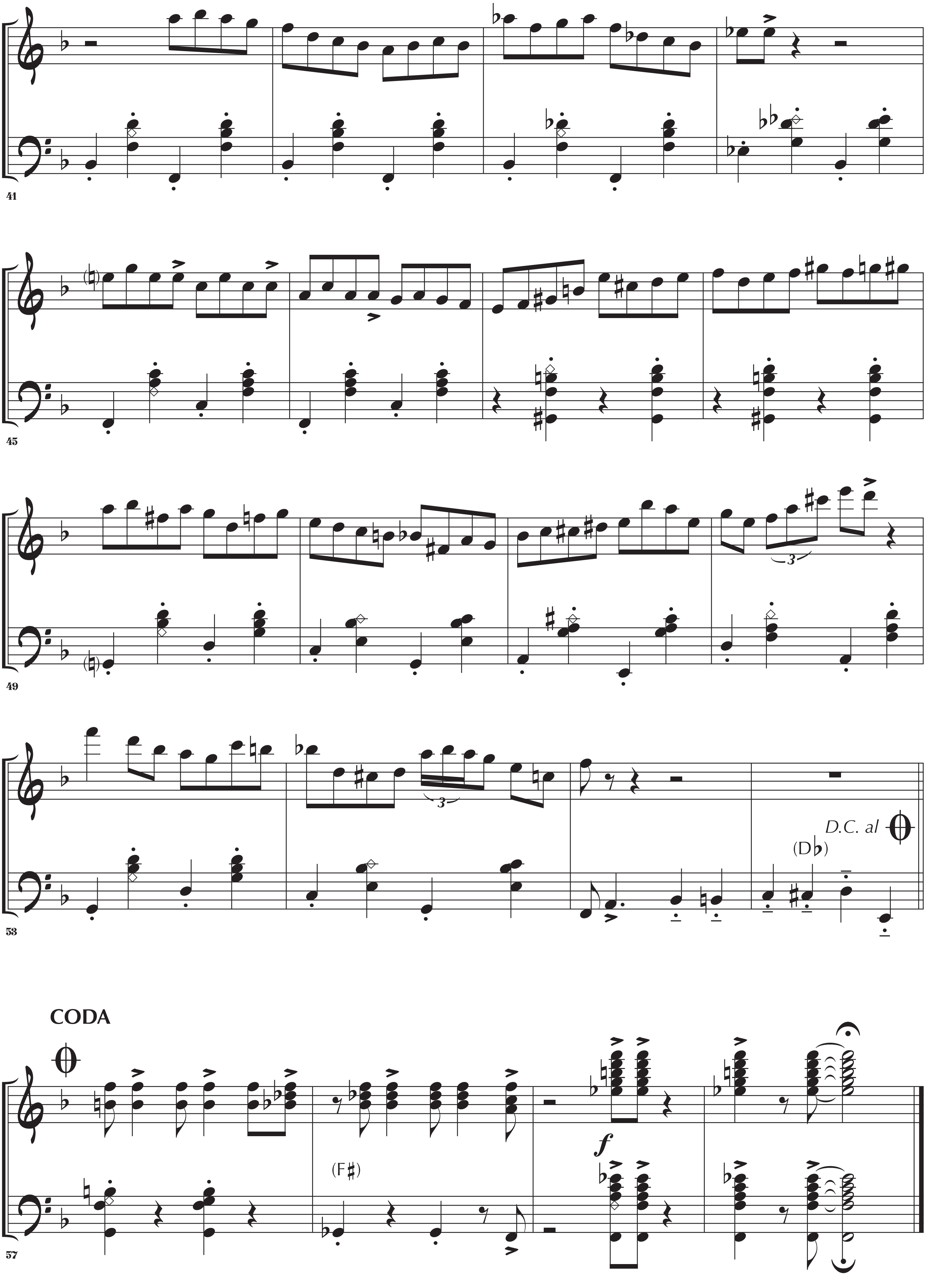

62
66
70
74
CODA
Dal 𝄋
mf
78
f

MORE FRIENDS

FRANK MAROCCO

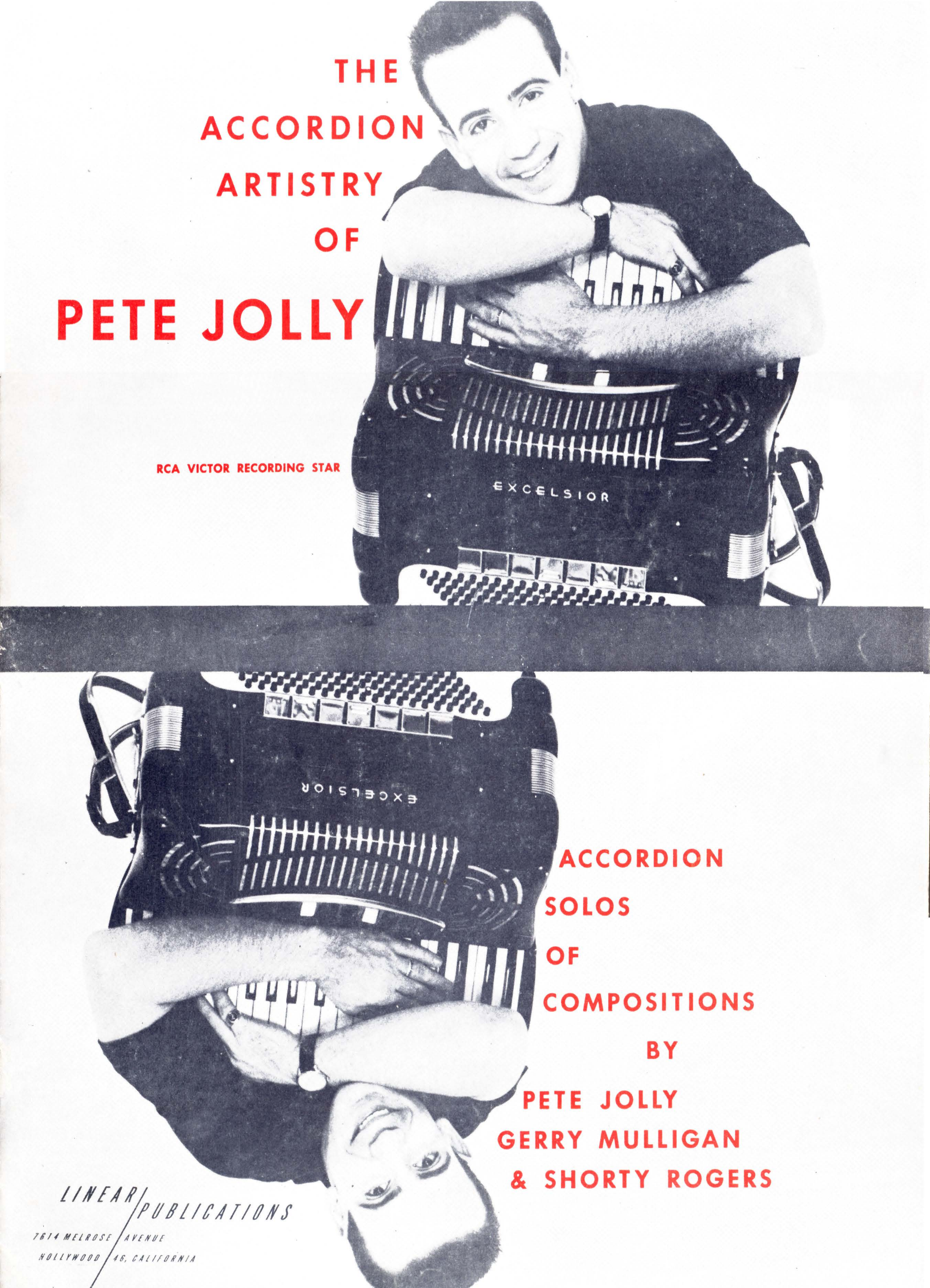

Medium fast swing
mf
p
5
mf
p
(D♭)
1.
9
mf
13
2.
17


(F♯)
mf
non legato


41
45
49
53
(D♭)
D.C. al 𝄌
CODA
𝄌
(F♯)
f
57

THE
ACCORDION
ARTISTRY
OF
PETE JOLLY

RCA VICTOR RECORDING STAR



ACCORDION
SOLOS
OF
COMPOSITIONS
BY
PETE JOLLY
GERRY MULLIGAN
& SHORTY ROGERS

LINEAR PUBLICATIONS
7614 MELROSE AVENUE
HOLLYWOOD 46, CALIFORNIA

THE ARTISTRY SERIES

THIS SERIES CAME INTO BEING IN RESPONSE TO THE DEMAND OF THE YOUNG STUDENT-MUSICIAN WHO WISHES FOR SOME OPPORTUNITY TO STUDY THE SOLOS OF THE MANY JAZZ GREATS. FROM IT HE CAN NATURALLY GAIN TECHNICALLY, AND AT THE SAME TIME HAVE MORE PLEASURABLE HOURS OF PRACTICE THAN THOSE AFFORDED BY THE ANTIQUATED SCALE-BOOK STUDIES. ALSO, WITH THE INCLUSION OF THE BASIC MELODY AND ITS CHORD SYMBOLS, HE IS GIVEN AN OPPORTUNITY FOR THEORETICAL STUDY. THUS, MANY NEW DOORS ARE OPENED.

IT IS HOPED THAT IN THIS SERIES WE ARE FULFILLING THIS WISH AND THAT HE, IN HIS CLIMB TO MUSICAL SUCCESS, WILL ENJOY MANY PROFITABLE HOURS THROUGH ITS USAGE.

FOREWORD

I HOPE THAT THIS BOOK WILL BE ABLE TO SHOW THE MANY INTERESTED ACCORDIONISTS THAT THE ACCORDION CAN BE A VERY SUCCESSFUL JAZZ INSTRUMENT, AND THAT IT IS AN INSTRUMENT IN WHICH MANY INTERWOVEN LINES OR PARTS MAY BE PLAYED; THEREFORE THE POSSIBILITES ARE UNLIMITED.

ONE OF THE IMPORTANT FACTORS IN PLAYING THESE SOLOS IS THAT YOU DO NOT USE THE BASSES (LEFT HAND) FOR CONTINUOUS RHYTHMIC ACCOMPANIMENT; INSTEAD, THEY ARE USED AS A BASS LINE (PART) GENERALLY CONSISTING OF ROOTS, PLAYED MAINLY IN THE COUNTER AND FUNDAMENTAL ROWS. THE RHYTHM MUST BE FELT AND IMPLIED. IF MORE RHYTHM IS DESIRED I WOULD SUGGEST PLAYING THOSE ARRANGEMENTS WITH RHYTHM INSTRUMENTS SUCH AS BASS AND DRUMS.

WHEN IMPROVISING, THE OCCASIONAL USE OF ROOTS WITH YOUR LEFT HAND WILL HELP YOU FEEL THE CHORD CHANGES AND ALSO GIVE YOU A RHYTHMIC LIFT. TRY TO THINK OF YOUR RIGHT HAND AS BEING A HORN OR HORNS. A GREAT DEAL OF THE TIME I CONSIDER MY RIGHT HAND AS A SINGLE HORN PLAYING JUST ONE LINE. INCIDENTALLY, WHEN YOU ARE PLAYING A SERIES OF CHORDS WITH YOUR RIGHT HAND, SUSTAINING THE BASSES CAN BE VERY EFFECTIVE.

YOU SHOULD NEVER OPEN OR CLOSE THE BELLOWS WHILE SUSTAINING A WHOLE NOTE OR IN THE MIDDLE OF A PHRASE. THE BELLOWS MAY BE COMPARED TO THE LUNGS OF A WIND INSTRUMENTALIST. AT THE END OF EACH PHRASE A BREATH IS TAKEN AND THE DIRECTION OF THE BELLOWS IS REVERSED.

I BELIEVE YOU WILL FIND NEW IDEAS AND FREEDOM TO BE GAINED BY PLAYING THE ACCORDION IN THIS MANNER.

—PETE JOLLY

ABOUT PETE JOLLY

PETE JOLLY'S STUDY OF THE ACCORDION COMMENCED THREE YEARS AFTER HE WAS BORN; JUNE 5, 1932, IN NEW HAVEN, CONN. ALONG WITH HIS FATHER'S INSTRUCTION AND THAT OF JOE BIVIANO OF THE NEW YORK ACCORDION CENTER, PETE WIDENED HIS MUSICAL INTERESTS TO TAKE IN THE PIANO.

PETE NOW RECORDS EXCLUSIVELY FOR R.C.A. VICTOR, IS A FEATURED MEMBER OF THE SHORTY ROGERS GIANTS AND IS GENERALLY RECOGNIZED AS ONE OF THE LEADING EXPONENTS OF MODERN JAZZ ON BOTH PIANO AND ACCORDION.

THE PUBLISHER

THE ACCORDION ARTISTRY
OF
PETE JOLLY

COMPOSITIONS BY

PETE JOLLY
GERRY MULLIGAN
SHORTY ROGERS

ARRANGED FOR ACCORDION BY
PETE JOLLY

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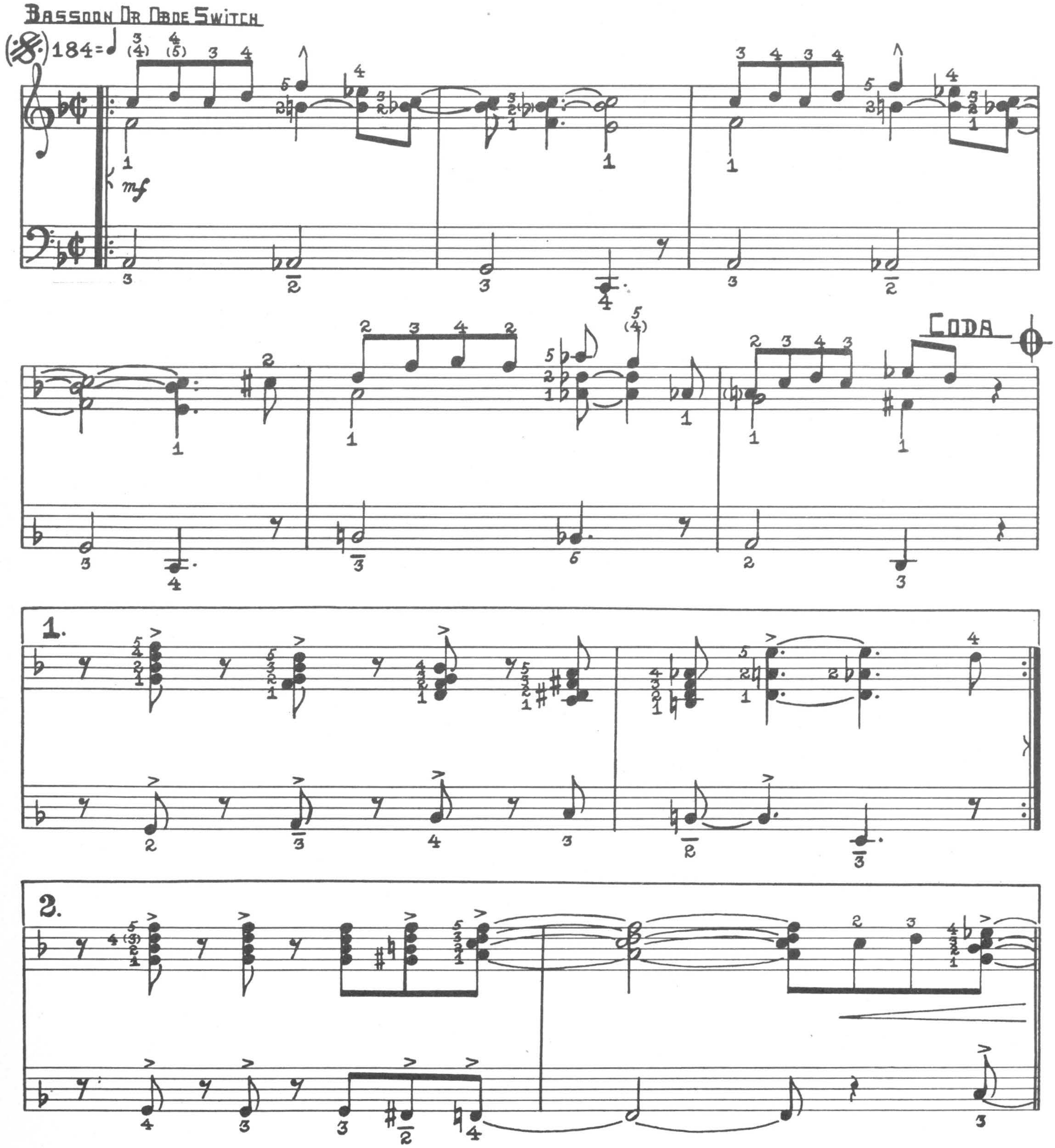
COUNTER

PETE JOLLY


Bassoon Or Oboe Switch
184 = 𝅗𝅥
mf
CODA
1.
2.

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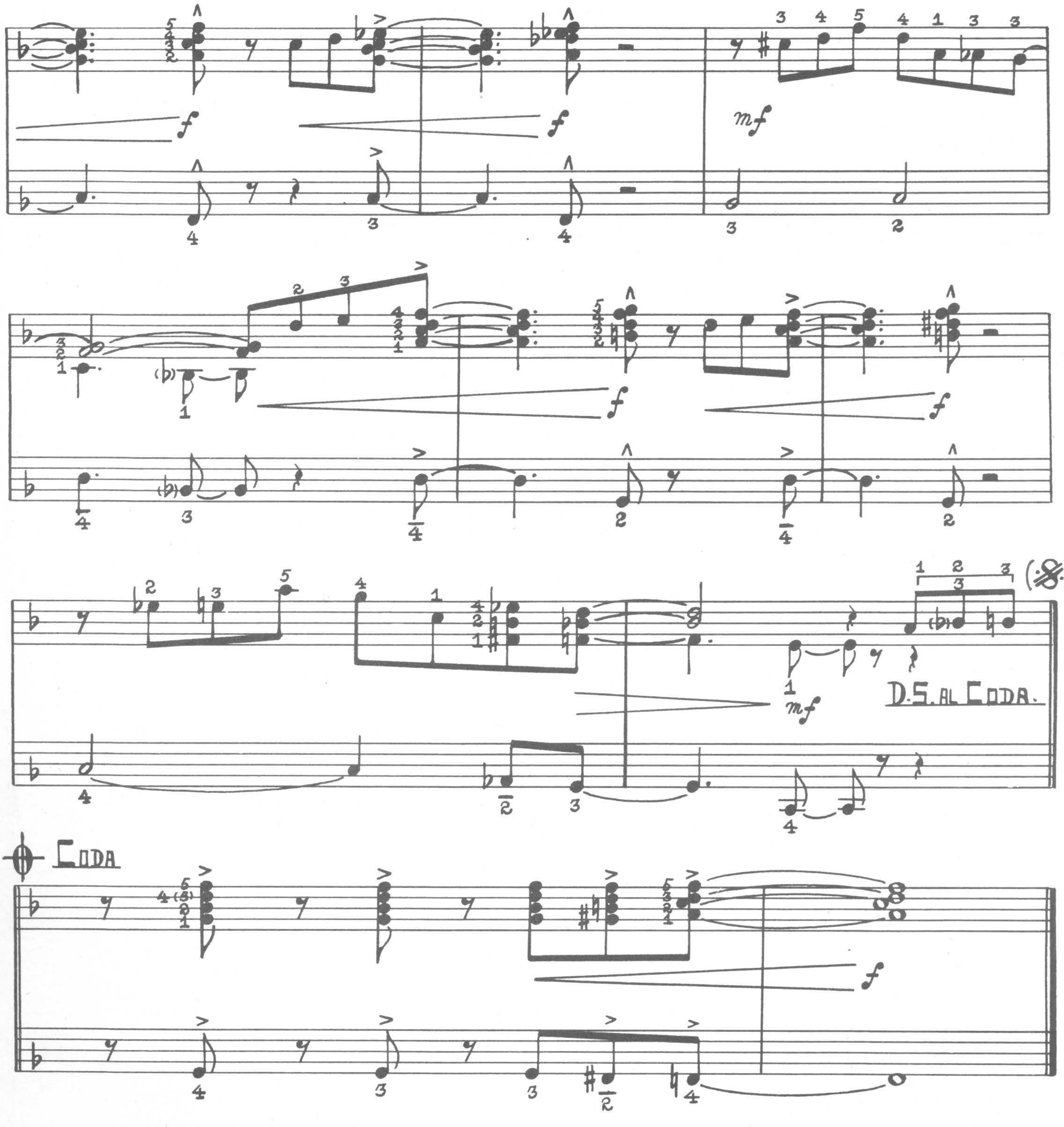
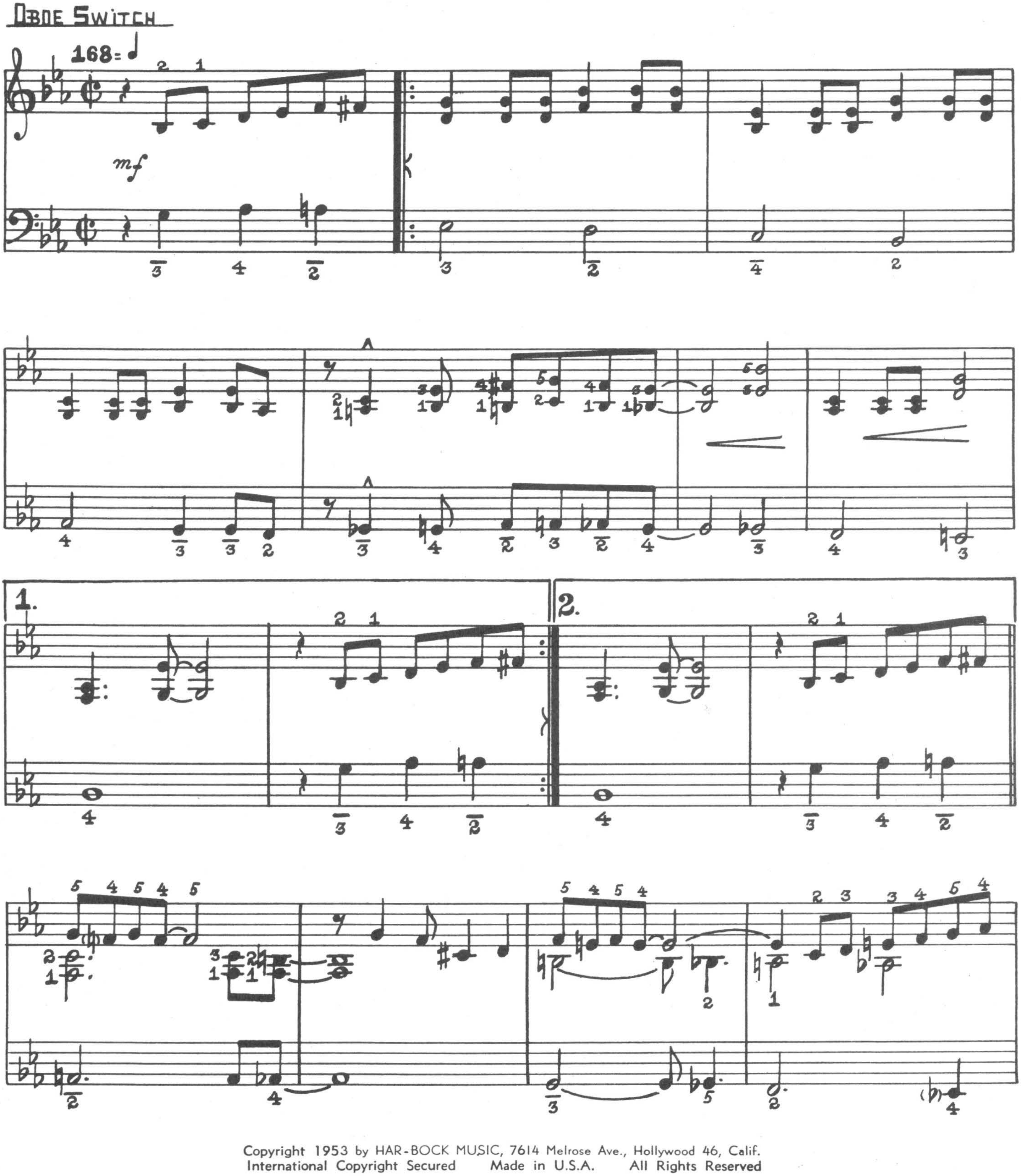


"Counter" should be played lightly and in a happy mood. It has a distinct natural swing that can only be attained by the performers relaxed interpretation. Once you have become familiar with the notes and fingering, just sit back and enjoy yourself.

The alternate fingering in measure No. 1 is to be used only on the dal segno.

SEXTET

GERRY MULLIGAN


OBOE SWITCH
168= ♩
mf
1.
2.

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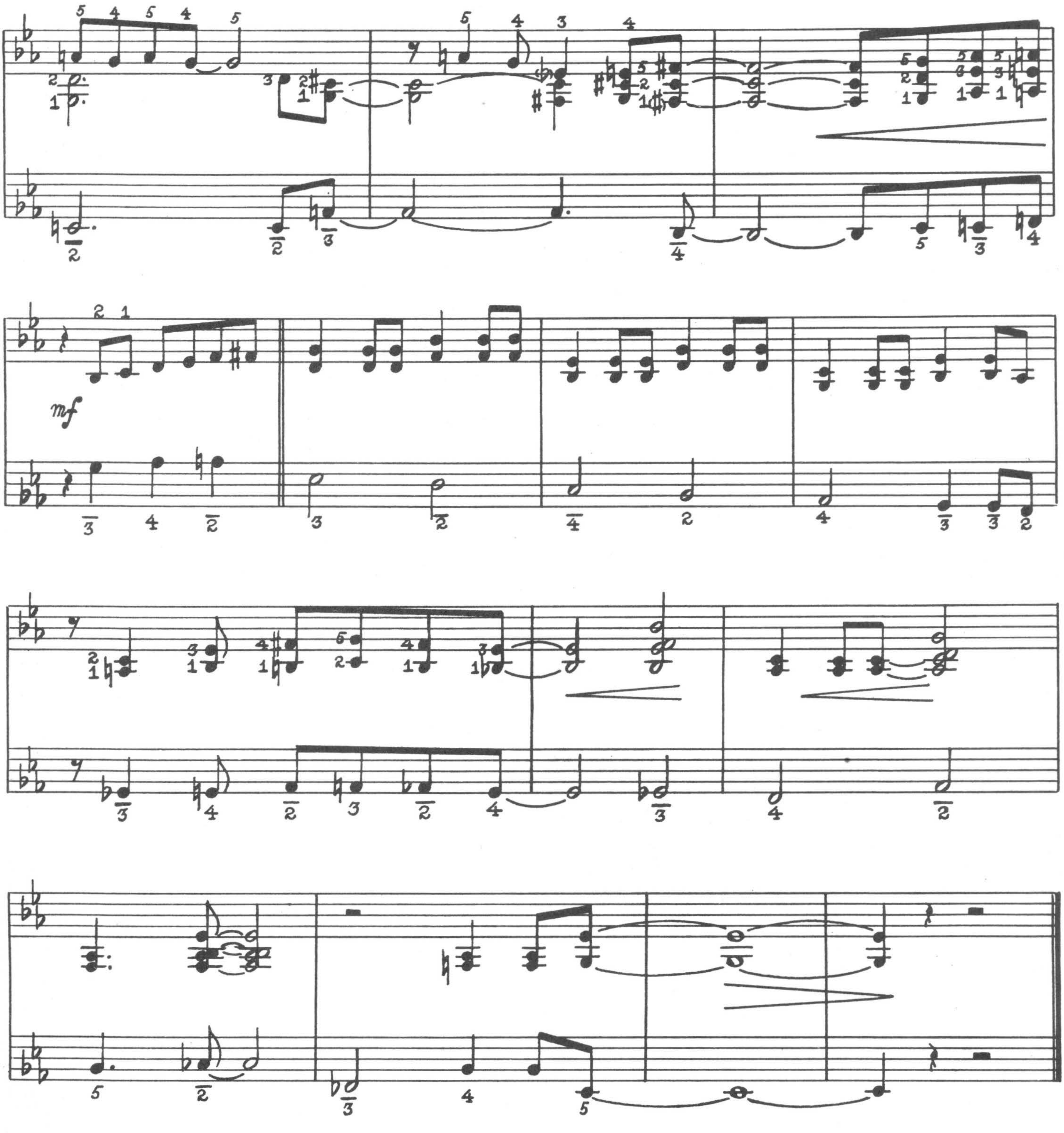
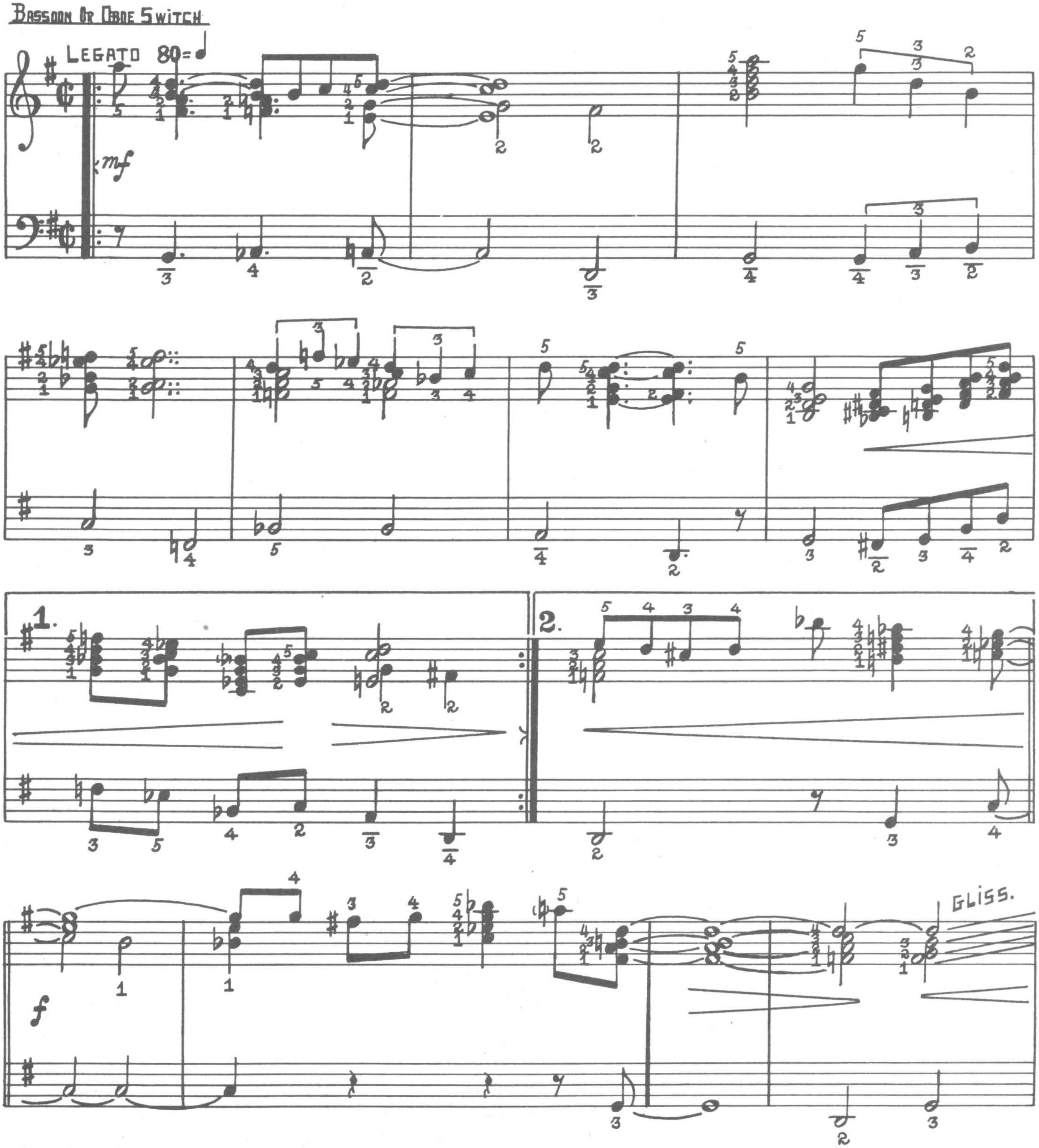


Simplicity is the keynote for this composition. I like this number particularly for that reason. There are no more than four lines involved at one time, and individually each line is as strong melodically as the lead.

"Sextet" should be played with legato phrasing, and care taken in the interpretation of the dynamic markings. The crescendos should not increase to more than a forte.

HAZE

PETE JOLLY


BASSOON OR OBOE SWITCH
LEGATO 80=♩
mf
1.
2.
f
GLISS.

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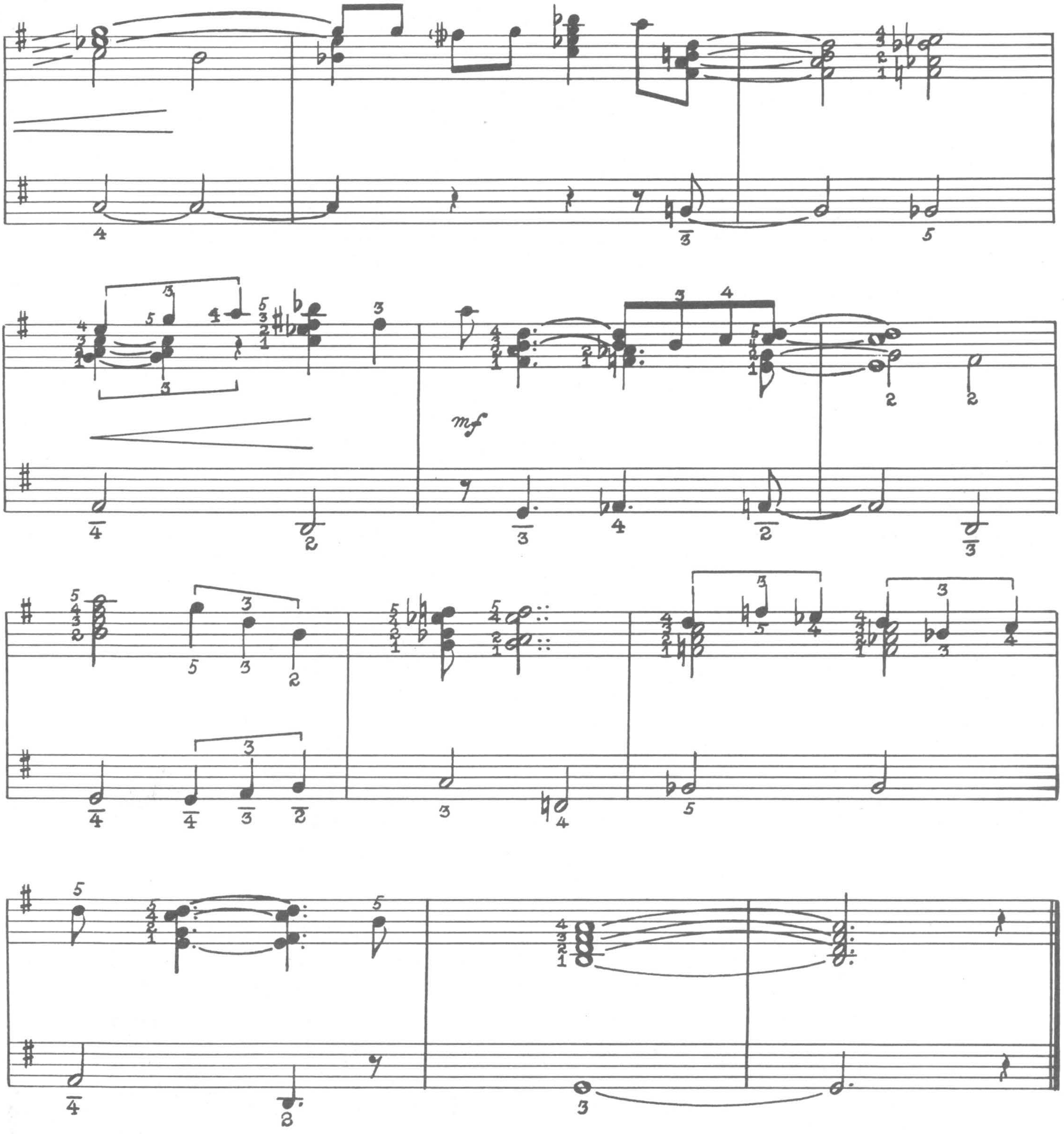


This ballad should be interpreted in a very legato fashion. Try to move as smoothly as possible from one chord to the next.

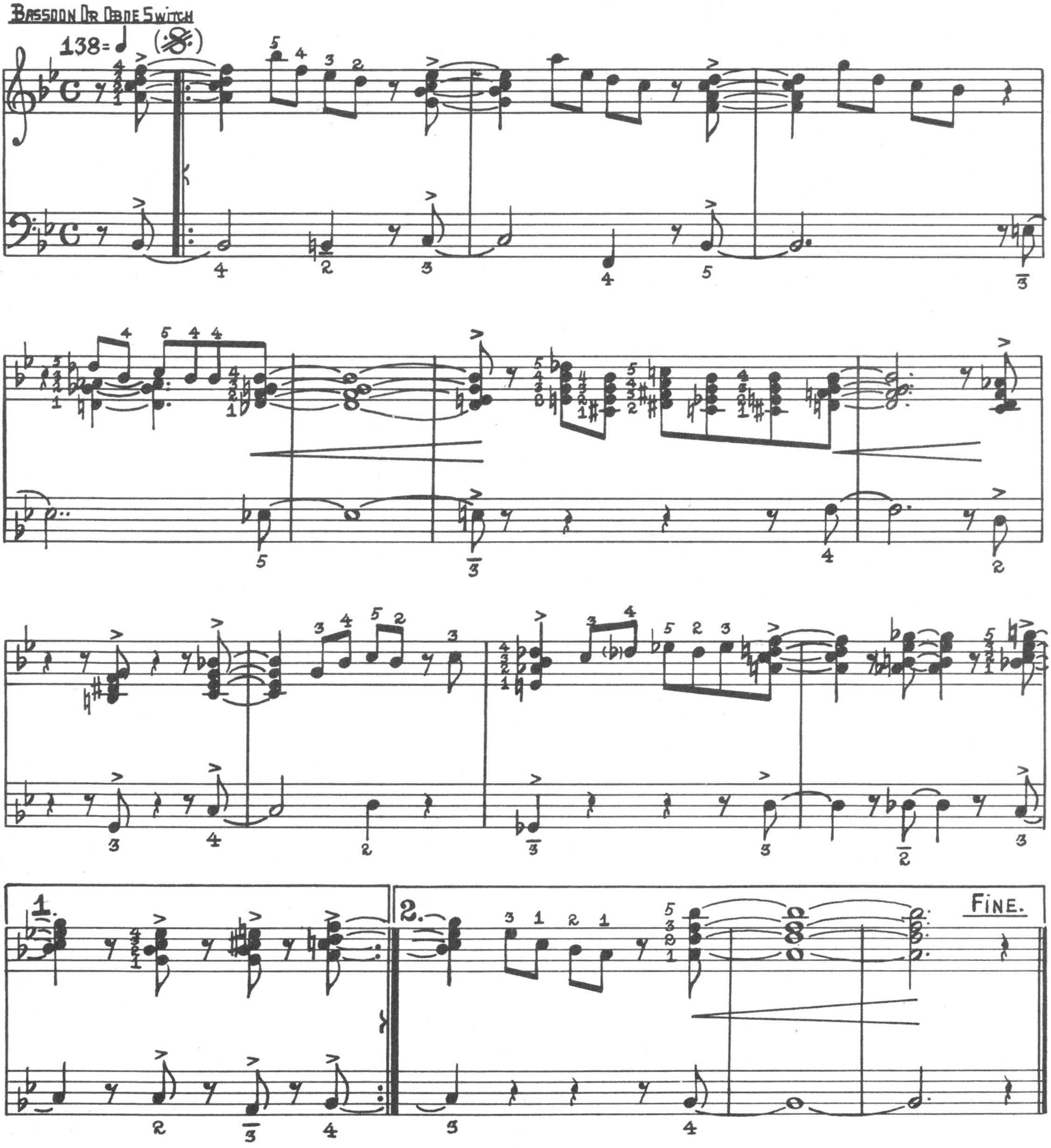
In measure No. 1 be careful not to stress the first note in the melody too much. While it is natural to want to accent the first beat of the measure, in this case the "A" almost has the un-accented feeling of a pick-up note rather than a down beat.

The quarter-note triplets in measure No. 5 must be played evenly with no extra accents on the first note of each triplet.

The moving eighth-note block chords in measures 7 and 8 should progress very smoothly. As the crescendo builds be careful not to let the chords become disjointed from one another.

BLUES FOR BELLOWS

PETE JOLLY


Bassoon or Oboe Switch
138 = ♩
Fine.

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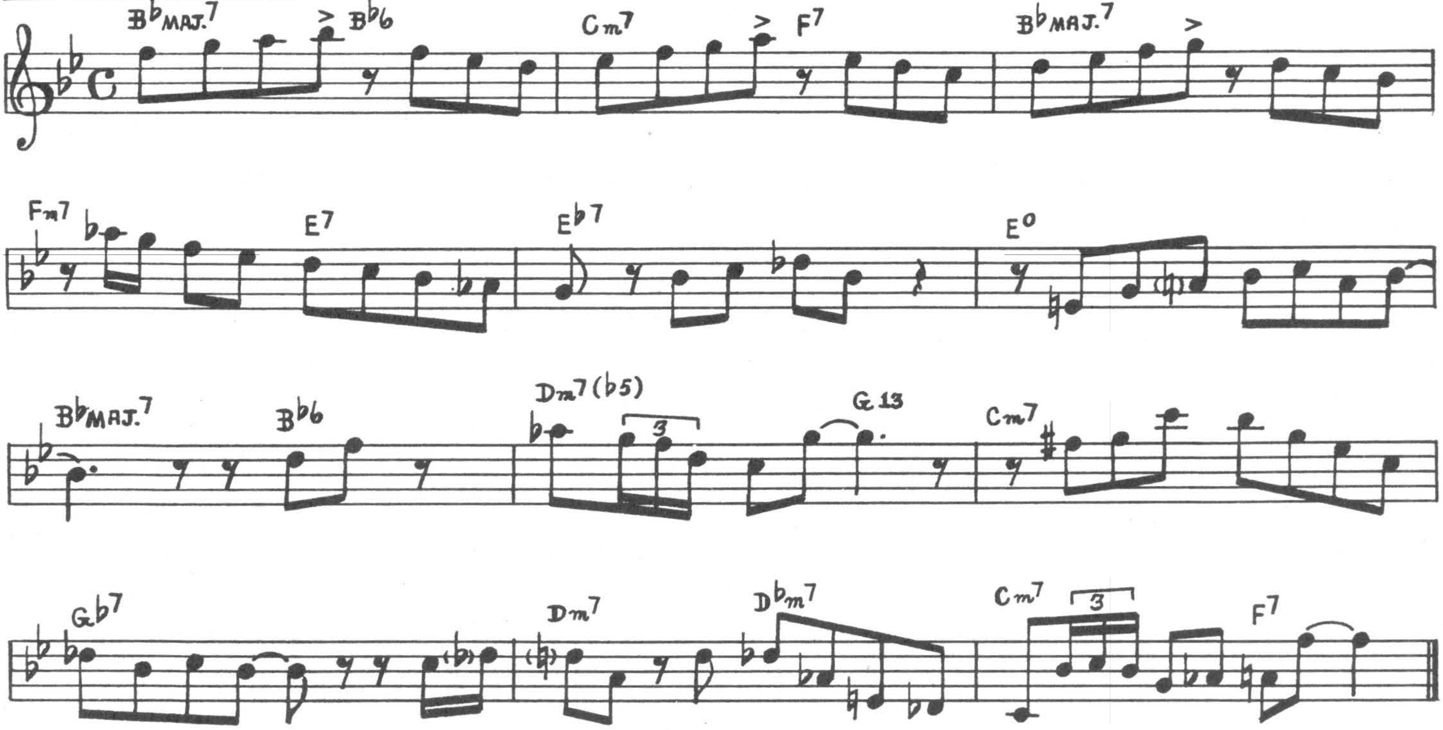
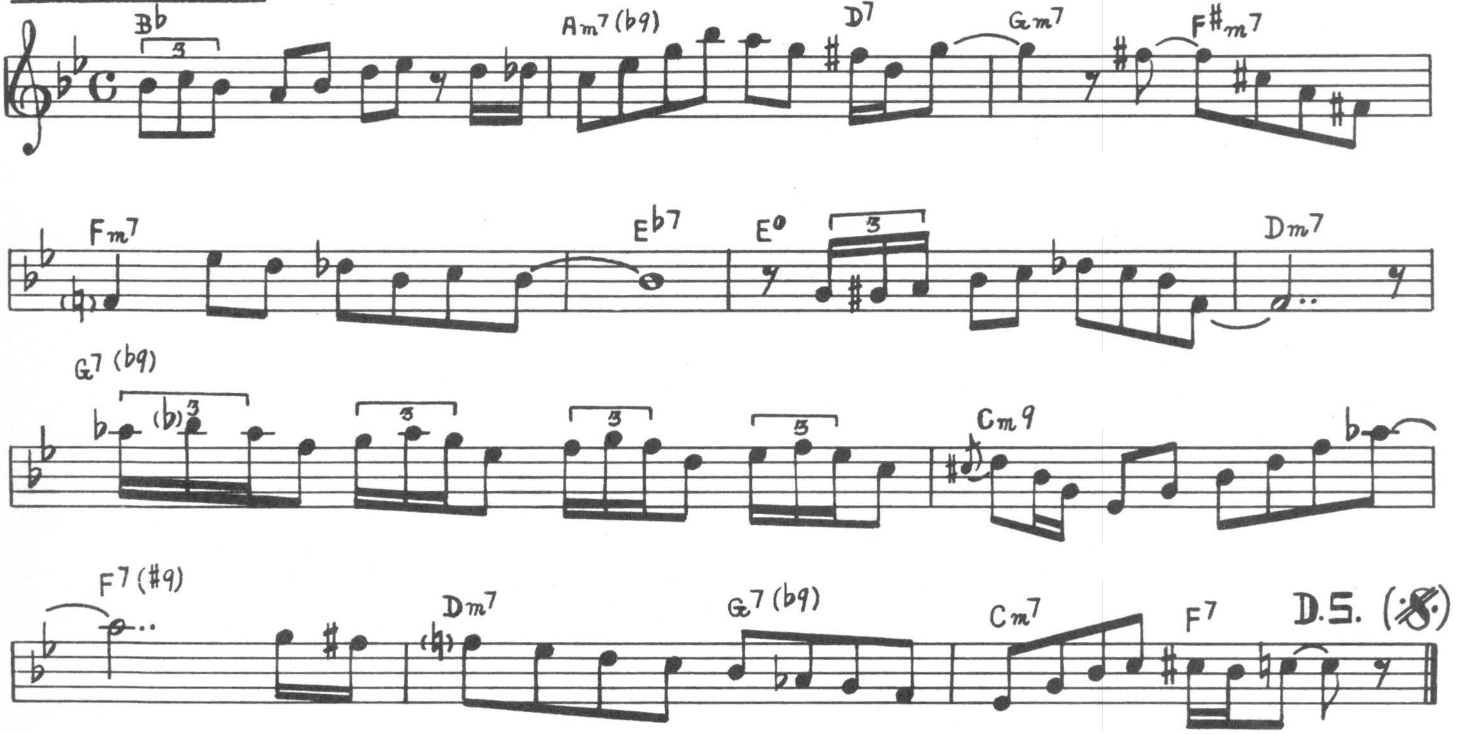
1ST CHORUS


B♭MAJ.7
B♭6
Cm7
F7
B♭MAJ.7
Fm7
E7
E♭7
E°
B♭MAJ.7
B♭6
Dm7(♭5)
G13
Cm7
G♭7
Dm7
D♭m7
Cm7
F7

2ND CHORUS


B♭
Am7(♭9)
D7
Gm7
F♯m7
Fm7
E♭7
E°
Dm7
G7(♭9)
Cm9
F7(♯9)
Dm7
G7(♭9)
Cm7
F7
D.S.

The first and second ad lib choruses are included to give the reader an example of my style of improvisation.

First, you will note there is just the treble stave used and a single melodic line. I very rarely make use of the left hand in improvising. I prefer to think of the accordion as a horn, such as a saxophone or trumpet. With these basic thoughts in mind I strive towards improvising a logical swinging melodic line.

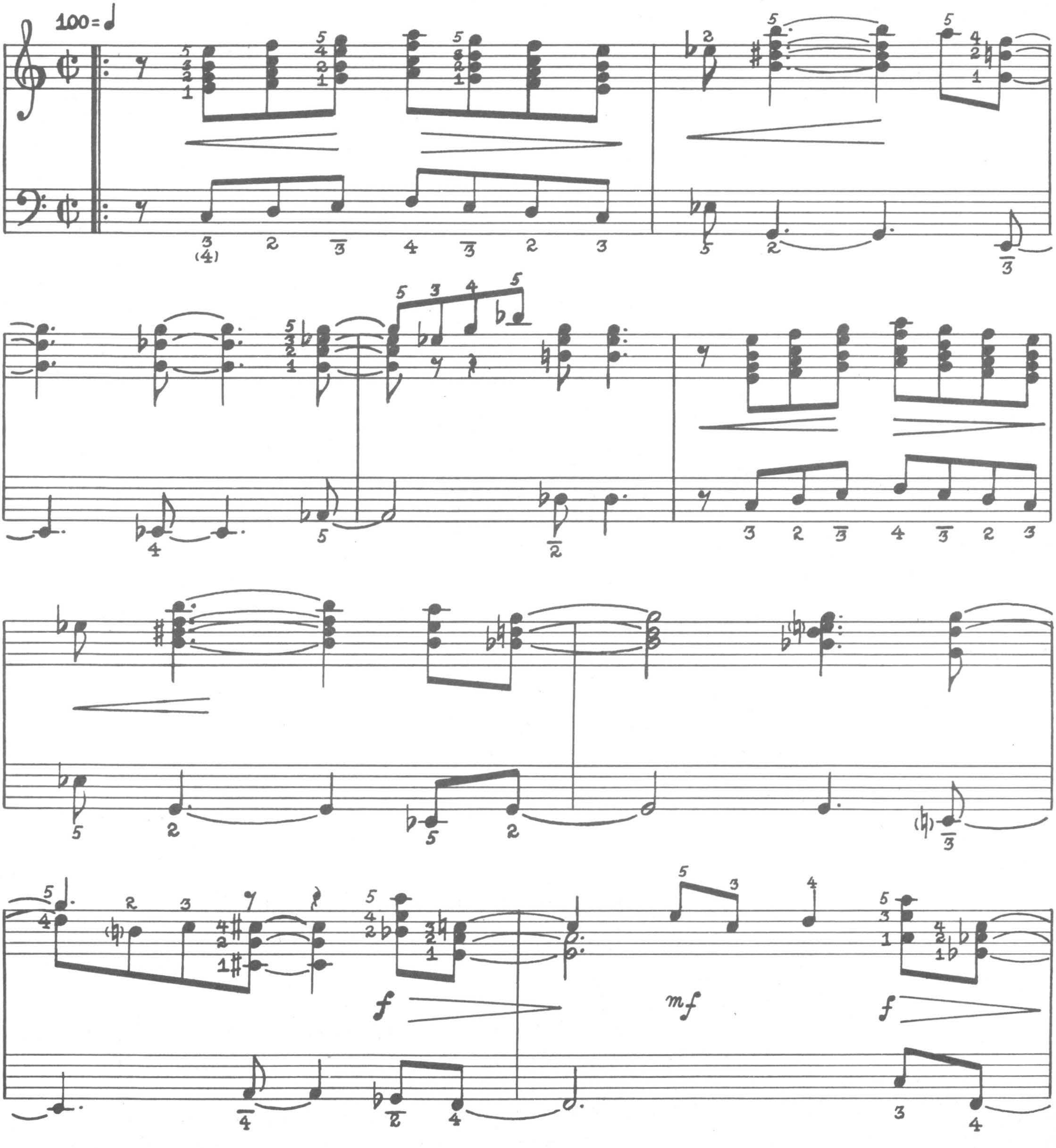
The chord symbols have been placed over their respective measures in the ad lib choruses so that you may analyze my harmonic approach.

The composition "BLUES FOR BELLOWS" and the first ad lib chorus are based on the traditional blues progression, whereas the second ad lib chorus is a modified progression, placed here for the sake of variety.

EL YORKE

PETE JOLLY

BASSOON SWITCH



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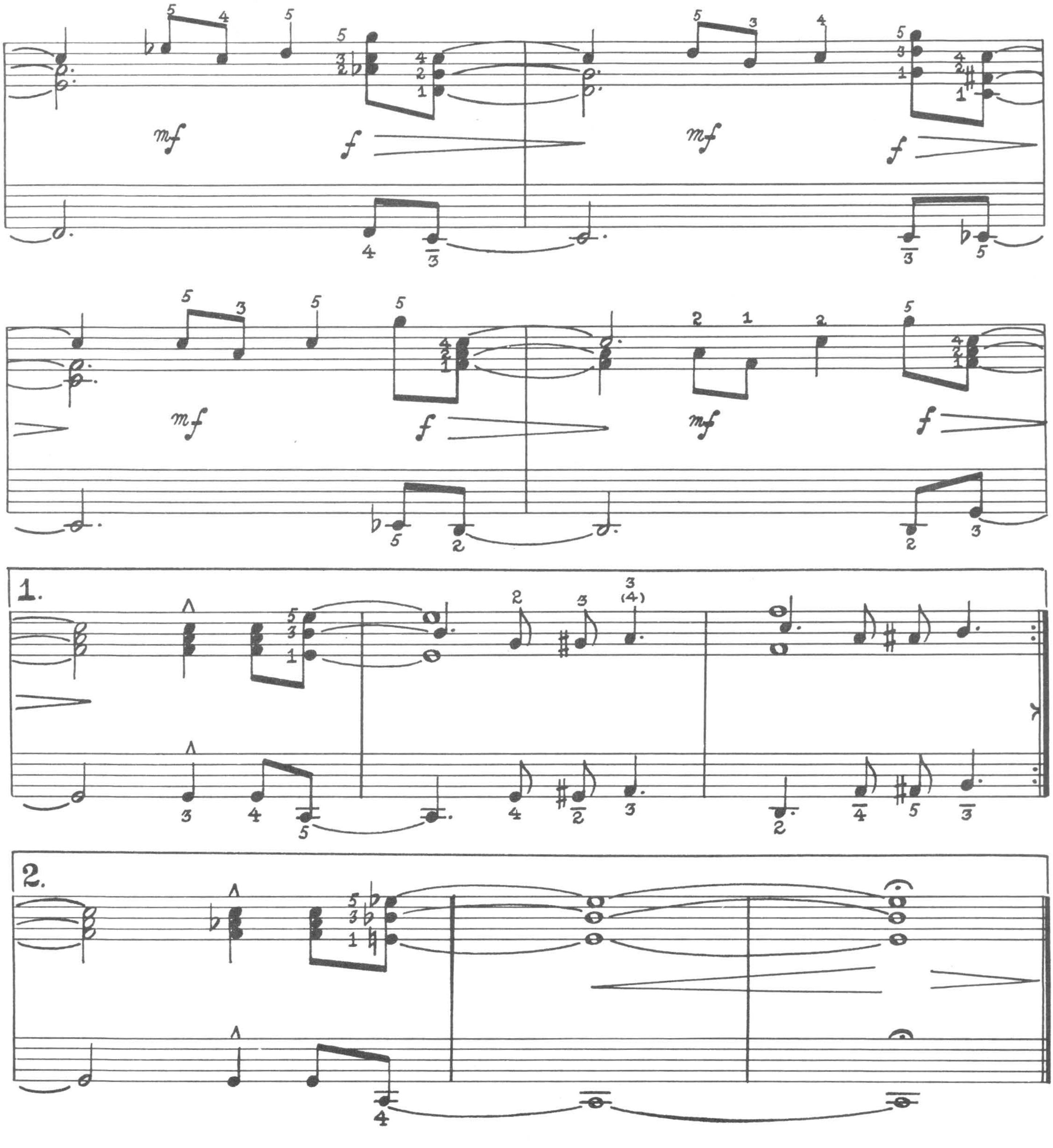
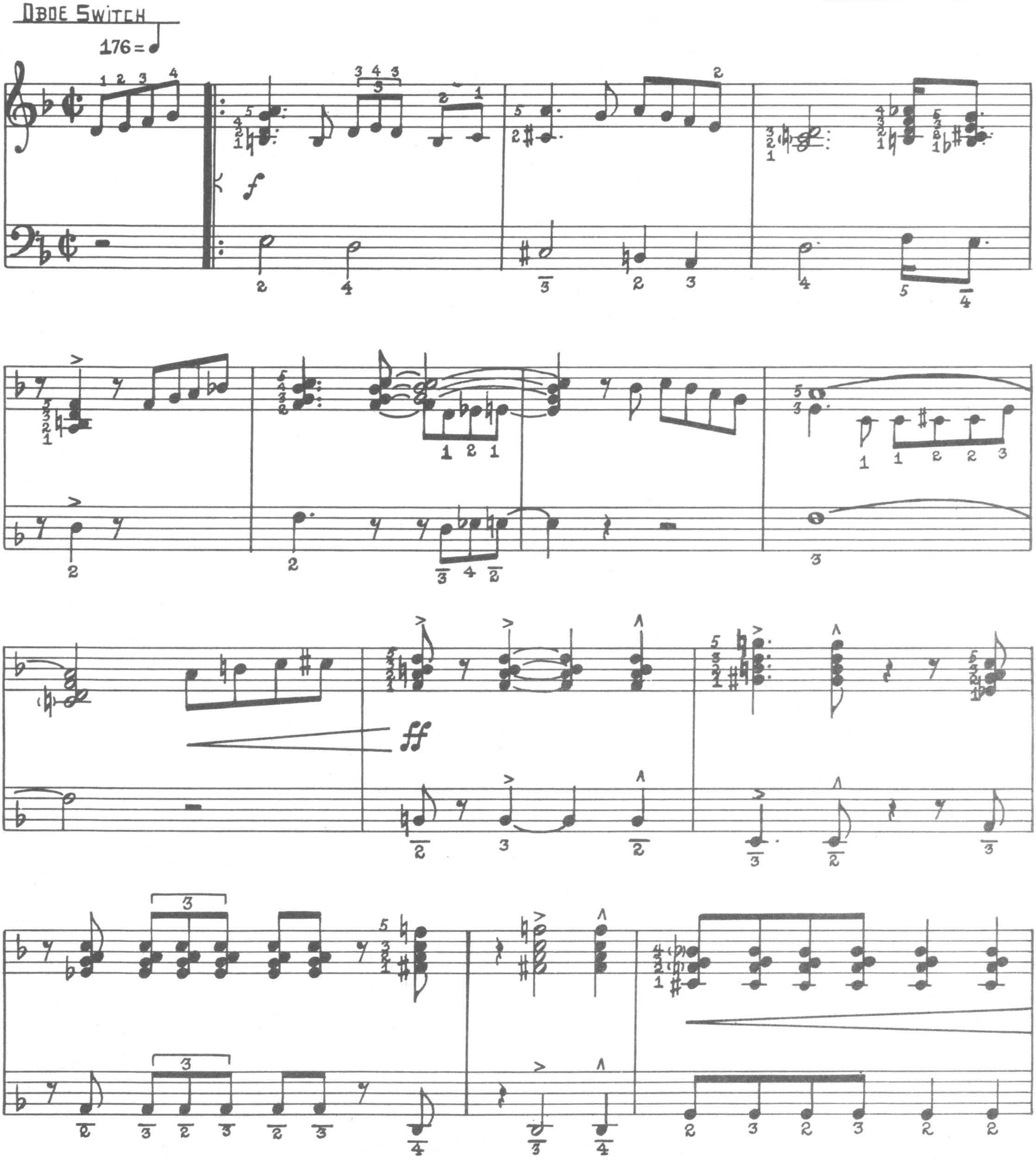


Once again a smooth legato progression from one chord to the next is necessary.

Measures 9 thru 13 must be closely observed dynamically. The mezzo forte phrases should be considered as echoes or answers to the forte phrases.

PETE'S MEAT

SHORTY ROGERS


OBOE SWITCH
176 =
f
ff

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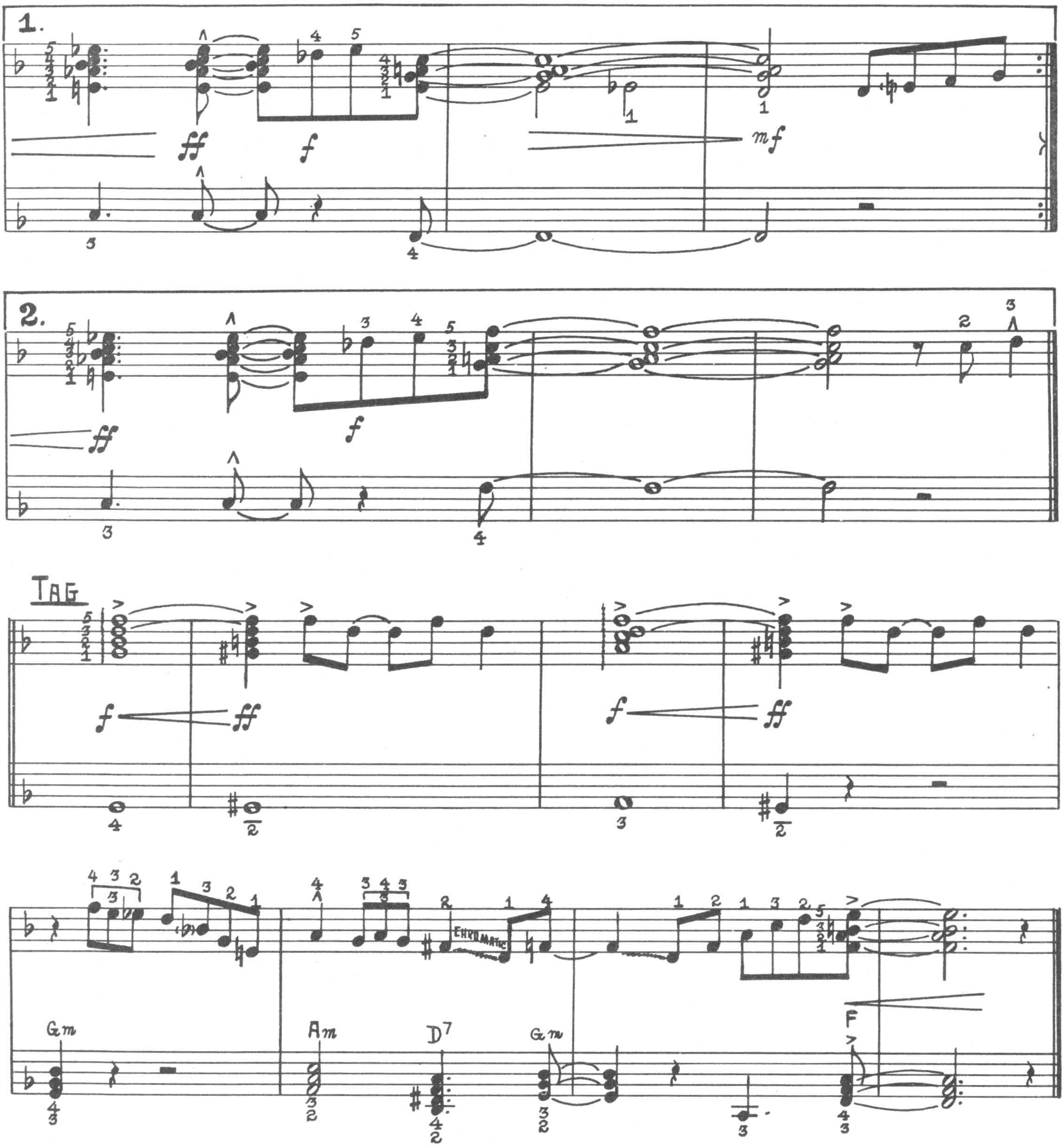

As I mentioned in the foreword I like to think of my right hand as either a single horn or perhaps a group of instruments. In this composition my right hand could be thought of as a brass section in a dance band, a band such as Count Basie's. The rhythm and voicing of the chords from measures 9 on, are typical of the way the brass section would play and sound.

The dynamics may be slightly exaggerated; i.e., measure 13 should begin at mezzo piano and really build to a double forte in the first measure of both the first and second endings.

In the first measure of the tag the right hand uses a tremolo effect while the crescendo builds to the next measure. This tremolo should be made to sound as much as possible like the brass "shake" that Basie's band achieves.

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EDITOR AND CO-AUTHOR
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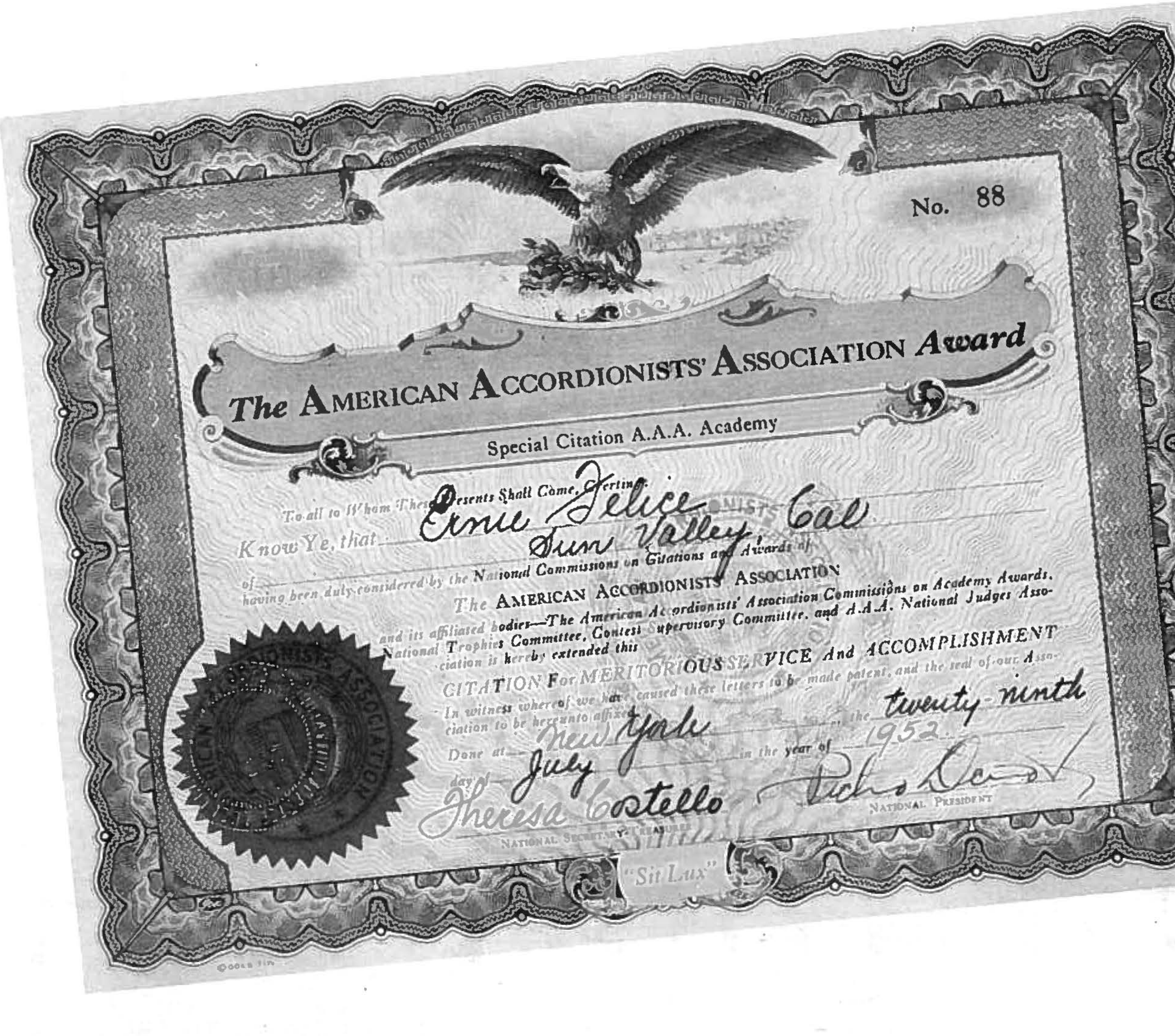
PREFACE

The Accordion as we know it today is generally considered a black sheep so far as jazz is concerned, because little has been done to bring the instrument up to date.

However, during the past few years, a new style of playing has been gaining prominence with accordionists and the general public. This style is that of Ernie Felice. His work on records, radio, pictures, TV, and in night clubs, has established him as the foremost exponent of the modern accordion. In this book, the fundamentals of his style have been set down, step by step.

It must be understood, however, that the studies in this book will also help the classical student, both in technique and conception.



No. 88

The AMERICAN ACCORDIONISTS' ASSOCIATION *Award*

Special Citation A.A.A. Academy

To all to Whom These Presents Shall Come, Greeting:

Know Ye, that Ernie Felice

of Sun Valley, Cal

having been duly considered by the National Commissions on Citations and Awards of

The AMERICAN ACCORDIONISTS' ASSOCIATION

and its affiliated bodies—The American Accordionists' Association Commissions on Academy Awards, National Trophies Committee, Contest Supervisory Committee, and A.A.A. National Judges Association is hereby extended this

CITATION For MERITORIOUS SERVICE And ACCOMPLISHMENT

In witness whereof we have caused these letters to be made patent, and the seal of our Association to be hereunto affixed.

Done at New York the twenty-ninth day of July in the year of 1952

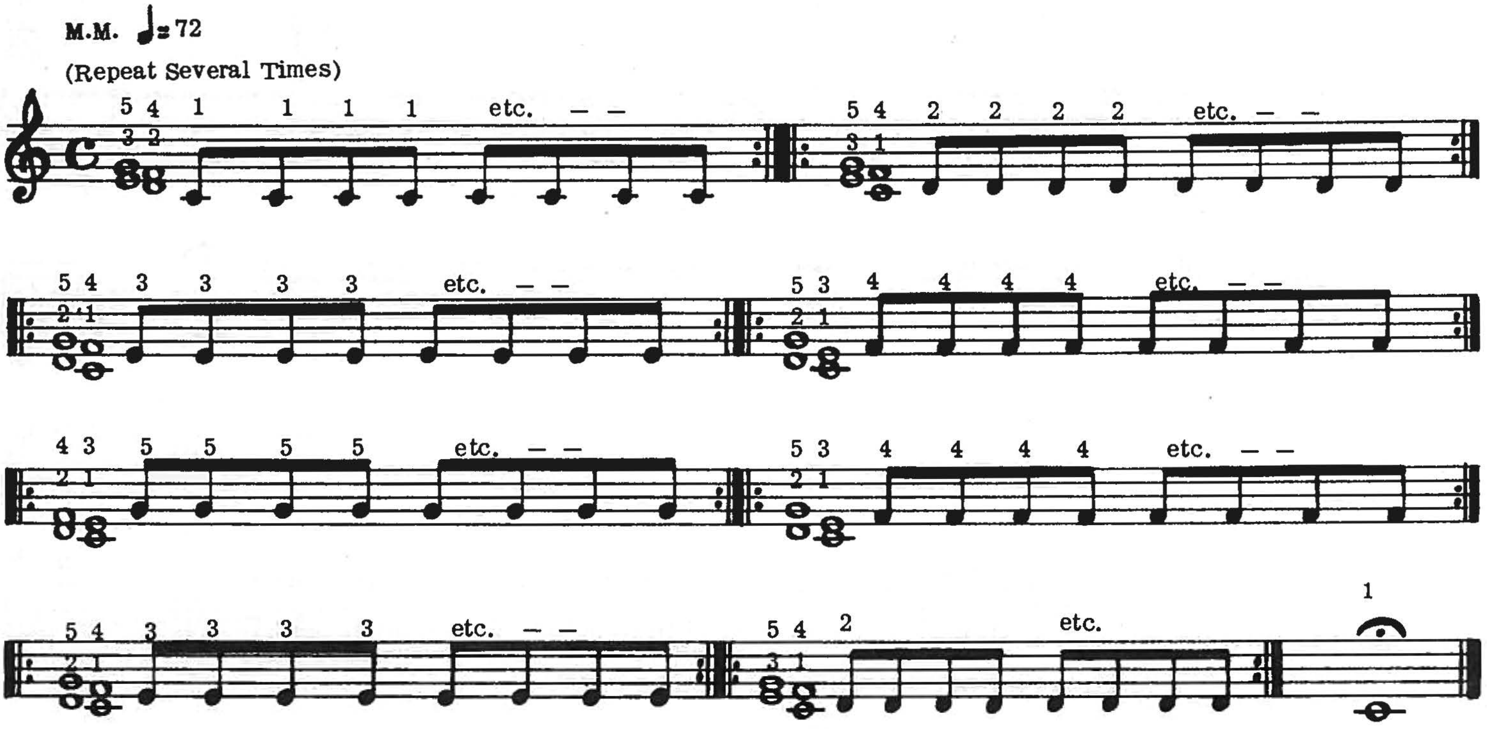
Theresa Costello
NATIONAL SECRETARY-TREASURER

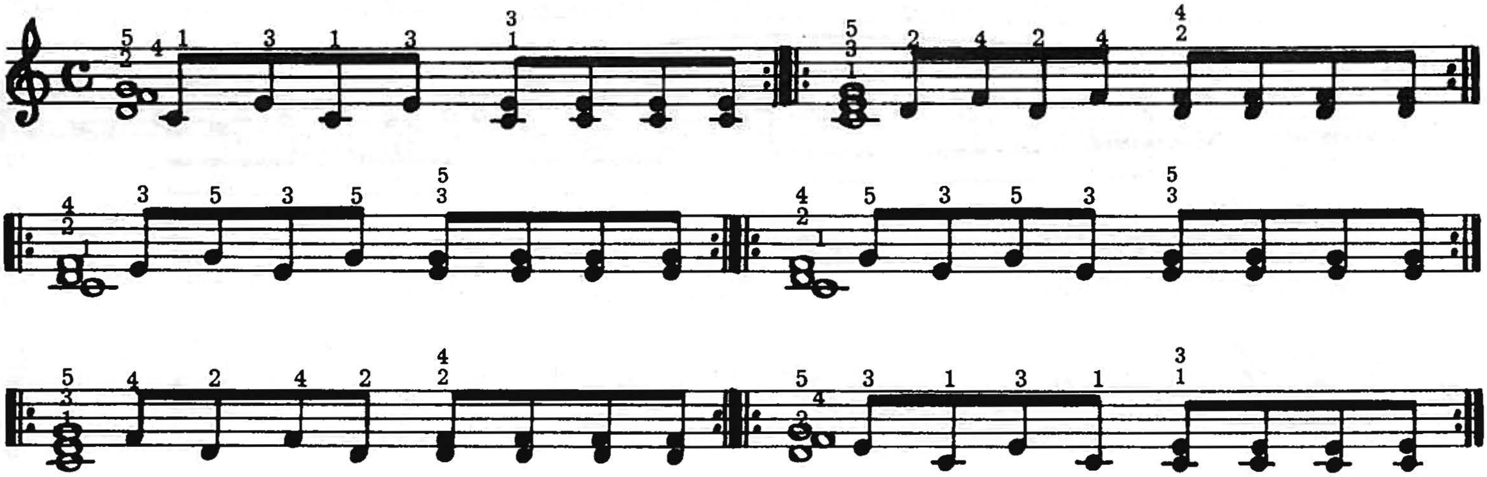
NATIONAL PRESIDENT

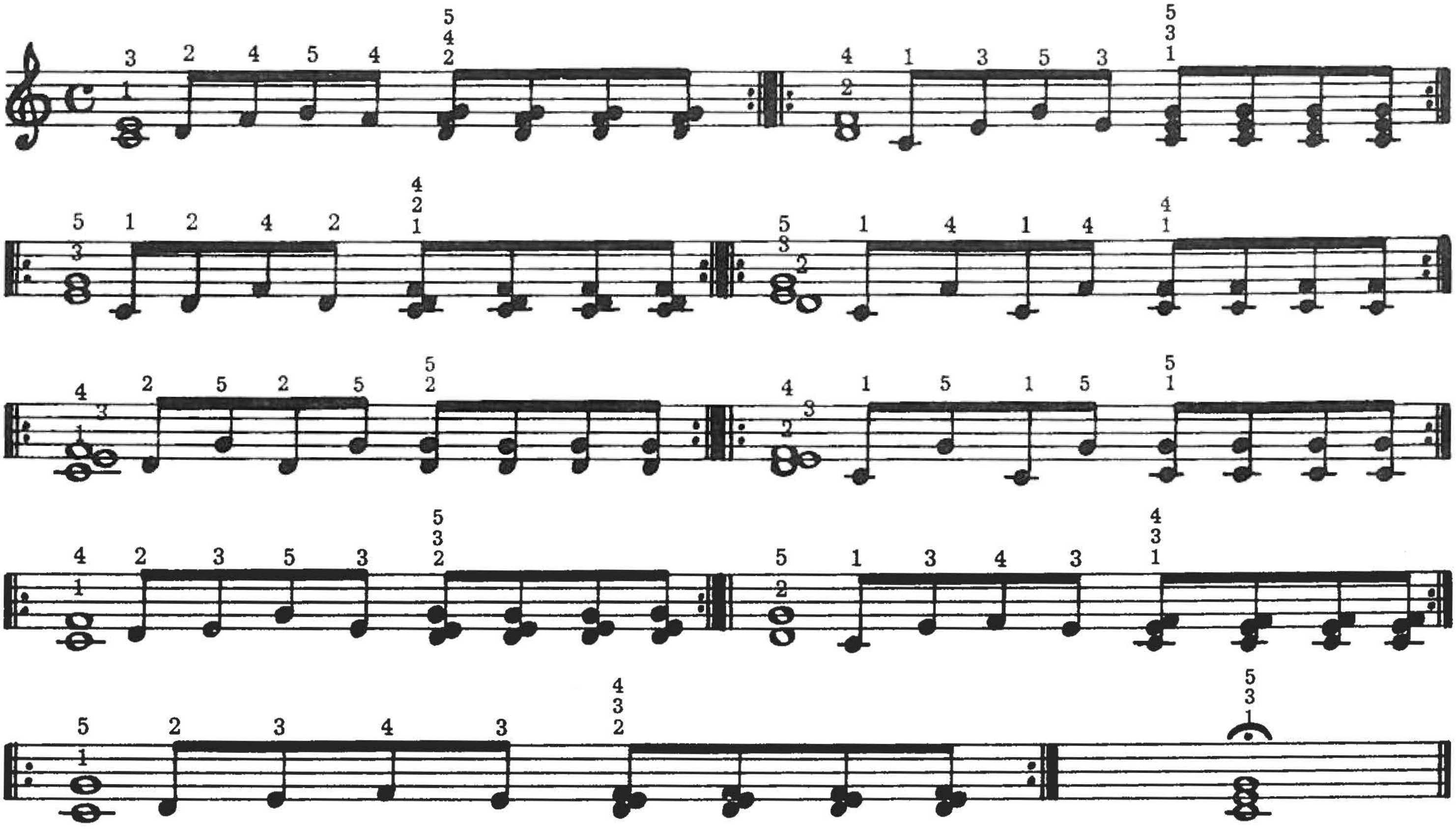
"Sit Lux"

RIGHT HAND TECHNIQUE

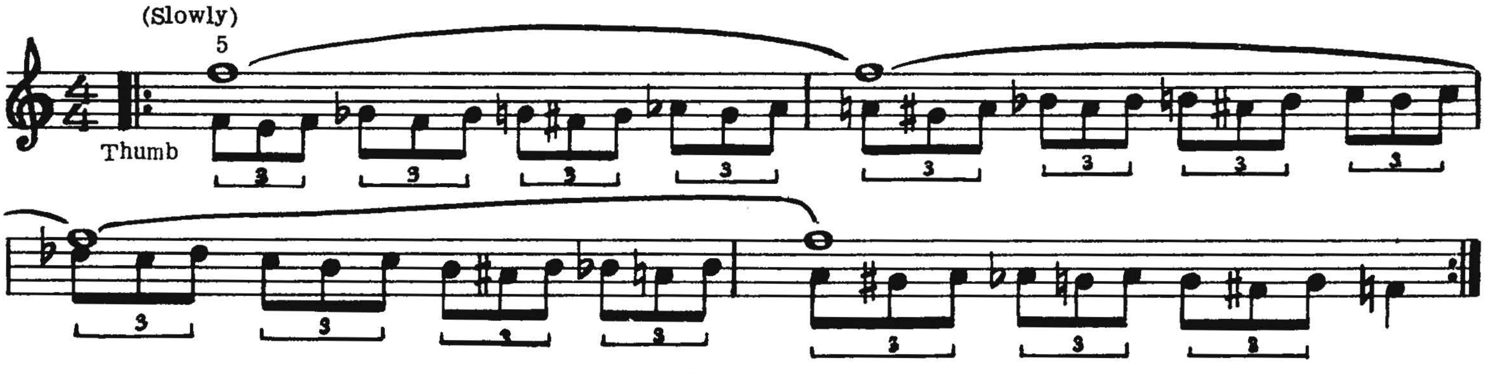
One of the most important phases of the right hand technique is the independence of the fingers. The following exercises, practised faithfully daily with a metronome, will achieve this independence. These may prove irritating to the ear and nerves, but the final results will prove worthwhile. The whole notes are struck and held down firmly. Stop and rest when the hand becomes tired. The hand must be as relaxed as possible. Never any tightness in the forearm, wrist or hand. The fingertips do most of the work.


M.M. ♩= 72
(Repeat Several Times)
5 4 3 2 1 1 1 1 etc. — —
5 4 3 1 2 2 2 2 etc. — —
5 4 2 1 3 3 3 3 etc. — —
5 3 2 1 4 4 4 4 etc. — —
4 3 2 1 5 5 5 5 etc. — —
5 3 2 1 4 4 4 4 etc. — —
5 4 2 1 3 3 3 3 etc. — —
5 4 3 1 2 etc.
1


5 2 4 1 3 1 3 3 1
5 3 1 2 4 2 4 4 2
4 2 3 5 3 5 5 3
4 2 1 5 3 5 3 5 3
5 3 1 4 2 4 2 4 2
5 2 4 3 1 3 1 3 1

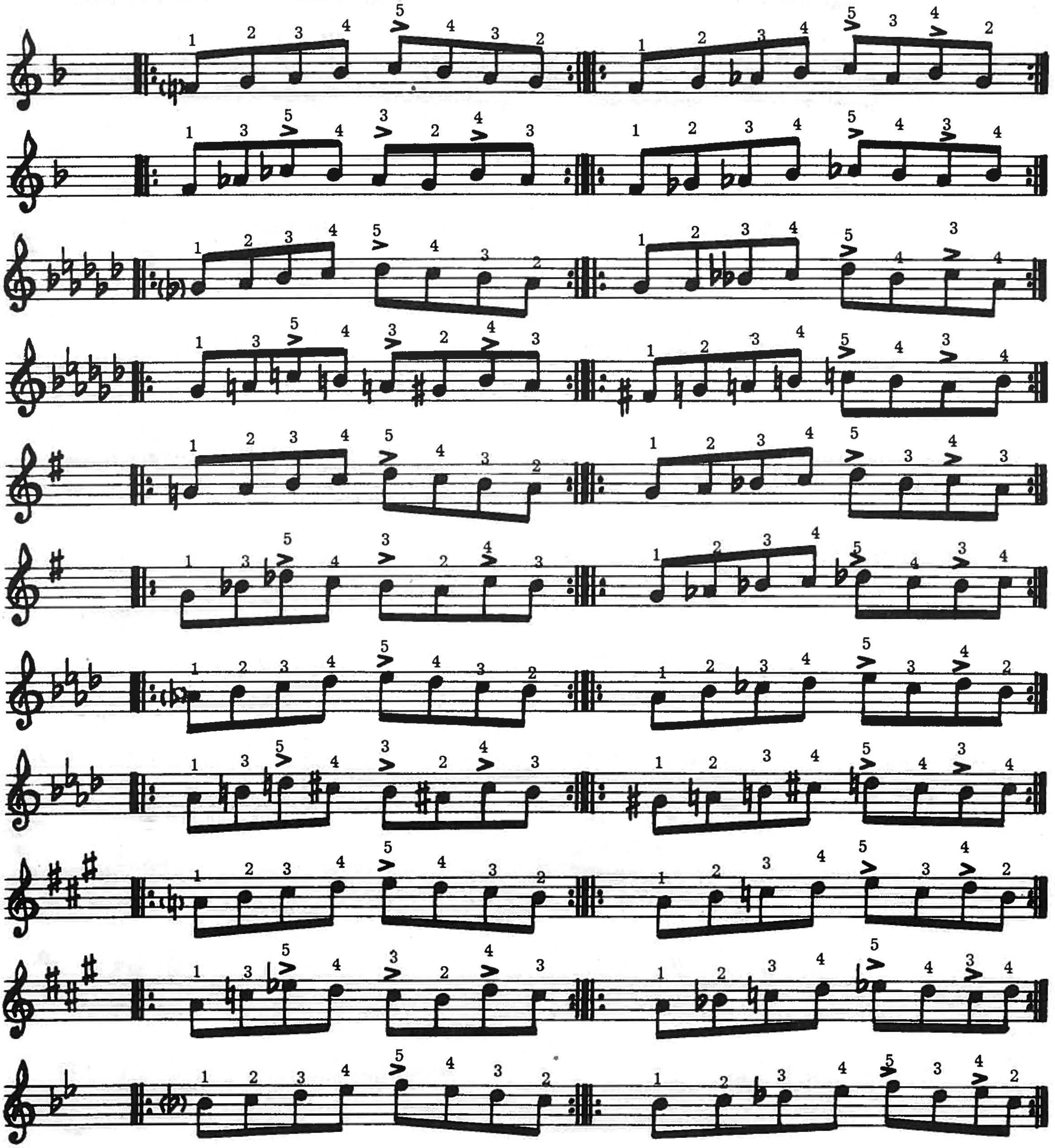


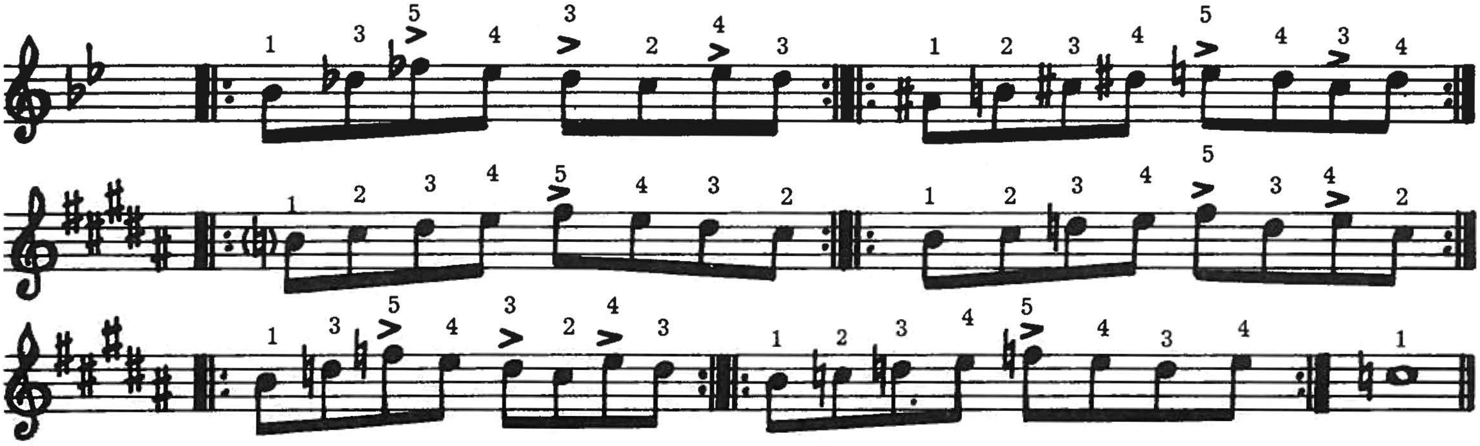
Smooth movement of the thumb in block chord playing is very important. It should never be raised in passing from one chord to the next. A sliding movement should be used.



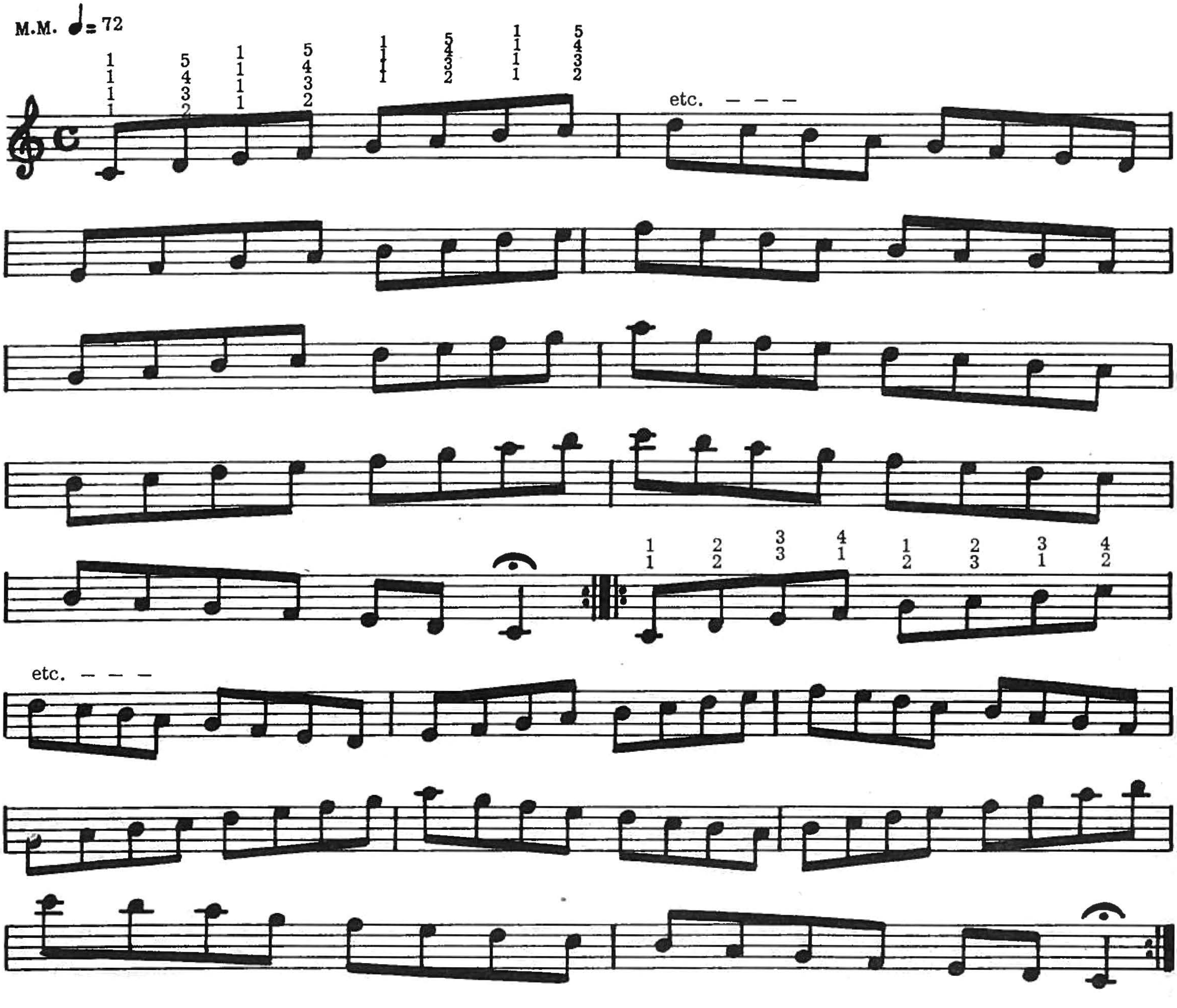
BELLOWS EXERCISE

Make the accent exactly when marked, not before and not after. Don't use too much bellows – just a slight pull or push. Too much bellows will make accent too long. You will find that bellow accents are used in practically all of the following exercises. Play each measure twice, then progress to next exercise.





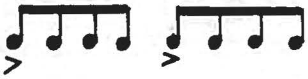
In order to insure clean execution of scales, the passing-under of the thumb must be smooth and sure. The following exercises are designed to insure smooth movement of the thumb.



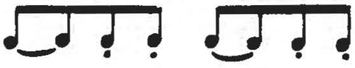
SCALES

Each scale is to be played in the following manner:

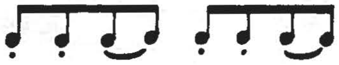
(1)



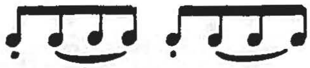
(2)



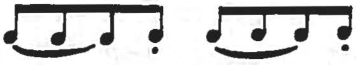
(3)



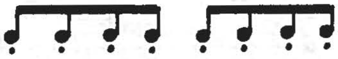
(4)



(5)



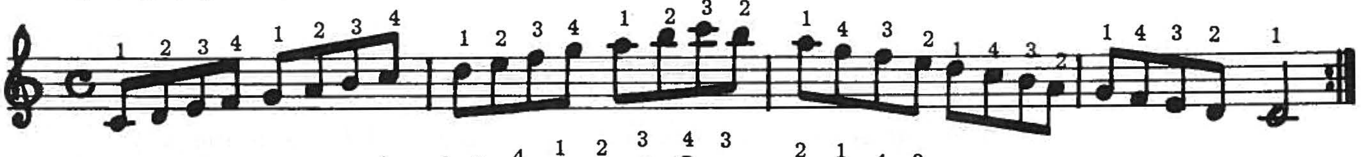
(6)



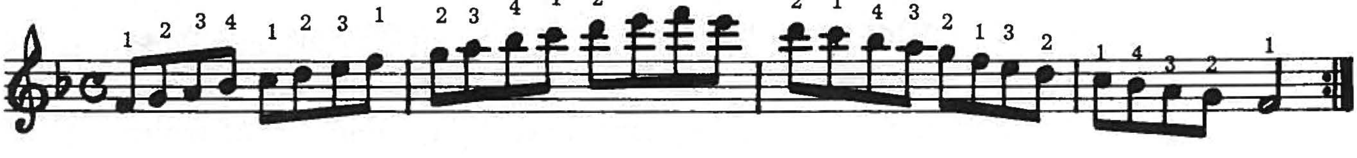
Start at M.M. ♩ = 92

Work up to M.M. ♩ = 200

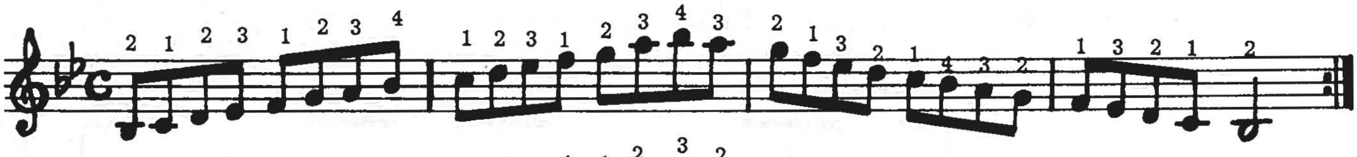
Key of C


1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 2 1 4 3 2 1 4 3 2 1 4 3 2 1

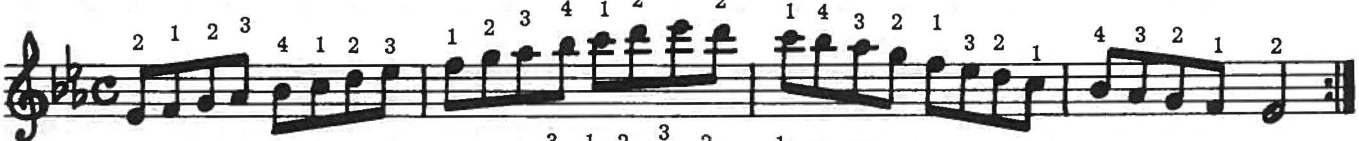
F


1 2 3 4 1 2 3 1 2 3 4 1 2 3 4 3 2 1 4 3 2 1 3 2 1 4 3 2 1

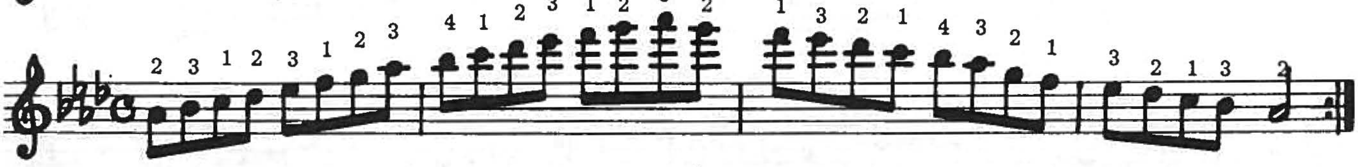
B♭


2 1 2 3 1 2 3 4 1 2 3 1 2 3 4 3 2 1 3 2 1 4 3 2 1 3 2 1 2

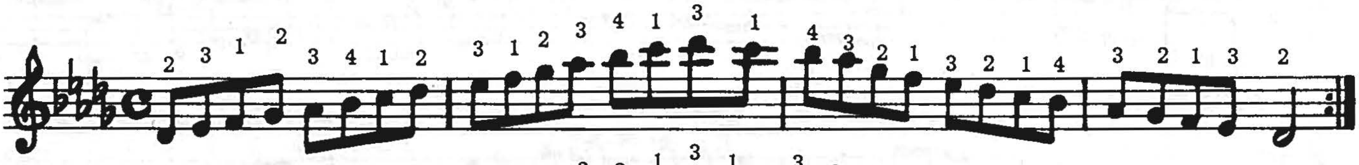
E♭


2 1 2 3 4 1 2 3 1 2 3 4 1 2 3 2 1 4 3 2 1 3 2 1 4 3 2 1 2

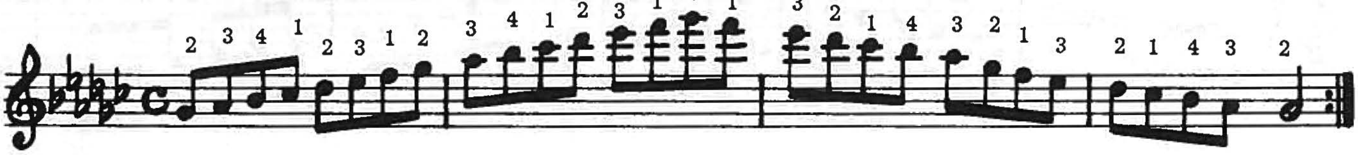
A♭


2 3 1 2 3 1 2 3 4 1 2 3 1 2 3 2 1 3 2 1 4 3 2 1 3 2 1 3 2

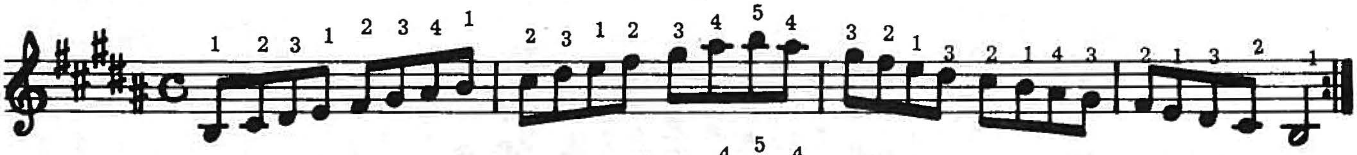
D♭


2 3 1 2 3 4 1 2 3 1 2 3 4 1 3 1 4 3 2 1 3 2 1 4 3 2 1 3 2

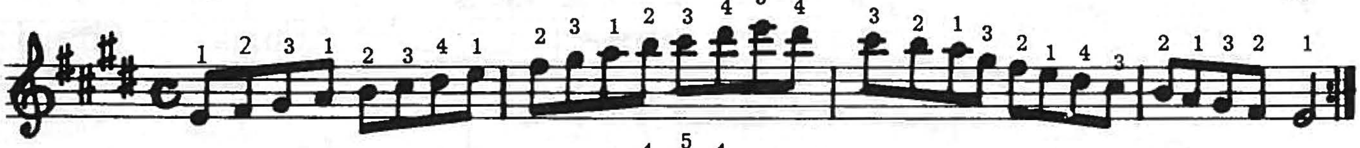
G♭


2 3 4 1 2 3 1 2 3 4 1 2 3 1 3 1 3 2 1 4 3 2 1 3 2 1 4 3 2

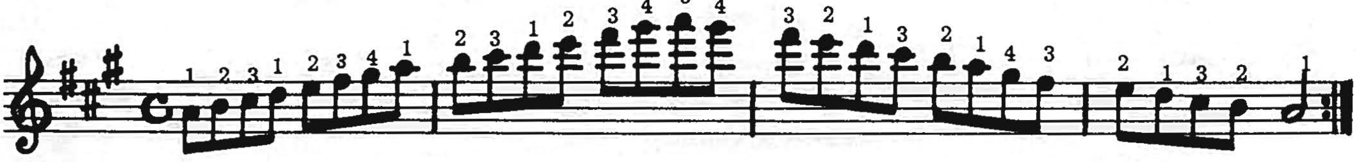
B♮

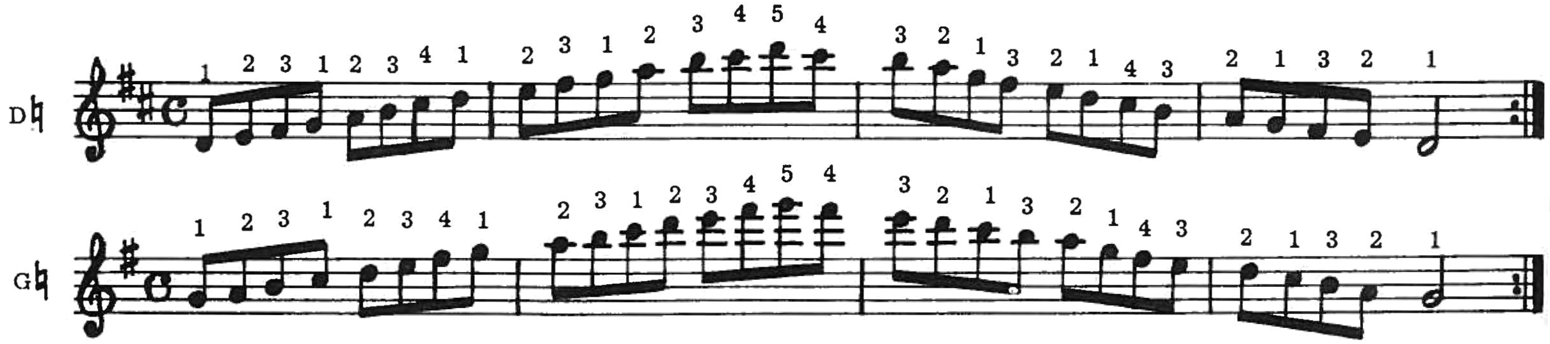

1 2 3 1 2 3 4 1 2 3 1 2 3 4 5 4 3 2 1 3 2 1 4 3 2 1 3 2 1

E♮


1 2 3 1 2 3 4 1 2 3 1 2 3 4 5 4 3 2 1 3 2 1 4 3 2 1 3 2 1

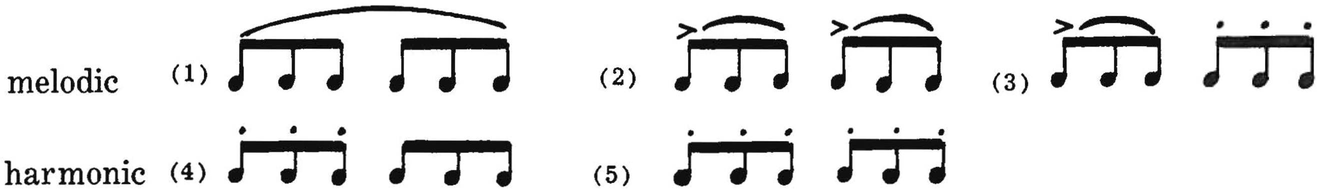
A♮


1 2 3 1 2 3 4 1 2 3 1 2 3 4 5 4 3 2 1 3 2 1 4 3 2 1 3 2 1

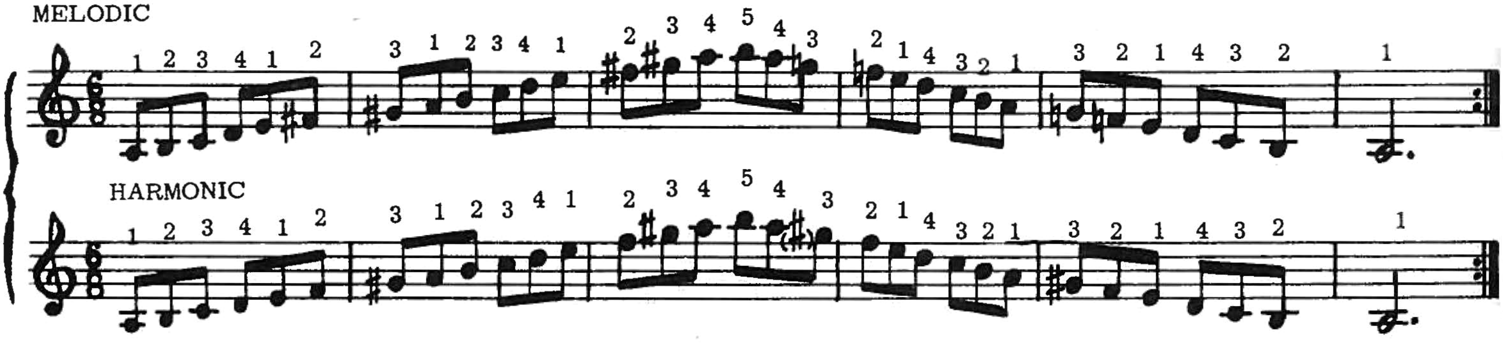


MINOR SCALES

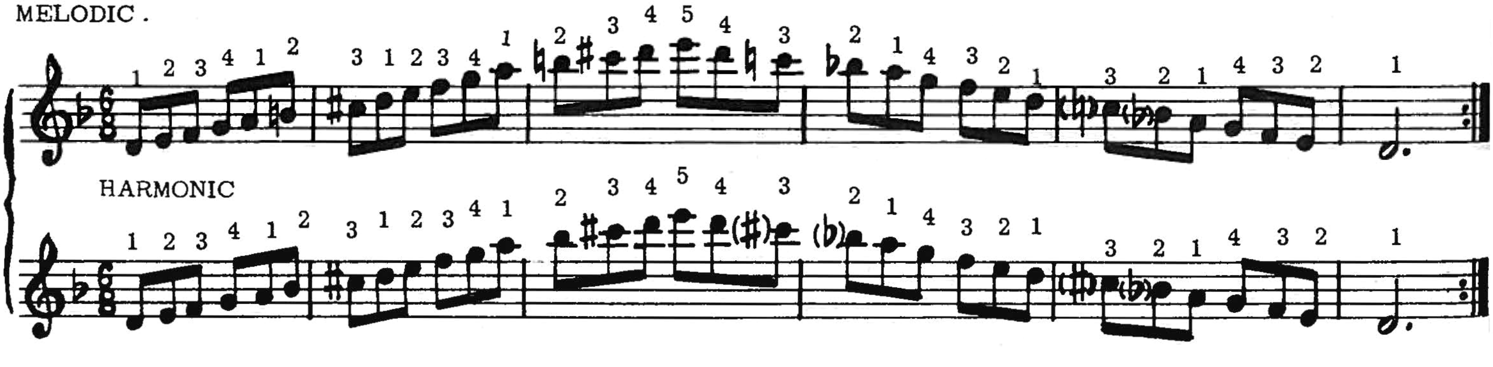
Each major scale has a relative minor scale with the same key signature. However, the starting note is one and one-half tones lower. There are two forms of the minor scale, melodic and harmonic. Both forms shall be shown in each key. Each set of scales is to be played in the following manner:


melodic
(1)
(2)
(3)
harmonic
(4)
(5)

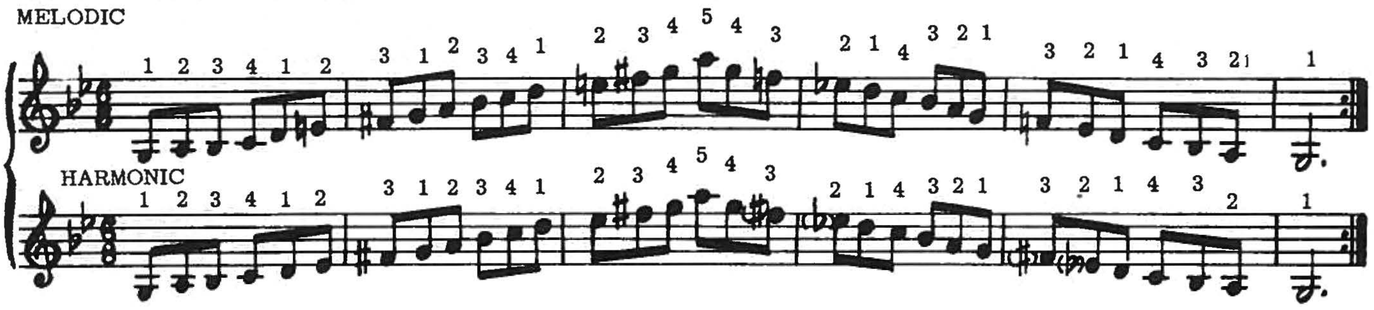
A MINOR RELATIVE OF C MAJOR
MELODIC



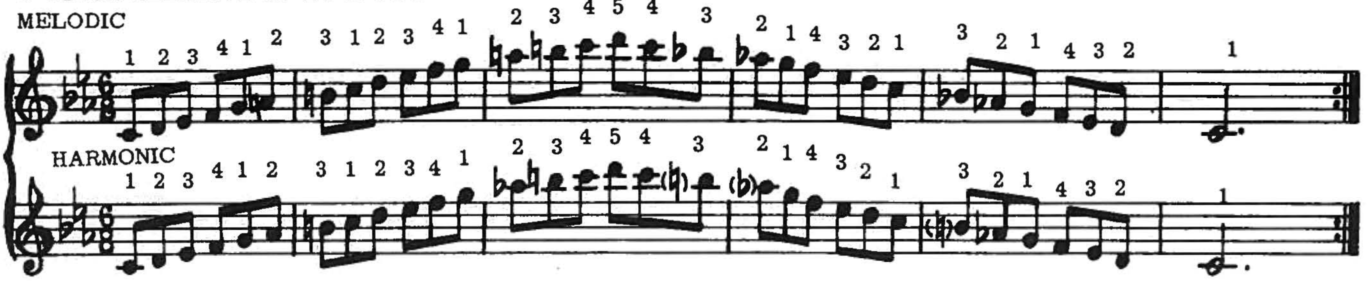
D MINOR RELATIVE OF F MAJOR
MELODIC .



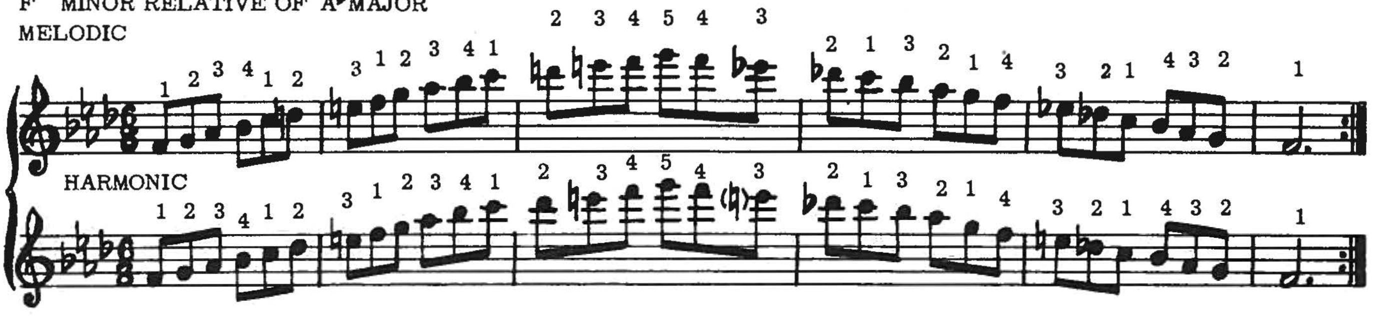
G MINOR RELATIVE OF B♭ MAJOR


MELODIC
1 2 3 4 1 2 3 1 2 3 4 1 2 3 4 5 4 3 2 1 4 3 2 1 3 2 1 4 3 2 1 1
HARMONIC
1 2 3 4 1 2 3 1 2 3 4 1 2 3 4 5 4 3 2 1 4 3 2 1 3 2 1 4 3 2 1

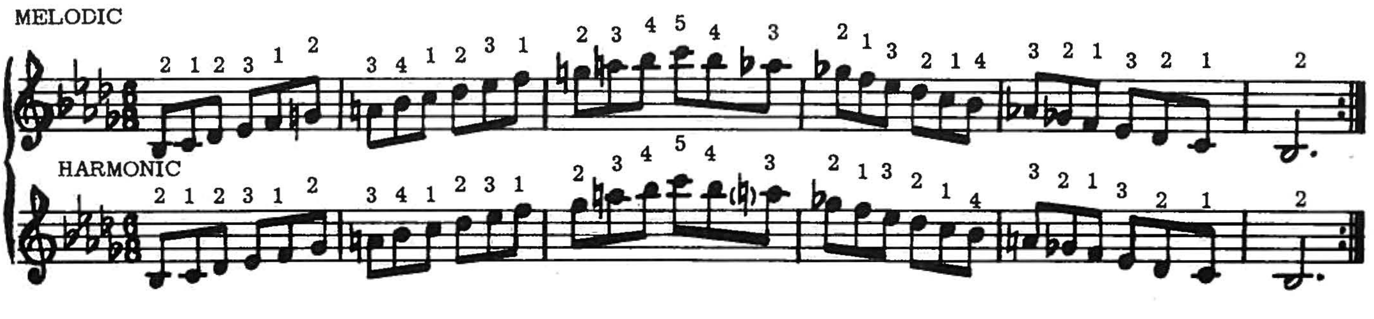
C MINOR RELATIVE OF E♭ MAJOR


MELODIC
1 2 3 4 1 2 3 1 2 3 4 1 2 3 4 5 4 3 2 1 4 3 2 1 3 2 1 4 3 2 1
HARMONIC
1 2 3 4 1 2 3 1 2 3 4 1 2 3 4 5 4 3 2 1 4 3 2 1 3 2 1 4 3 2 1

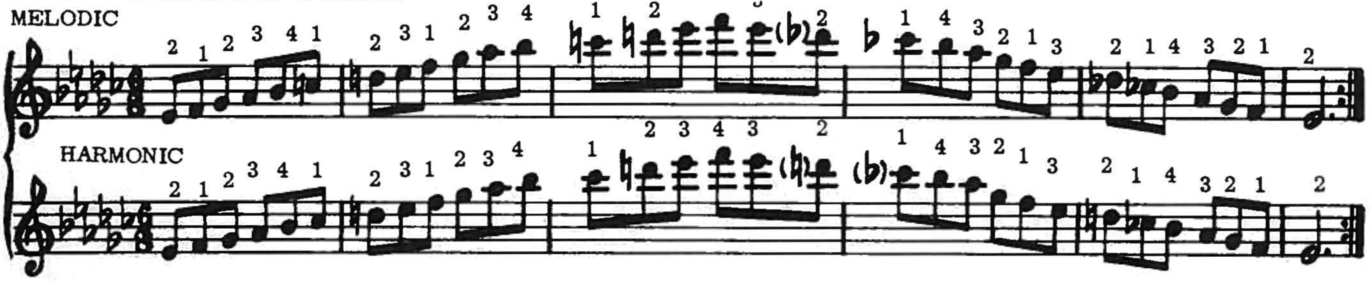
F MINOR RELATIVE OF A♭MAJOR


MELODIC
1 2 3 4 1 2 3 1 2 3 4 1 2 3 4 5 4 3 2 1 3 2 1 4 3 2 1 4 3 2 1
HARMONIC
1 2 3 4 1 2 3 1 2 3 4 1 2 3 4 5 4 3 2 1 3 2 1 4 3 2 1 4 3 2 1

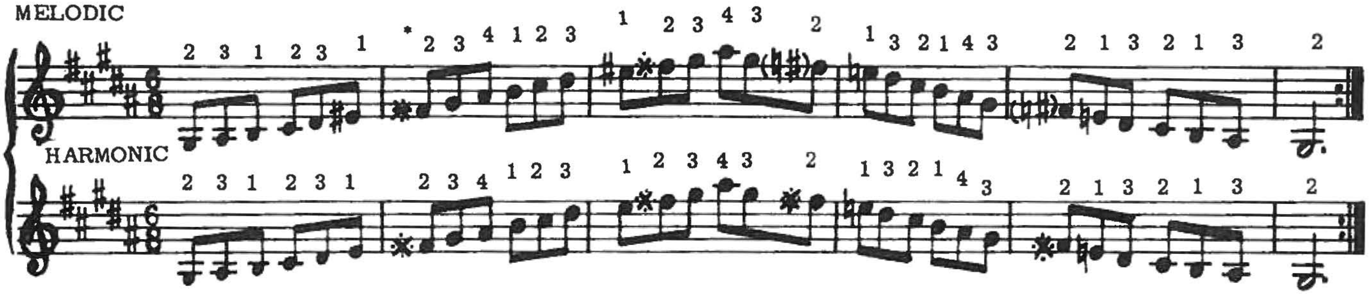
B♭MINOR RELATIVE OF D♭MAJOR


MELODIC
2 1 2 3 1 2 3 4 1 2 3 1 2 3 4 5 4 3 2 1 3 2 1 4 3 2 1 3 2 1 2
HARMONIC
2 1 2 3 1 2 3 4 1 2 3 1 2 3 4 5 4 3 2 1 3 2 1 4 3 2 1 3 2 1 2

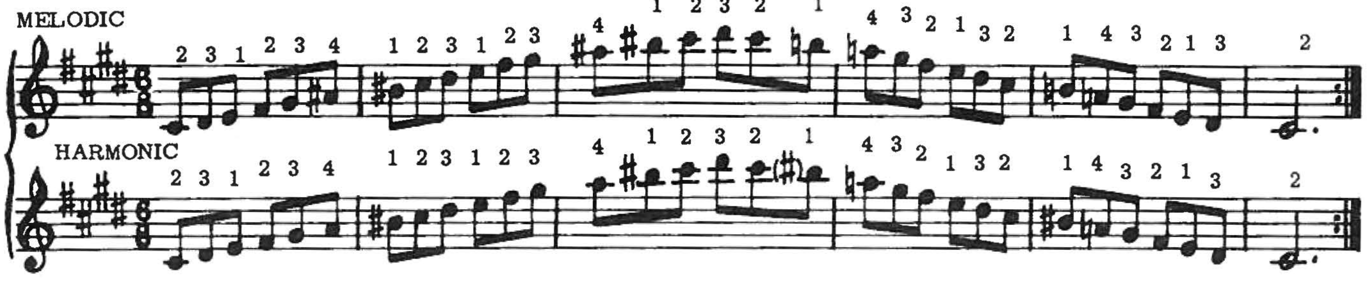
E♭MINOR RELATIVE OF G♭MAJOR


MELODIC
2 1 2 3 4 1 2 3 1 2 3 4 1 2 3 4 3 2 1 4 3 2 1 3 2 1 4 3 2 1 2
HARMONIC
2 1 2 3 4 1 2 3 1 2 3 4 1 2 3 4 3 2 1 4 3 2 1 3 2 1 4 3 2 1 2

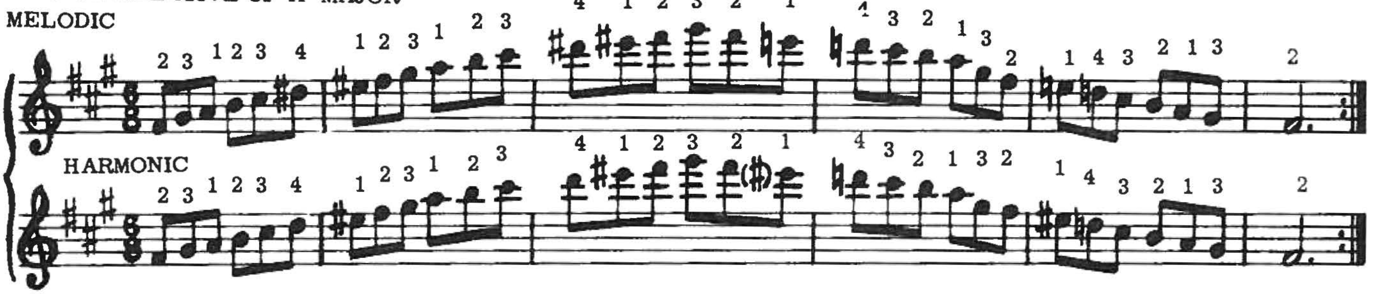
G# MINOR RELATIVE OF B MAJOR


MELODIC
HARMONIC

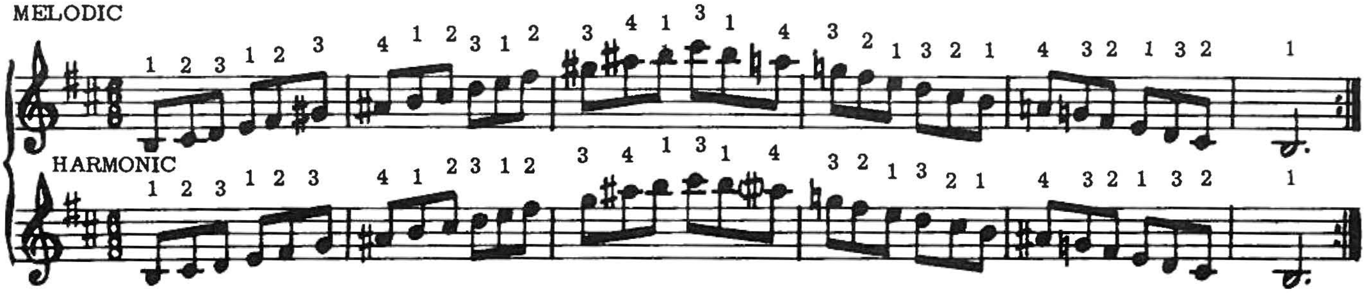
C# MINOR RELATIVE OF E MAJOR


MELODIC
HARMONIC

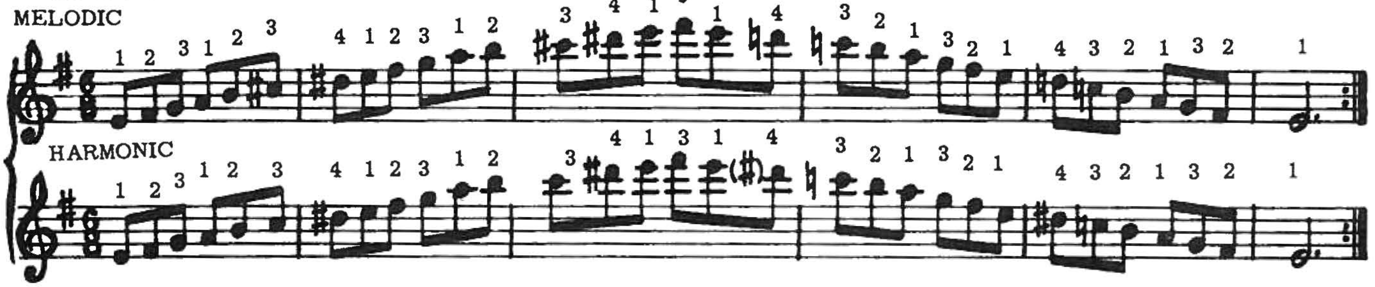
F# MINOR RELATIVE OF A MAJOR


MELODIC
HARMONIC

B MINOR RELATIVE OF D MAJOR


MELODIC
HARMONIC

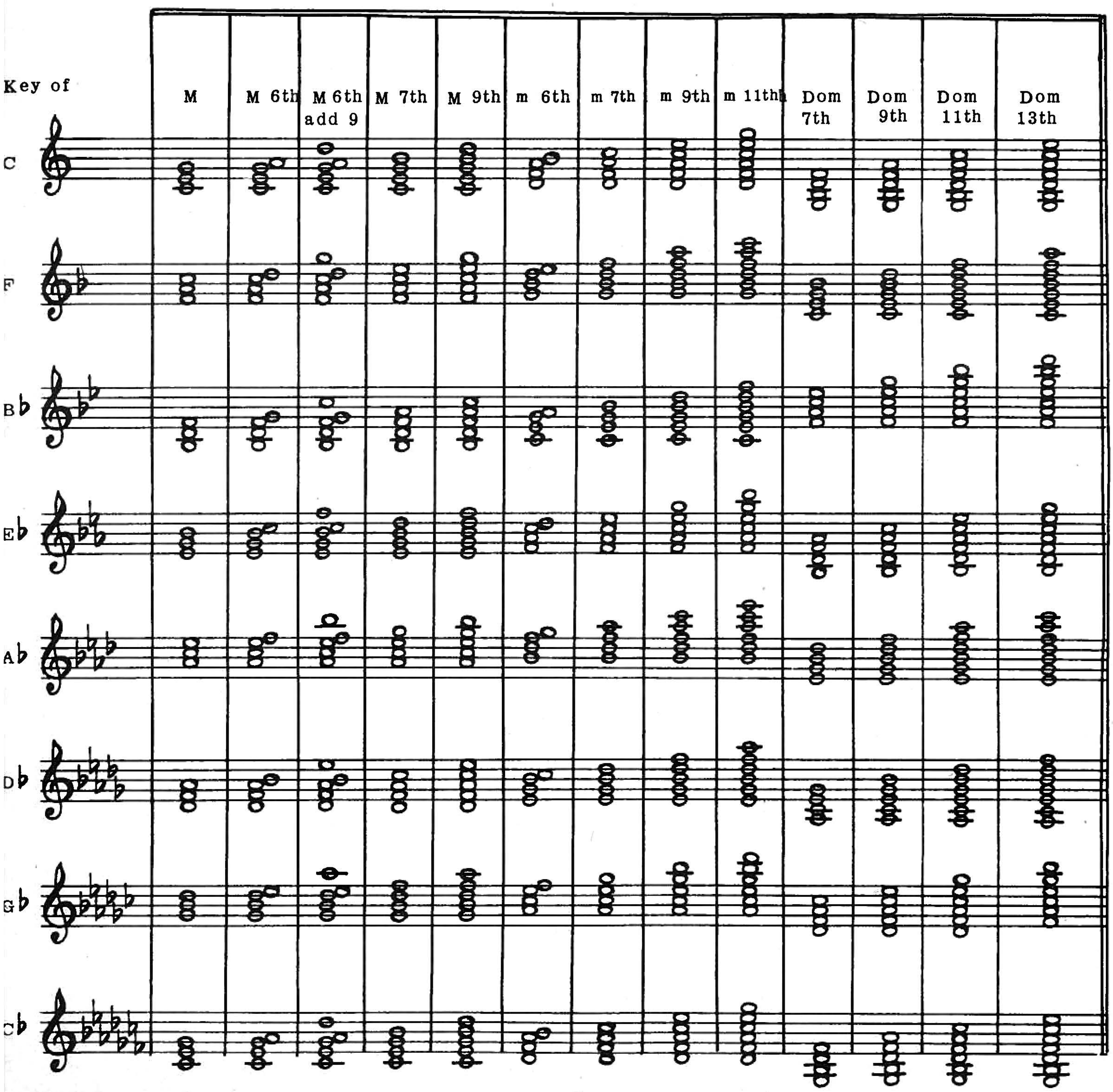
E MINOR RELATIVE OF G MAJOR


MELODIC
HARMONIC

* (𝄪 RAISES NOTE A FULL STEP)

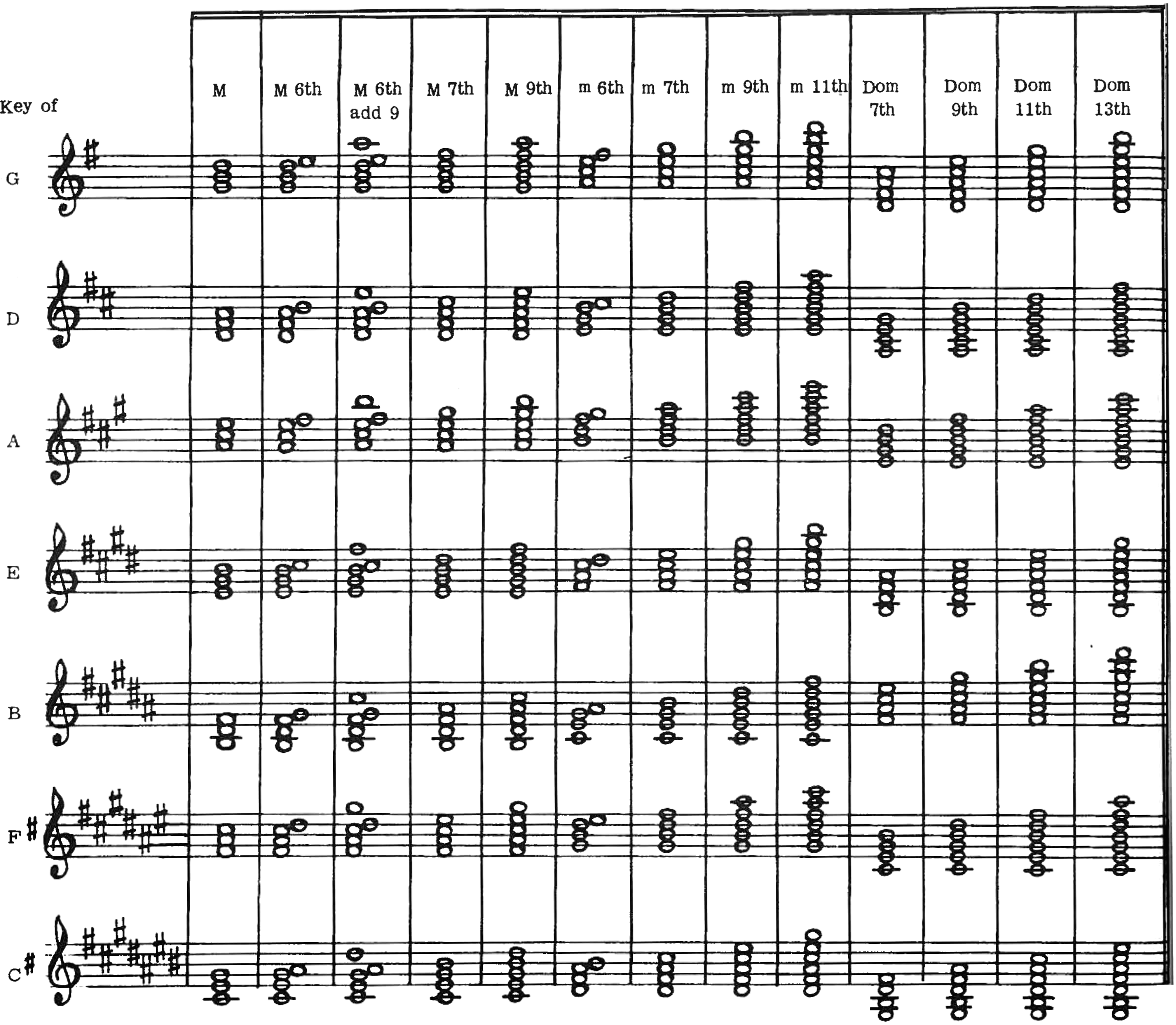
CHORDS

A knowledge of chords is indispensable to the student. Modern playing, improvisation, and playing from chord symbols, demands that the player know his chords. The following will serve as a handy reference chart. Most of these chords are impractical to play as they are shown here. Practical voicings are shown in the following chapter. A large "M" stands for major. small "m" for minor and "DOM" for dominant.



Key of
M
M 6th
M 6th add 9
M 7th
M 9th
m 6th
m 7th
m 9th
m 11th
Dom 7th
Dom 9th
Dom 11th
Dom 13th
C
F
B♭
E♭
A♭
D♭
G♭
C♭

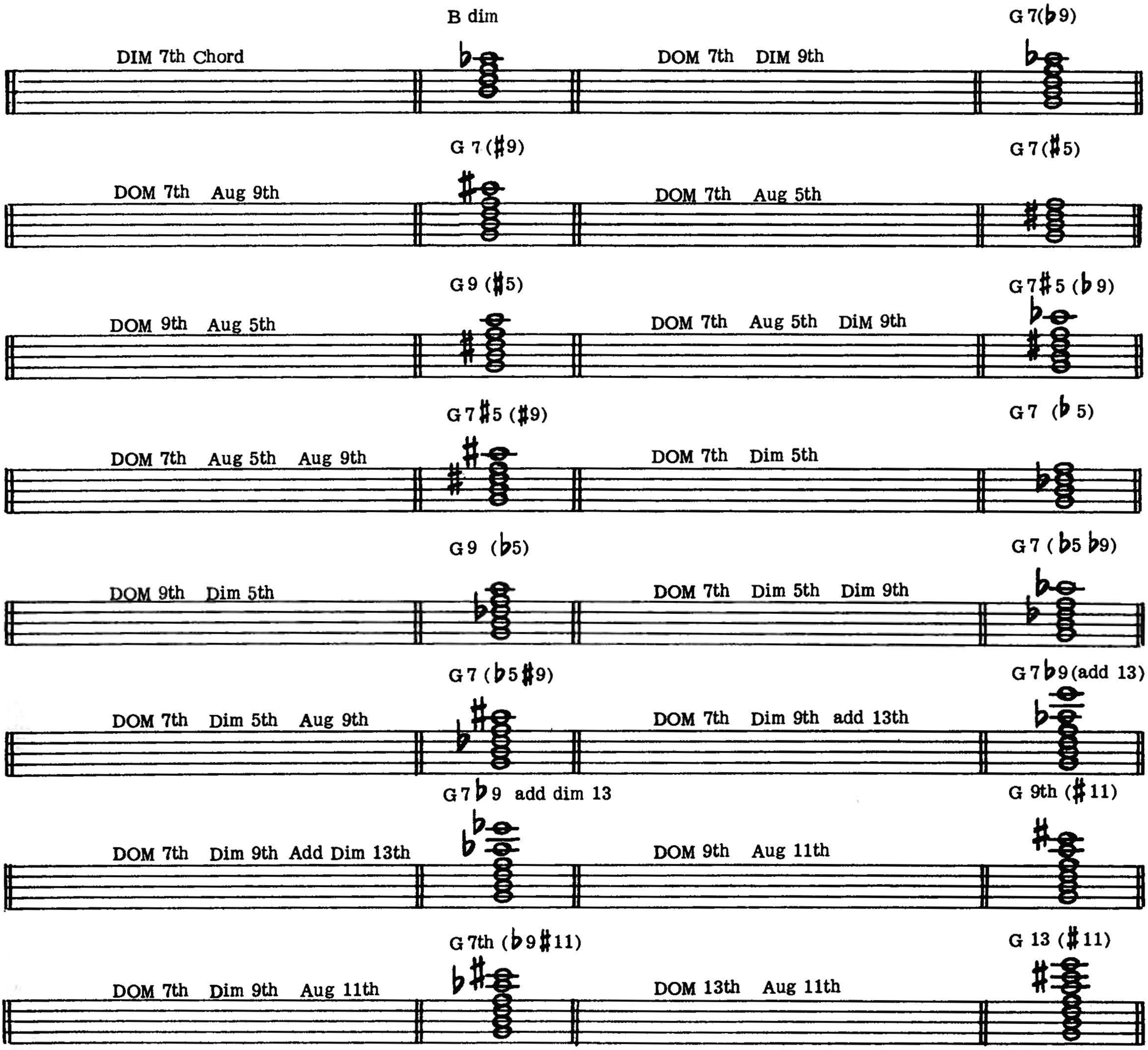
Chords Continued


Key of
M
M 6th
M 6th add 9
M 7th
M 9th
m 6th
m 7th
m 9th
m 11th
Dom 7th
Dom 9th
Dom 11th
Dom 13th
G
D
A
E
B
F#
C#

ALTERED CHORDS

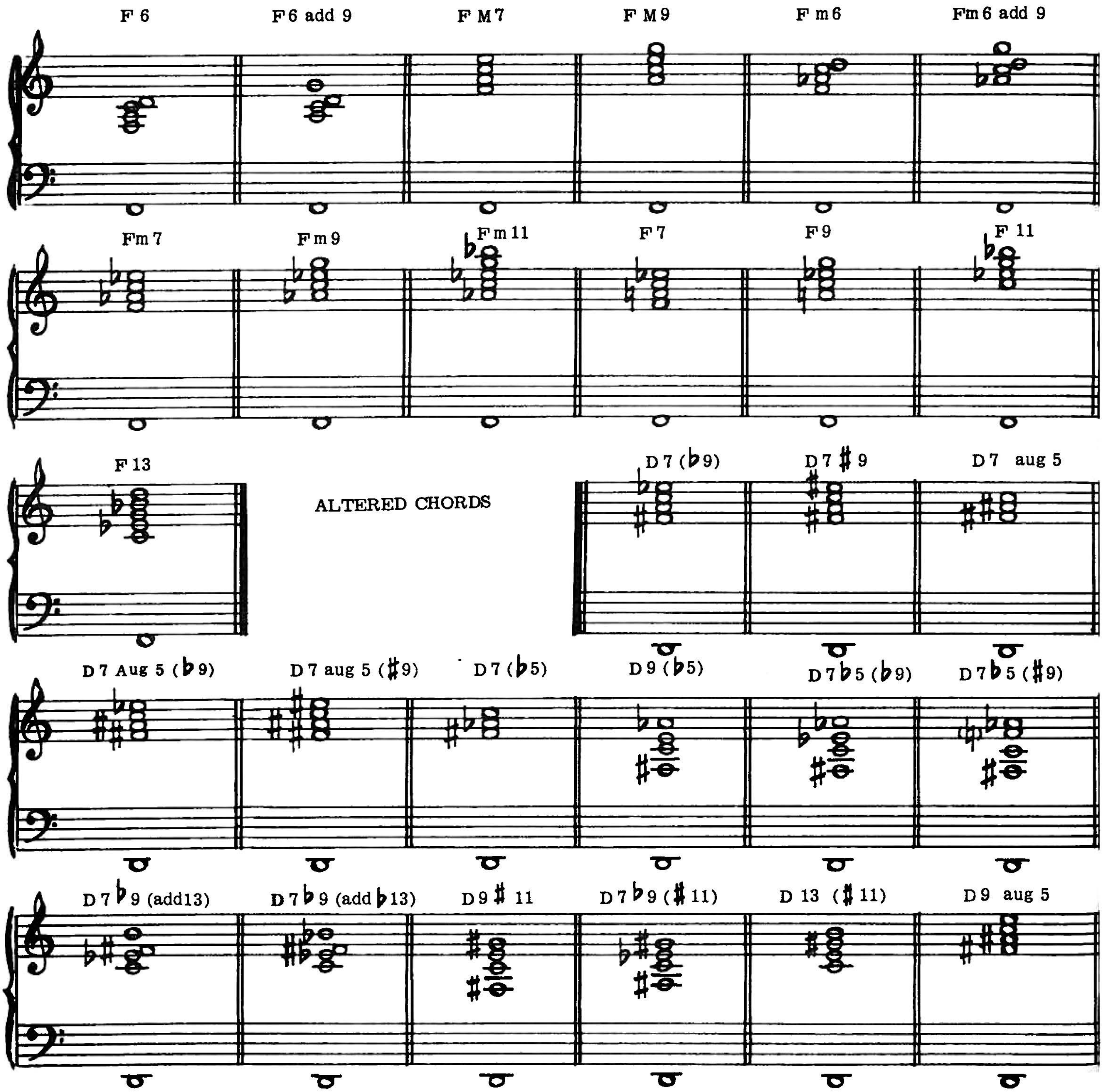
An altered chord is one in which one or several notes are chromatically altered by accidentals (sharps or flats) foreign to the key. To augment a tone is to raise it one-half step. To diminish it is to lower it one-half step.

Because of space limitations we will show the altered chords only in the key of C. They can be transposed to any key desired. Chord symbals are marked above each chord.


DIM 7th Chord
B dim
DOM 7th DIM 9th
G 7(♭9)
DOM 7th Aug 9th
G 7 (♯9)
DOM 7th Aug 5th
G 7(♯5)
DOM 9th Aug 5th
G 9 (♯5)
DOM 7th Aug 5th DIM 9th
G 7♯5 (♭9)
DOM 7th Aug 5th Aug 9th
G 7♯5 (♯9)
DOM 7th Dim 5th
G 7 (♭5)
DOM 9th Dim 5th
G 9 (♭5)
DOM 7th Dim 5th Dim 9th
G 7 (♭5 ♭9)
DOM 7th Dim 5th Aug 9th
G 7 (♭5♯9)
DOM 7th Dim 9th add 13th
G 7♭9 (add 13)
DOM 7th Dim 9th Add Dim 13th
G 7♭9 add dim 13
DOM 9th Aug 11th
G 9th (♯11)
DOM 7th Dim 9th Aug 11th
G 7th (♭9♯11)
DOM 13th Aug 11th
G 13 (♯11)

VOICING OF CHORDS

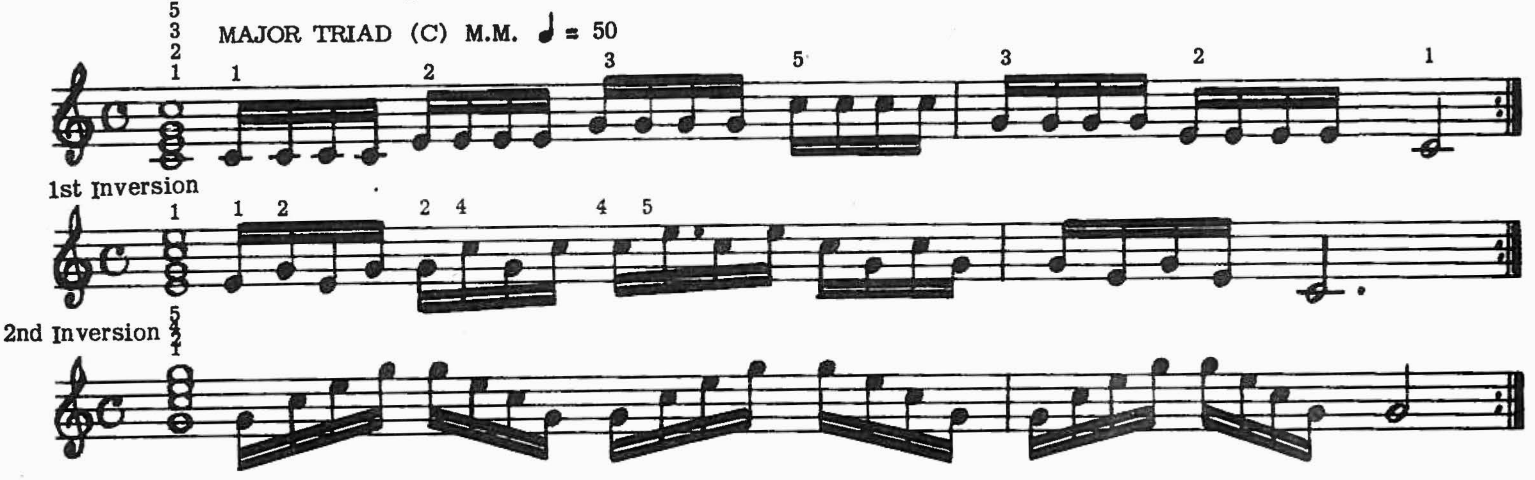
Many of the chords listed are impractical to play as written. They also lack depth and fullness. By re-voicing (re-arranging) the tones, we make the chords both easy to play and pleasant to the ear. Only the single note basses are used in these examples.


F 6
F 6 add 9
F M7
F M9
F m6
Fm 6 add 9
Fm 7
F m 9
F m 11
F 7
F 9
F 11
F 13
ALTERED CHORDS
D 7 (♭9)
D 7 ♯ 9
D 7 aug 5
D 7 Aug 5 (♭9)
D 7 aug 5 (♯9)
D 7 (♭5)
D 9 (♭5)
D 7 ♭5 (♭9)
D 7 ♭5 (♯9)
D 7 ♭9 (add13)
D 7 ♭9 (add ♭13)
D 9 ♯ 11
D 7 ♭9 (♯ 11)
D 13 (♯ 11)
D 9 aug 5

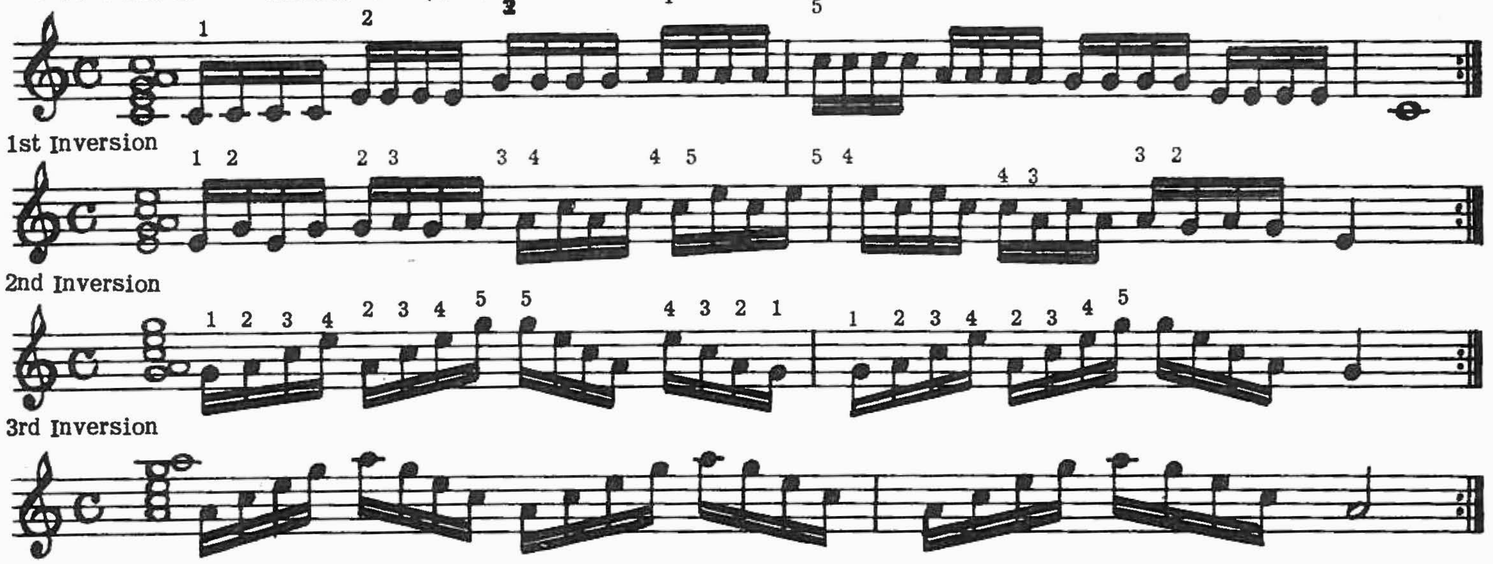
ARPEGGIOS

The following exercises are to be practised in the same manner as the preliminary scale exercises, beginning on page 1.

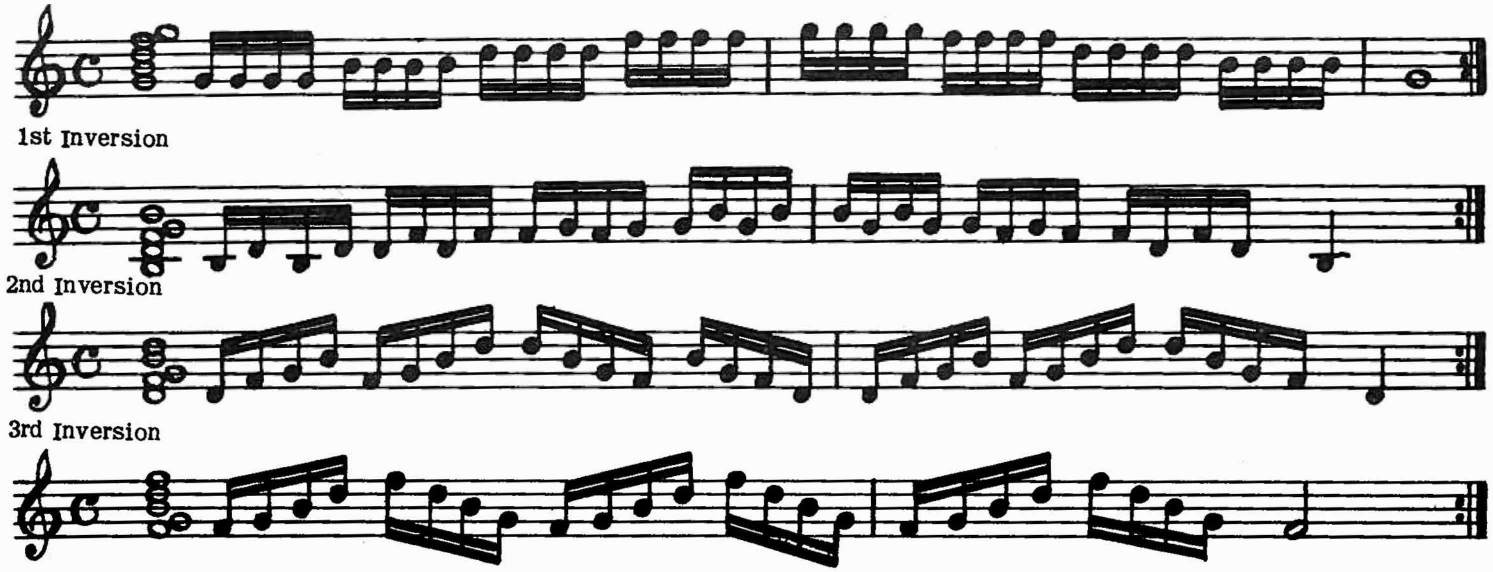
MAJOR TRIAD (C) M.M. ♩ = 50

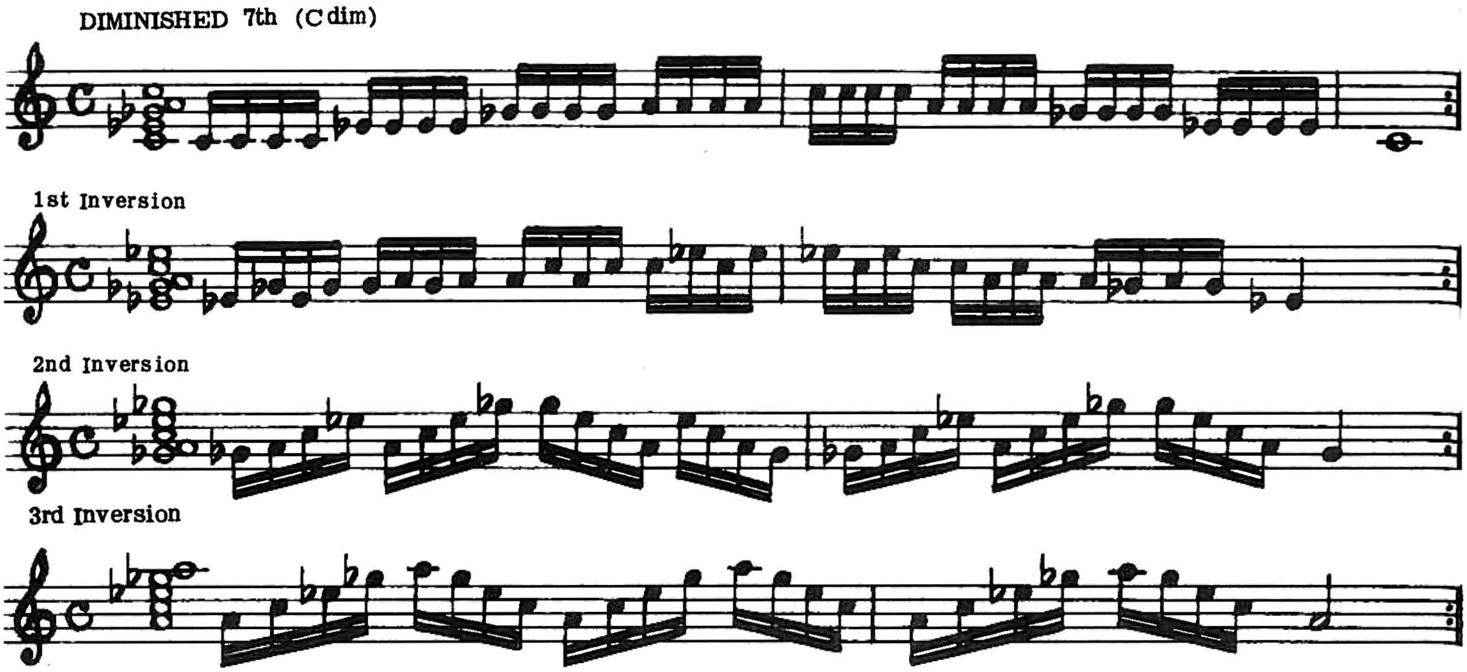

1st Inversion
2nd Inversion

MAJOR TRIAD with ADDED 6th (C^6)

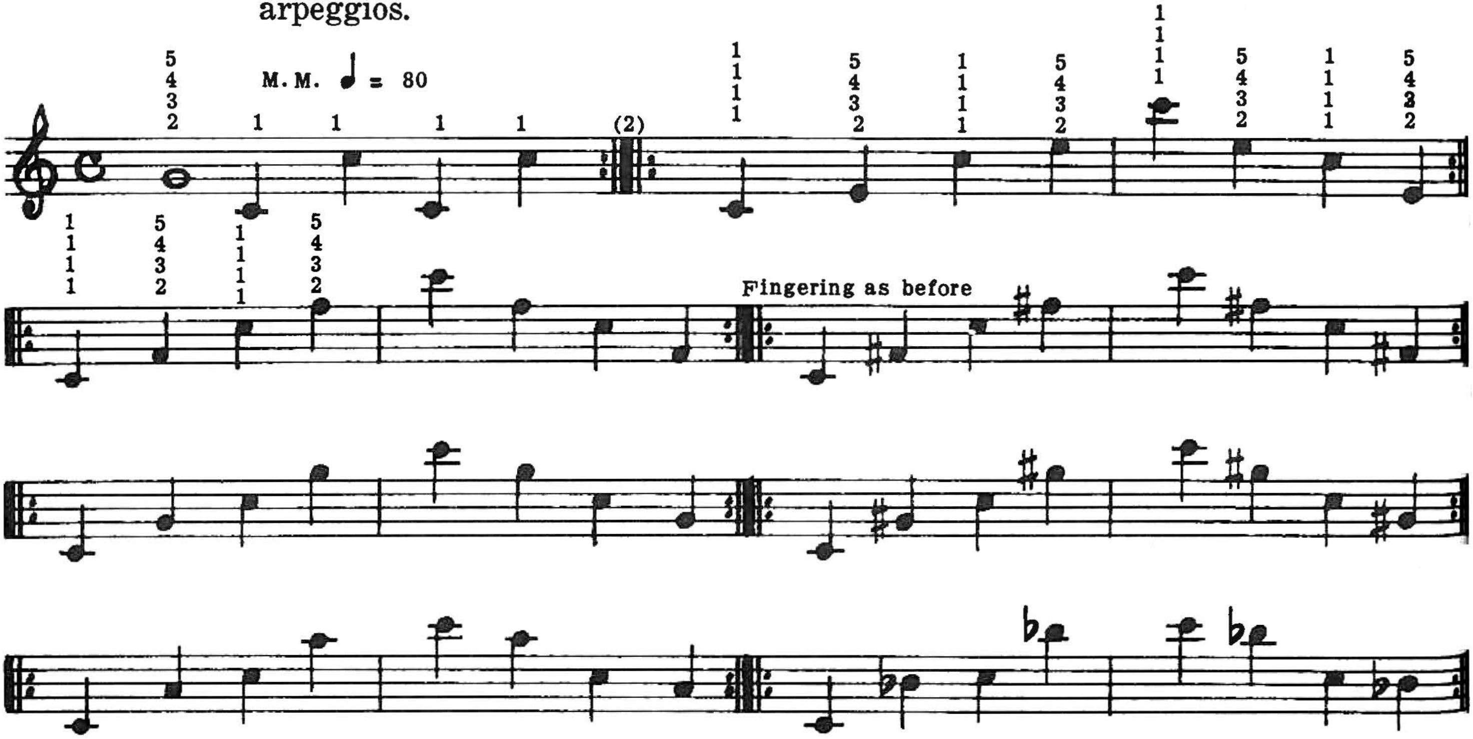

1st Inversion
2nd Inversion
3rd Inversion

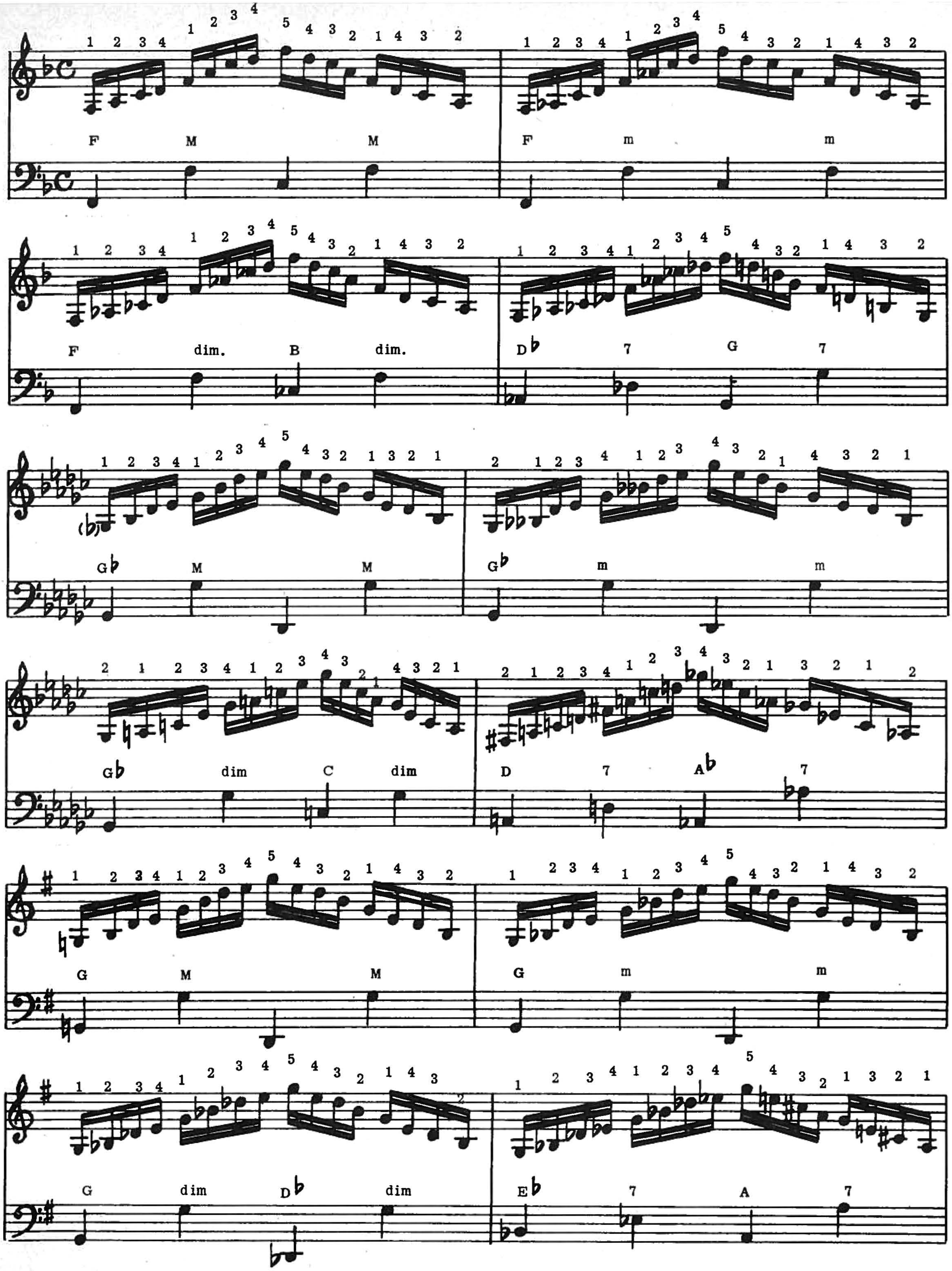
DOMINANT 7th (G 7)

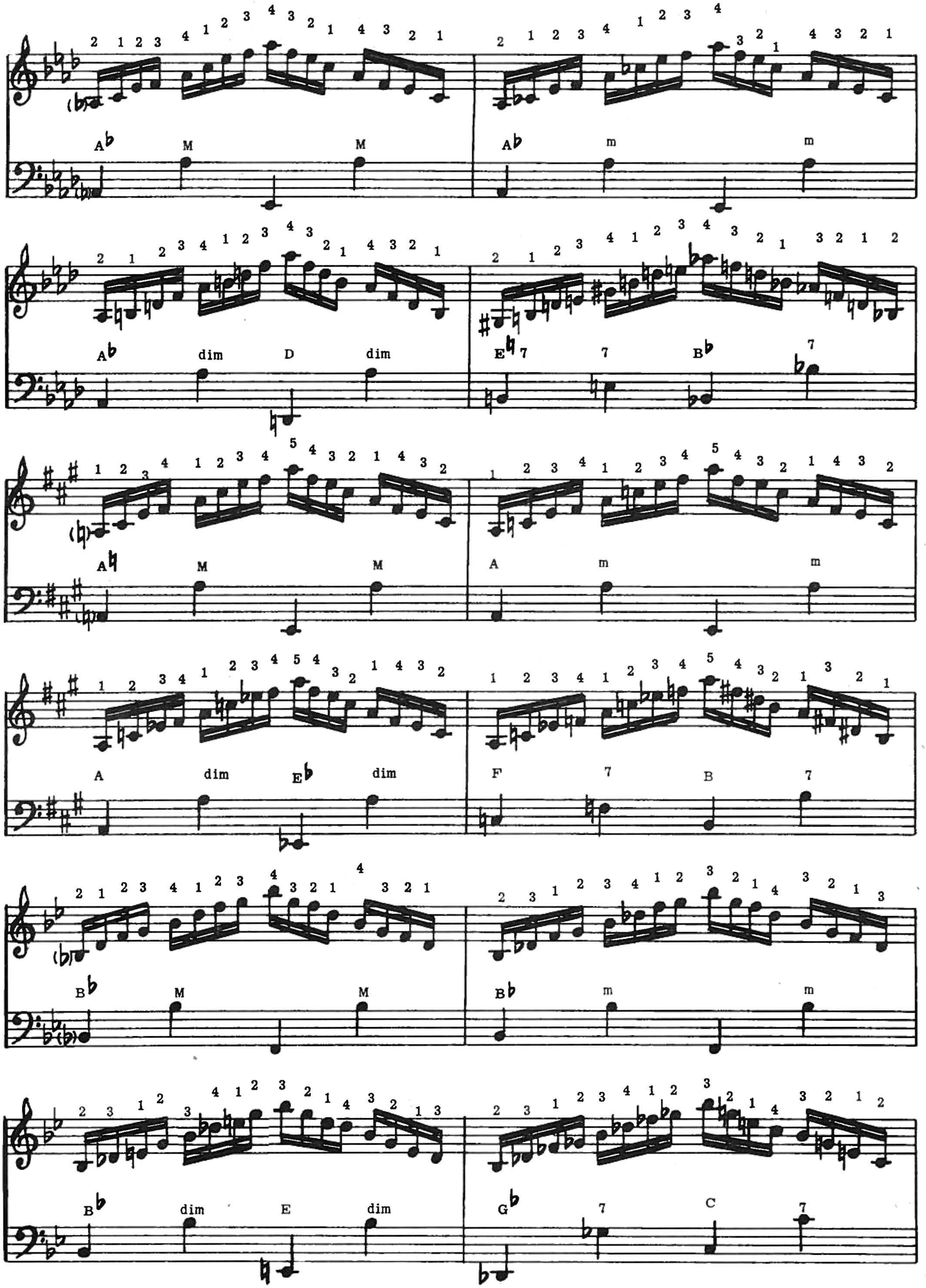

1st Inversion
2nd Inversion
3rd Inversion

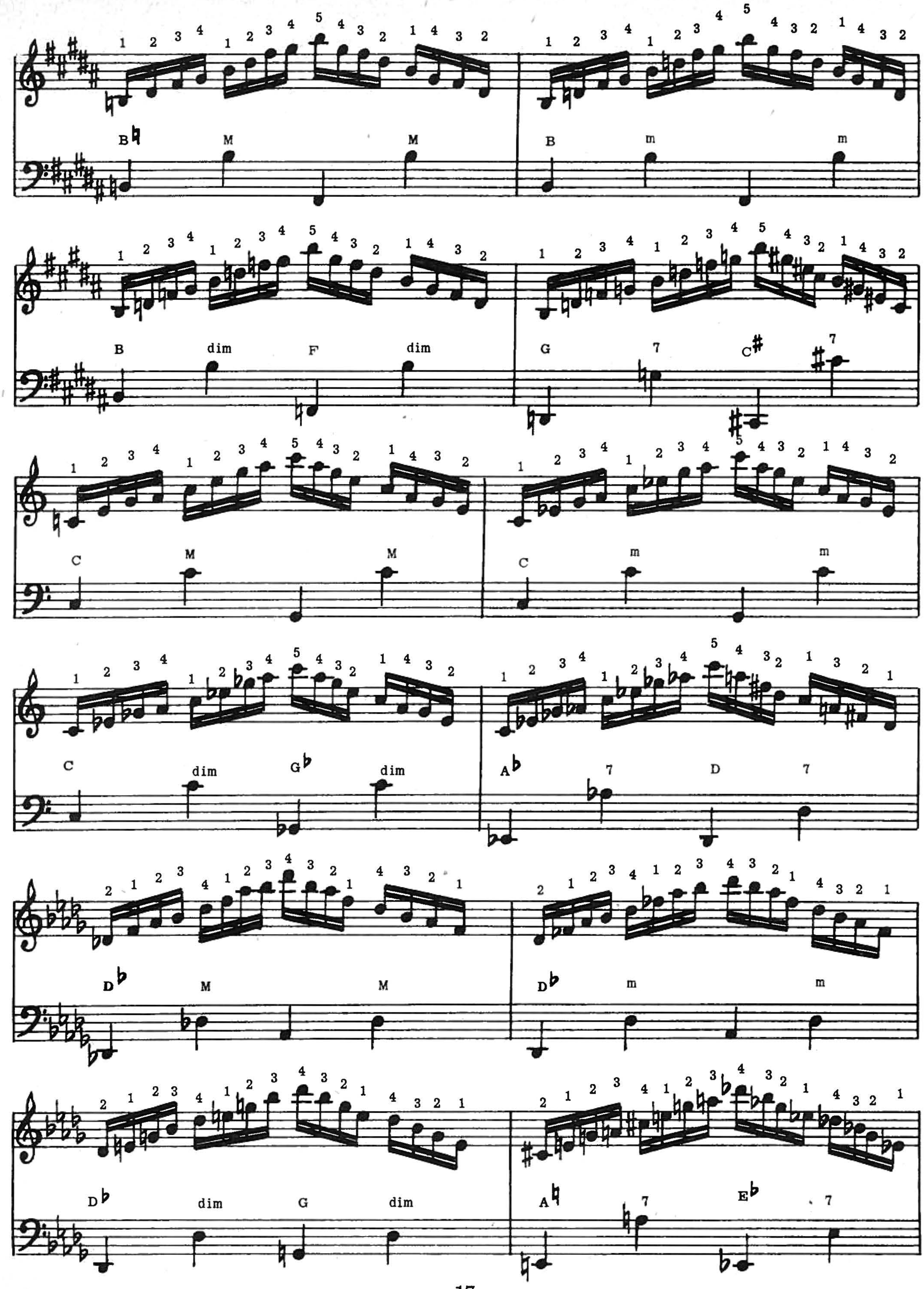

DIMINISHED 7th (C dim)
1st Inversion
2nd Inversion
3rd Inversion

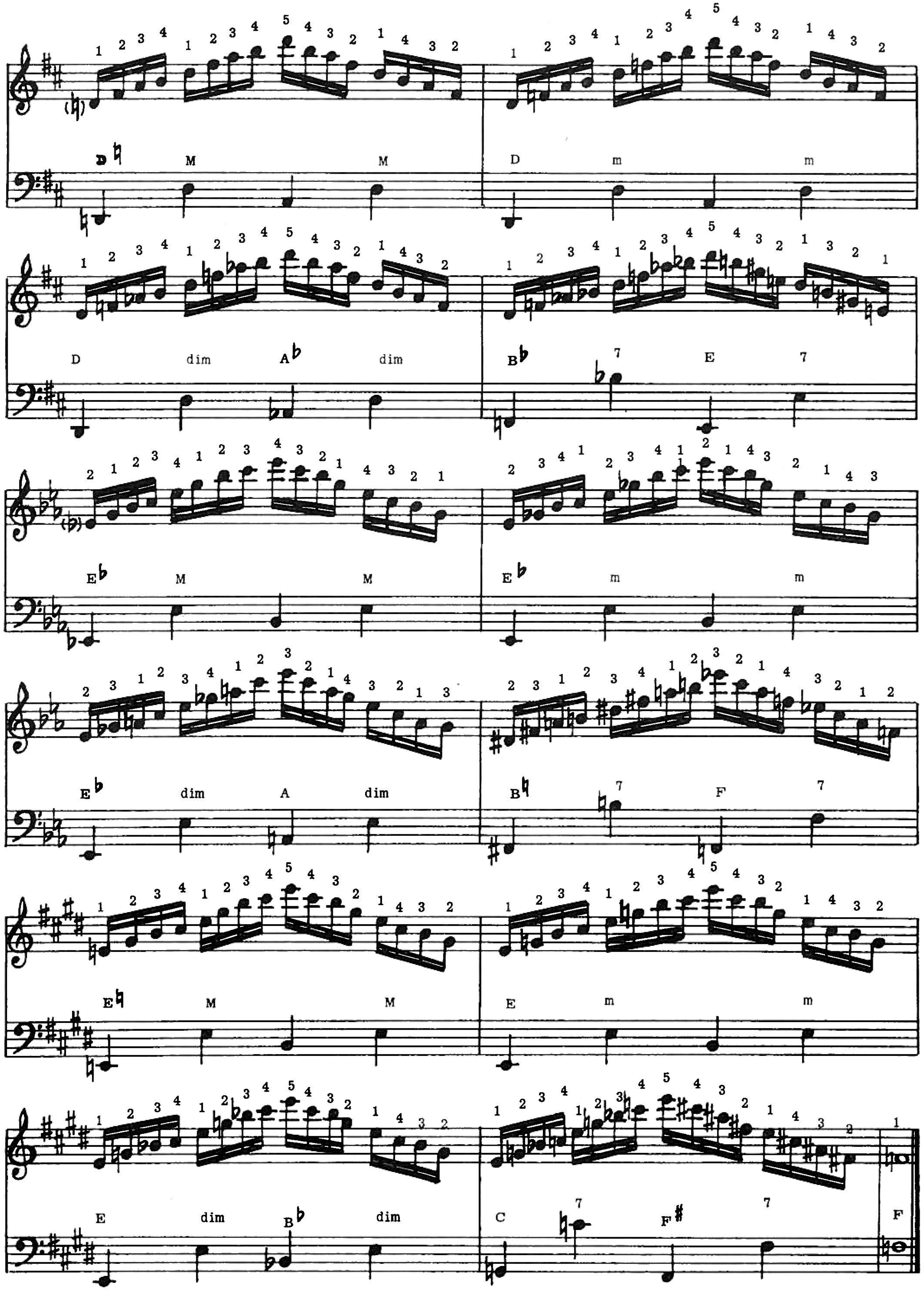
In the playing of arpeggios, the passing-under of the thumb is as important as it is in scale playing. Hard practice on the following exercises will reward the student with smooth and even arpeggios.


M. M. ♩ = 80
(2)
Fingering as before


F M M
F m m
F dim. B dim.
D♭ 7 G 7
G♭ M M
G♭ m m
G♭ dim C dim
D 7 A♭ 7
G M M
G m m
G dim D♭ dim
E♭ 7 A 7

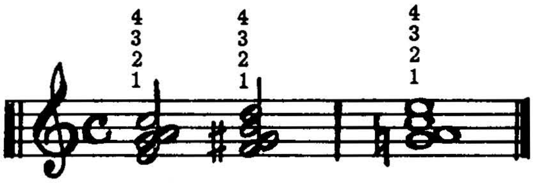

A♭ M M
A♭ m m
A♭ dim D dim
E♮ 7 7 B♭ 7
A♮ M M
A m m
A dim E♭ dim
F 7 B 7
B♭ M M
B♭ m m
B♭ dim E dim
G♭ 7 C 7


1 2 3 4 1 2 3 4 5 4 3 2 1 4 3 2
1 2 3 4 1 2 3 4 5 4 3 2 1 4 3 2
B♮ M M
B m m
1 2 3 4 1 2 3 4 5 4 3 2 1 4 3 2
1 2 3 4 1 2 3 4 5 4 3 2 1 4 3 2
B dim F dim
G 7 C♯ 7
1 2 3 4 1 2 3 4 5 4 3 2 1 4 3 2
1 2 3 4 1 2 3 4 5 4 3 2 1 4 3 2
C M M
C m m
1 2 3 4 1 2 3 4 5 4 3 2 1 4 3 2
1 2 3 4 1 2 3 4 5 4 3 2 1 3 2 1
C dim G♭ dim
A♭ 7 D 7
2 1 2 3 4 1 2 3 4 3 2 1 4 3 2 1
2 1 2 3 4 1 2 3 4 3 2 1 4 3 2 1
D♭ M M
D♭ m m
2 1 2 3 4 1 2 3 4 3 2 1 4 3 2 1
2 1 2 3 4 1 2 3 4 3 2 1 4 3 2 1
D♭ dim G dim
A♮ 7 E♭ 7

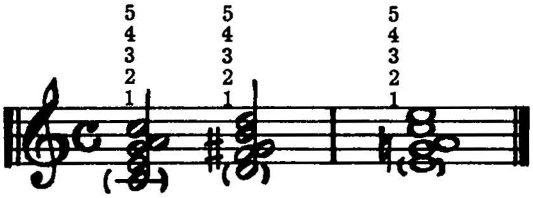

D♮ M M
D m m
D dim A♭ dim
B♭7 E7
E♭ M M
E♭ m m
E♭ dim A dim
B♮7 F7
E♮ M M
E m m
E dim B♭ dim
C7 F♯7
F

BLOCK CHORDS

The following chapter will serve to introduce something new in accordian playing; Block Chords. In this style, the melody is harmonized in four parts, usually within the octave. This is done in the same manner as an arranger would write for a four-man sax or brass section in close position.



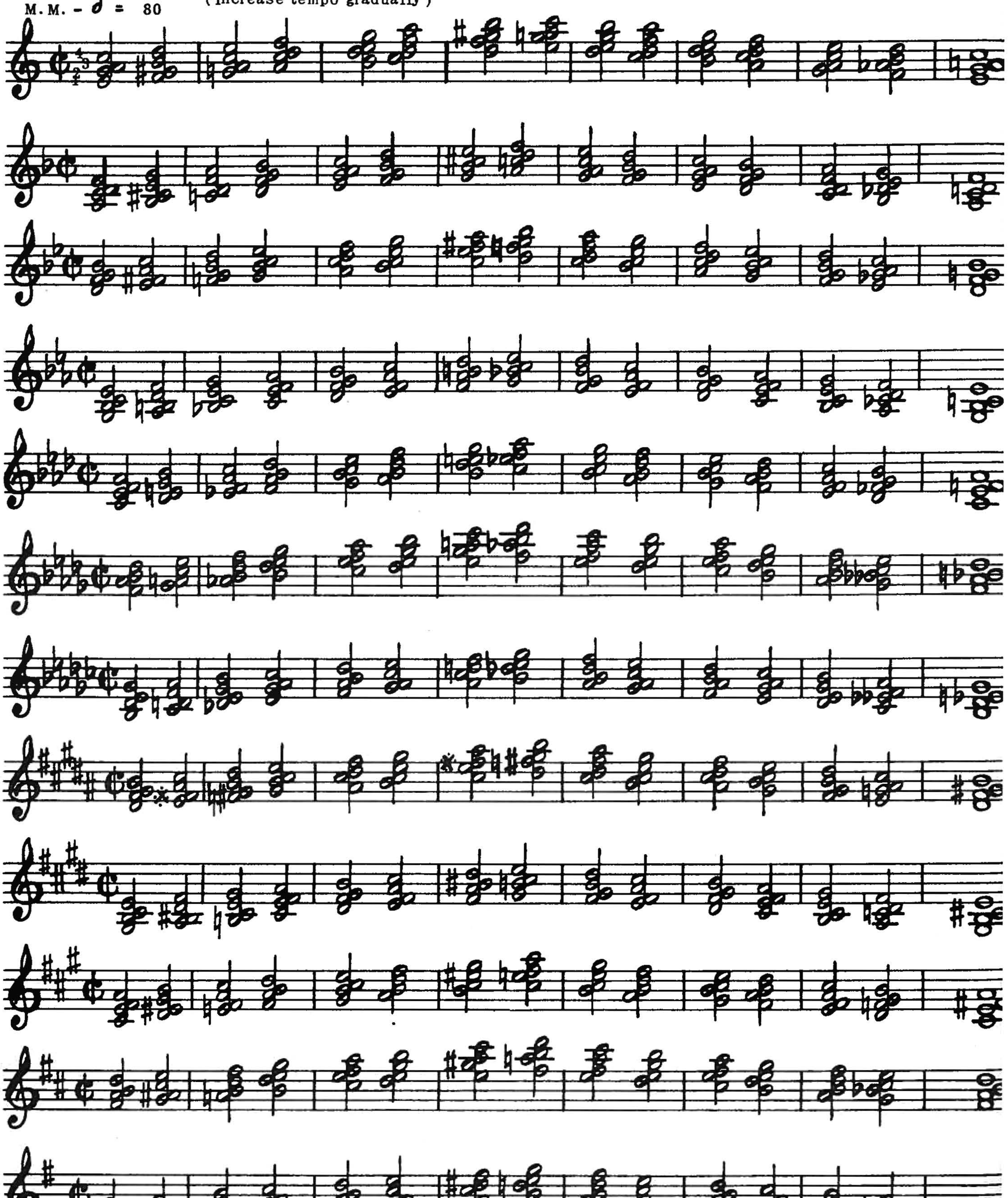
Although the following studies are in four parts, a fifth part may be added for those with larger hands. This part is merely the melody played an octave lower with the thumb.



It is very important that this style be played as smooth and relaxed as possible. Refrain from jerking the bellows. Keep a constant even flow of air going through the reeds. As the music line goes up on the staff, you may increase volume, as music line comes down on the staff, decrease volume, but always keep dynamics smooth.

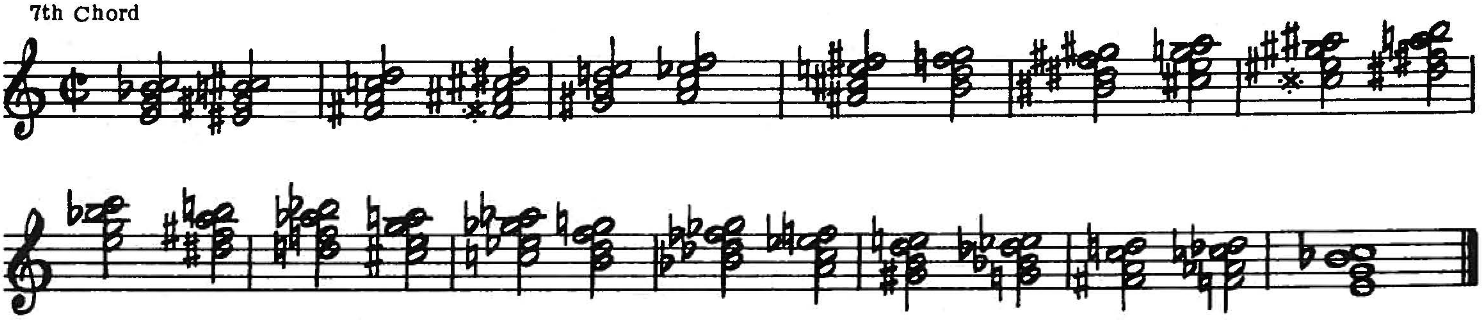
SCALES IN BLOCK CHORDS

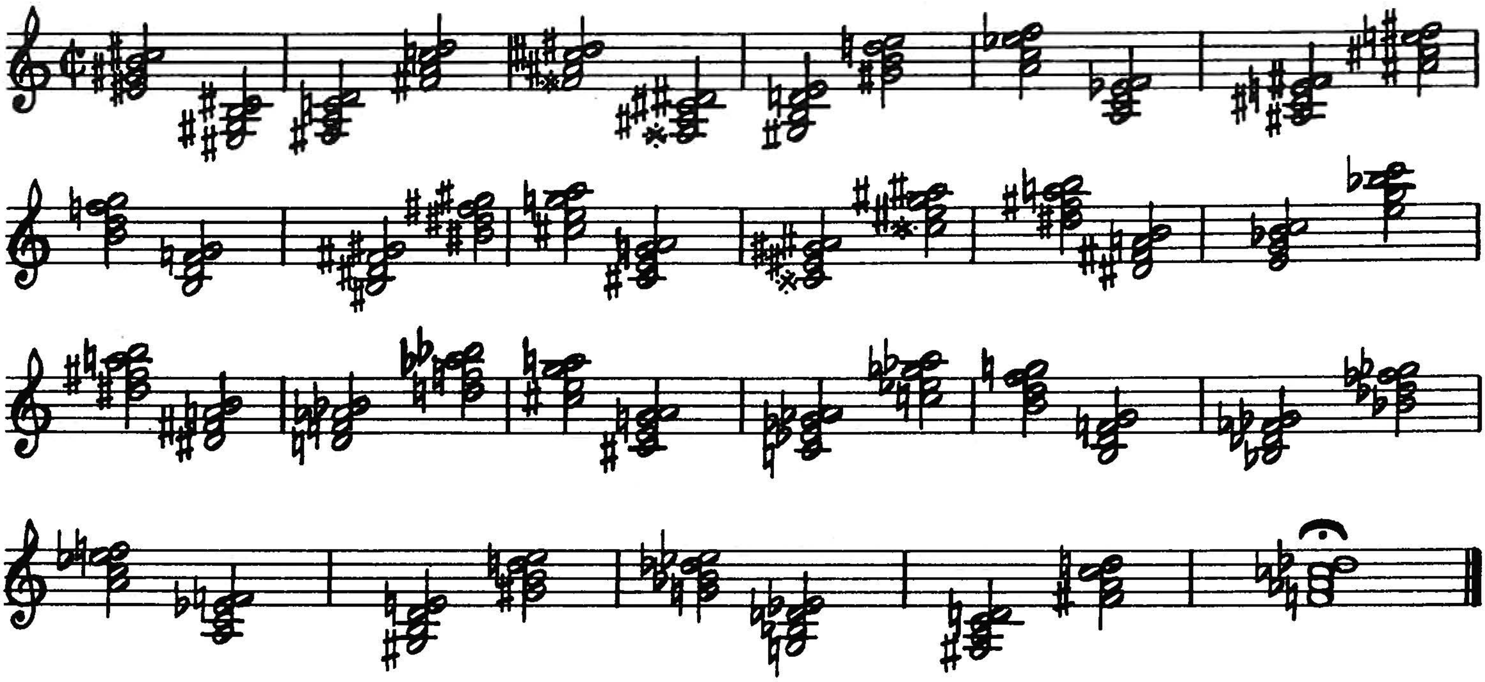
M. M. - 𝅗𝅥 = 80 (Increase tempo gradually)



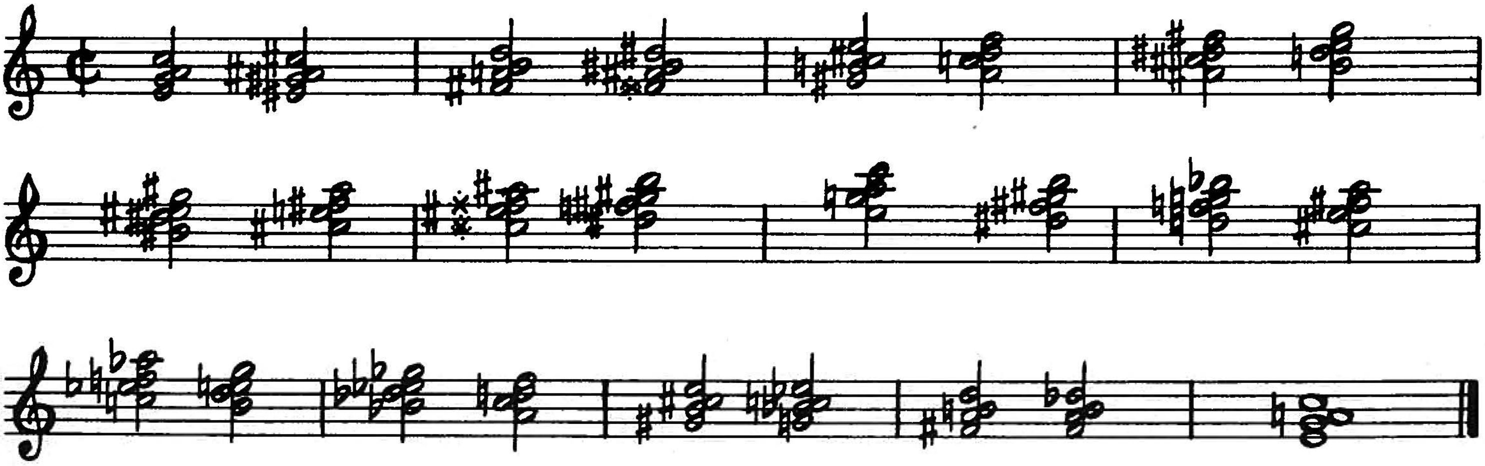
CHROMATIC BLOCK CHORDS

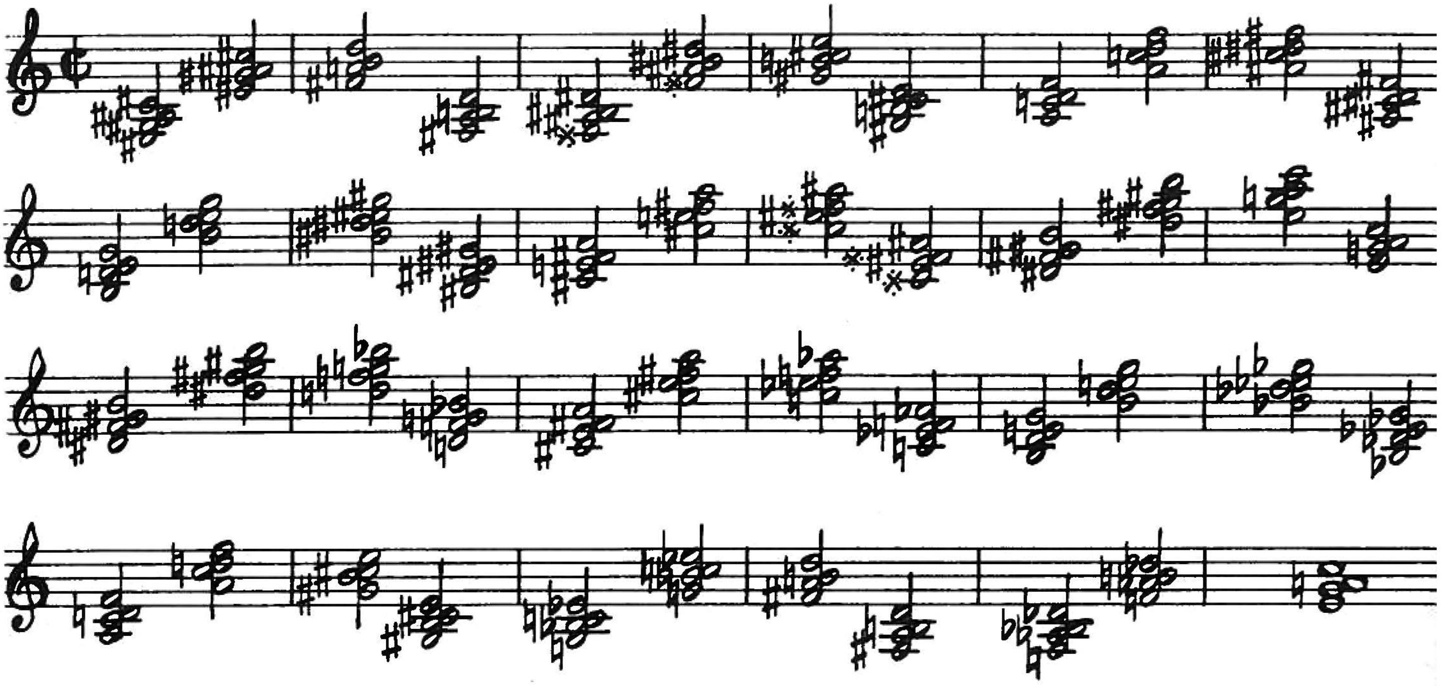
7th Chord



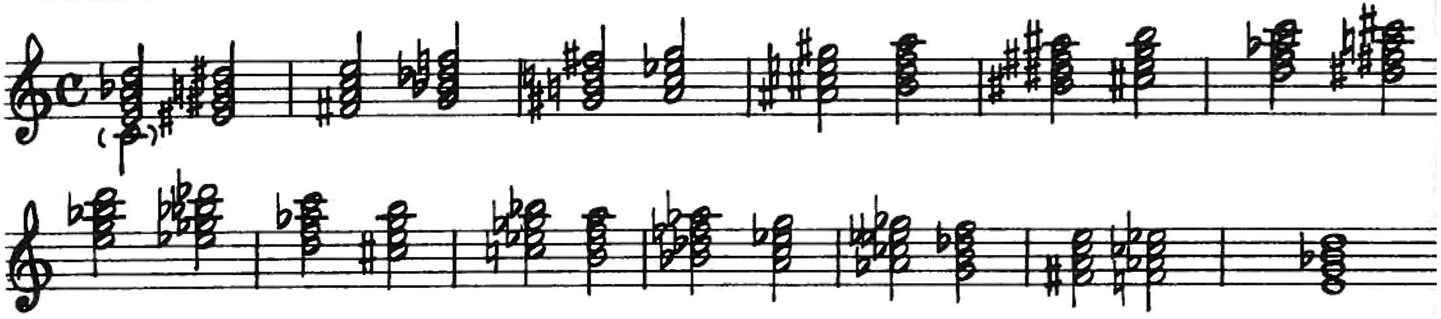


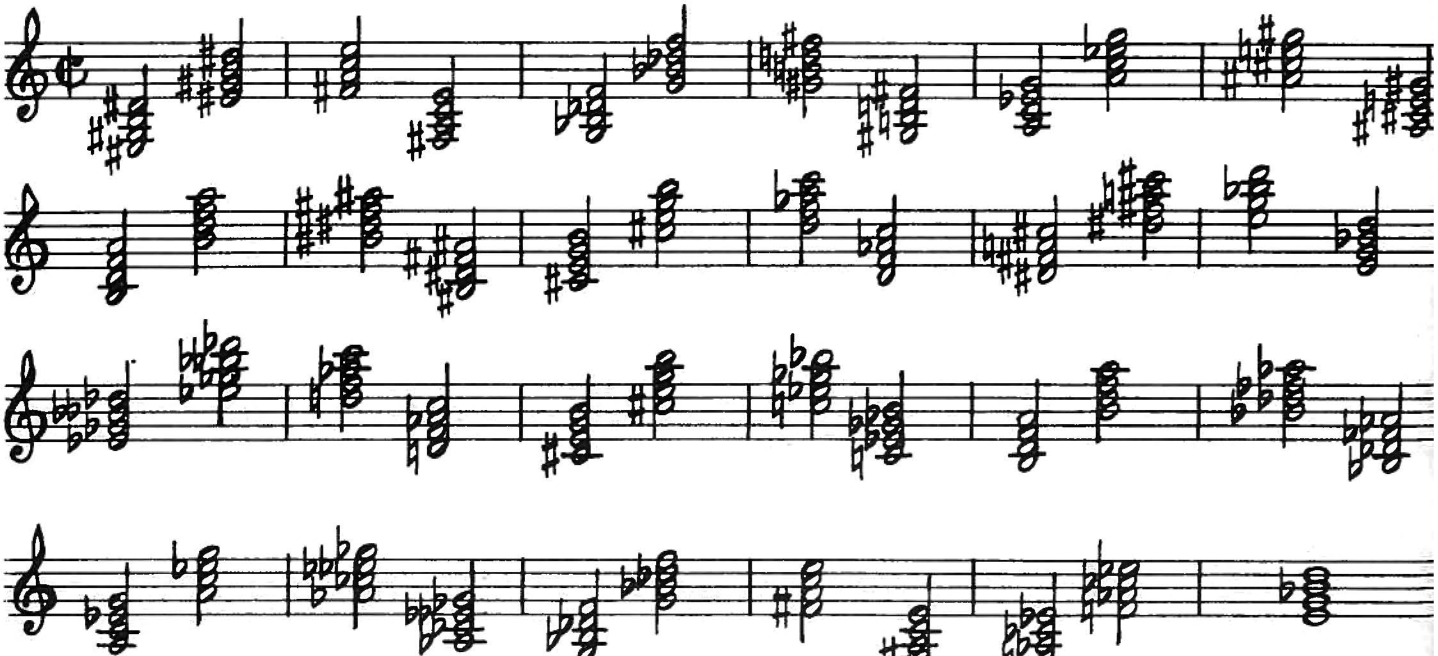
Added 6th Chord



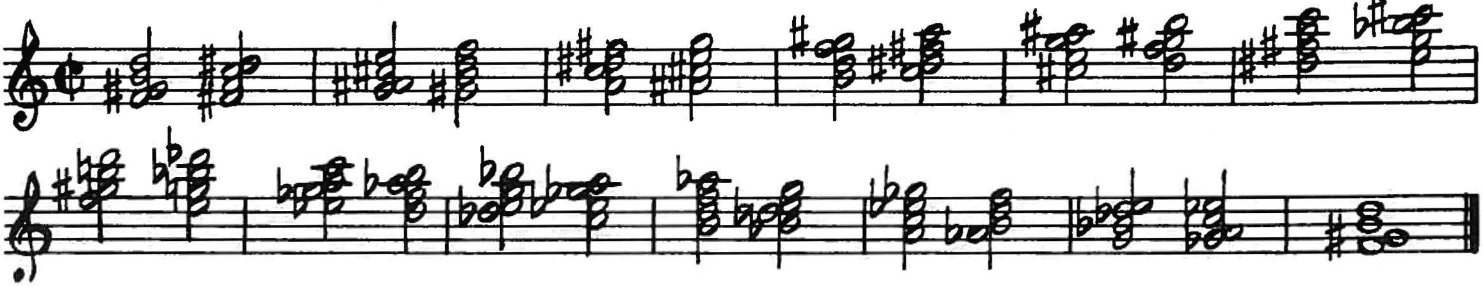


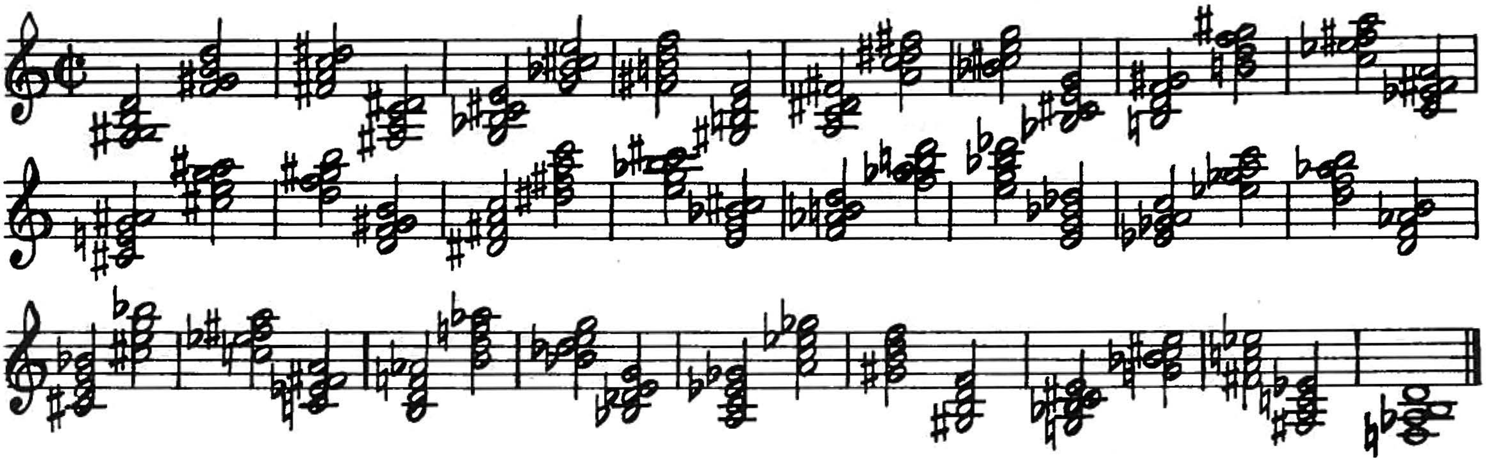
9th Chord



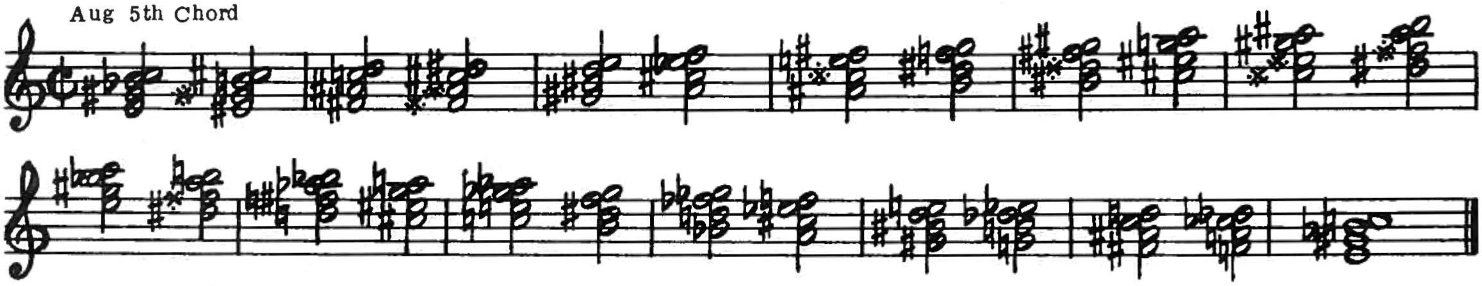


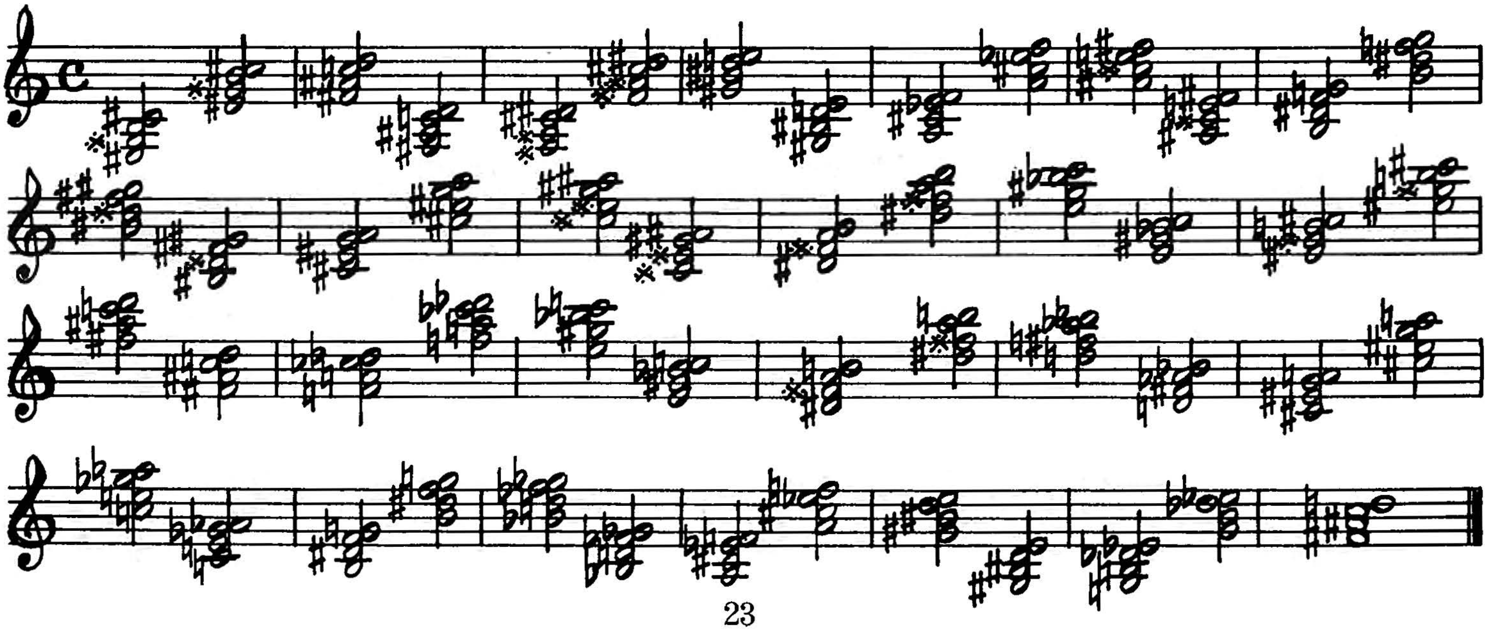
Dim 7th Chord





Aug 5th Chord



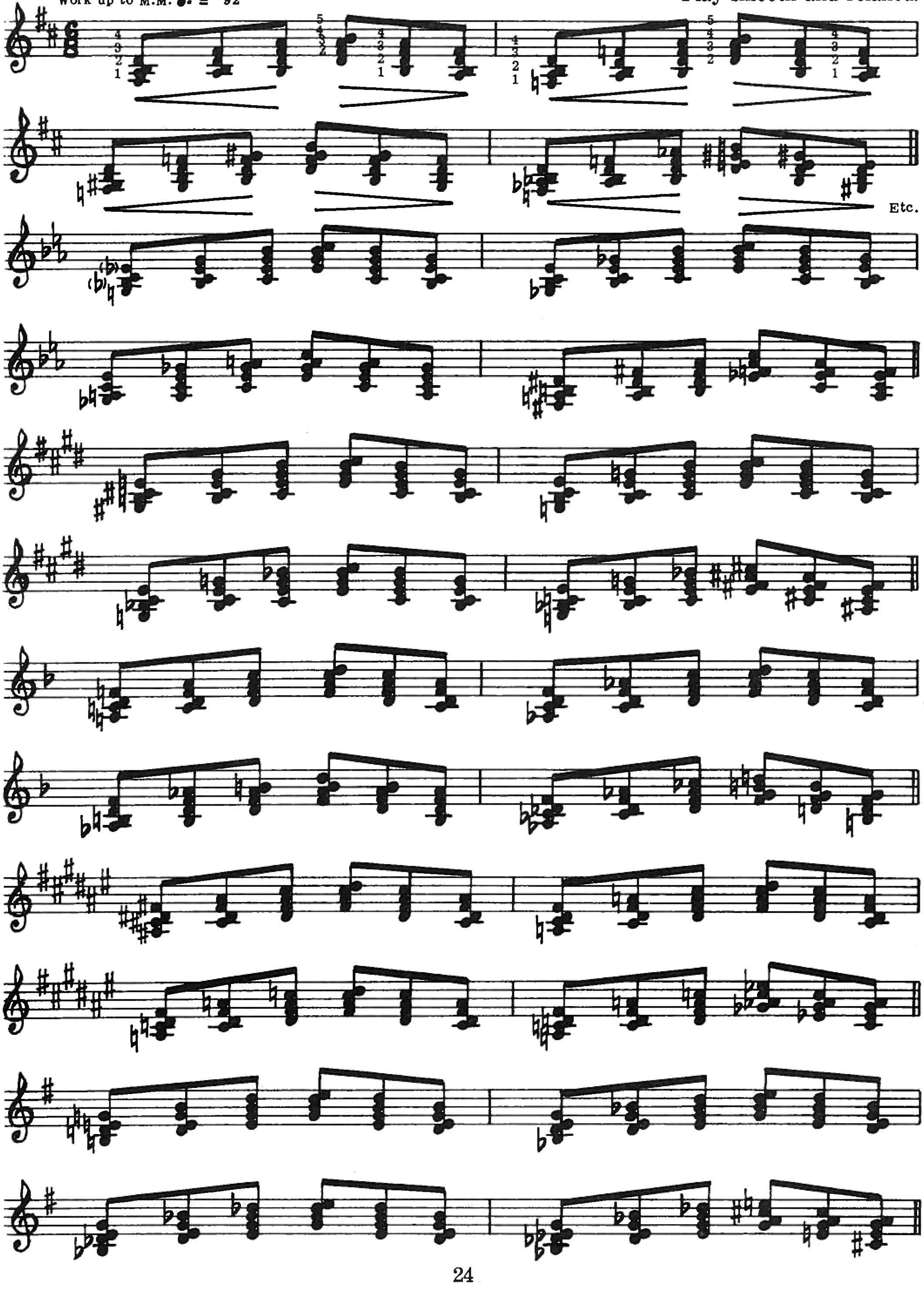


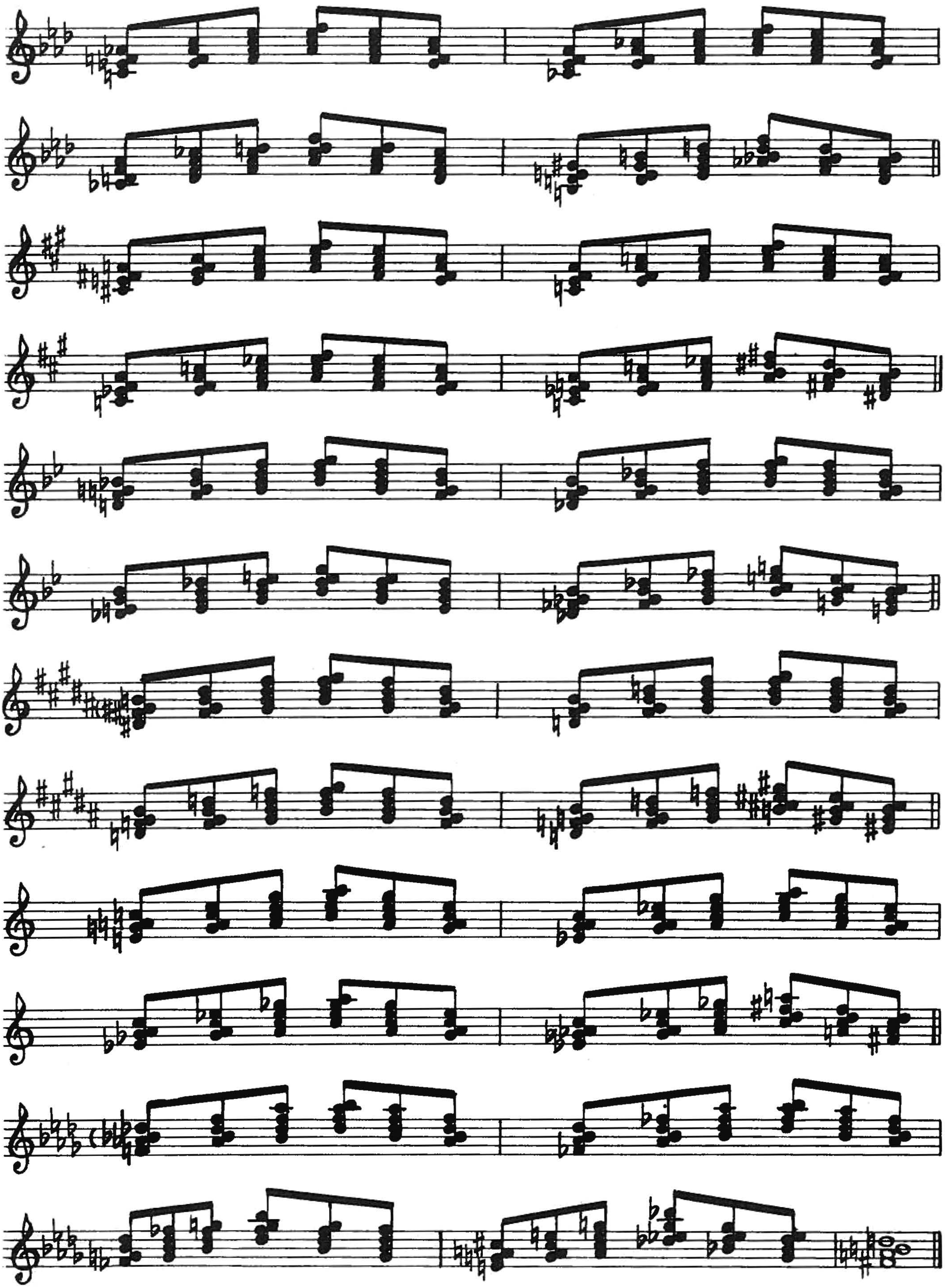
Start at M. M. 𝅗𝅥. = 50

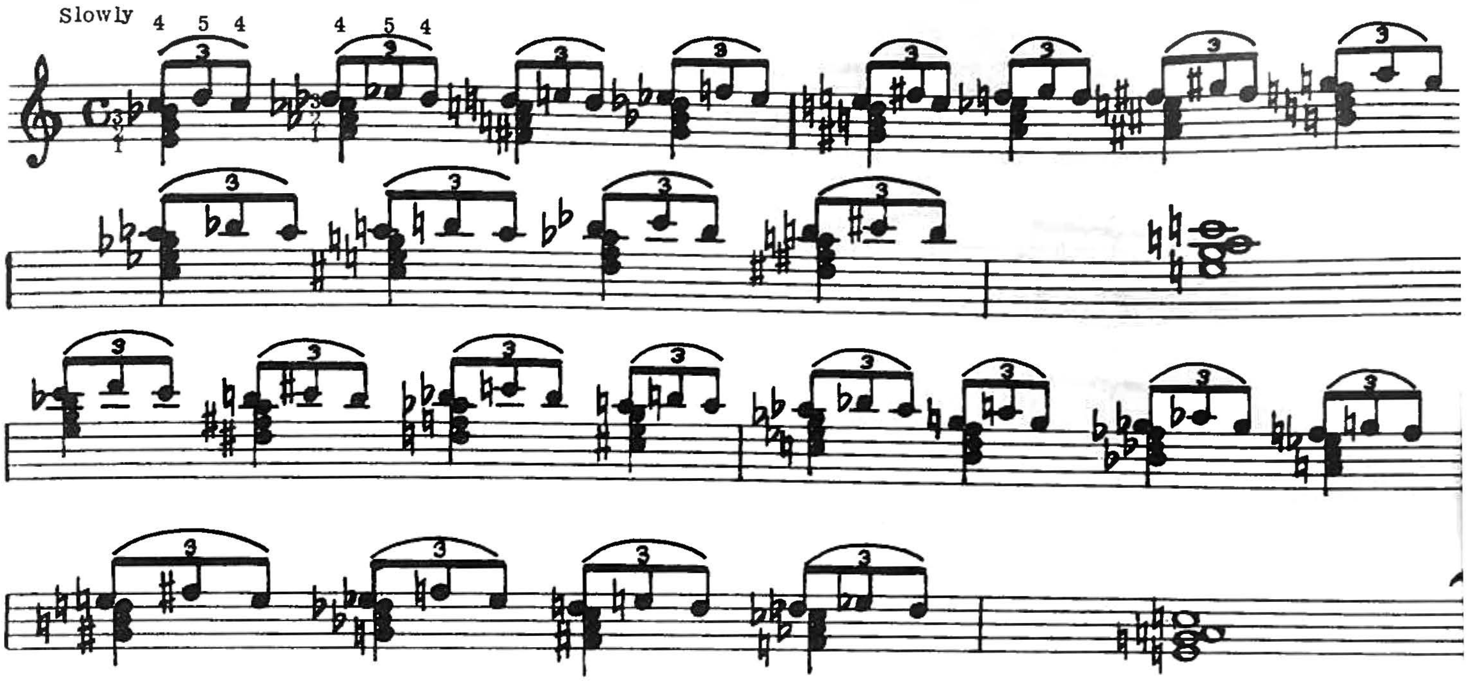
Work up to M.M. 𝅗𝅥. = 92

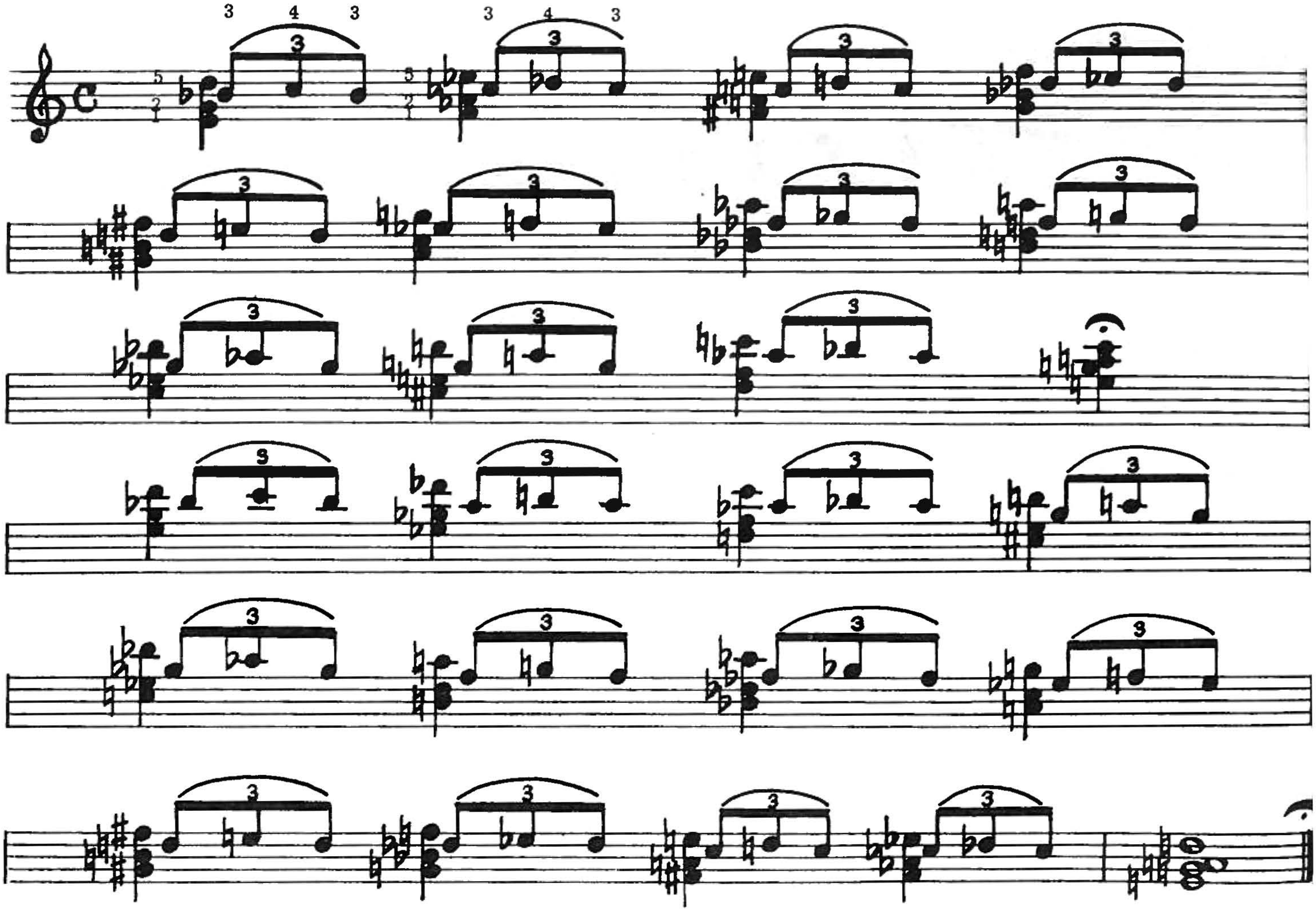
BROKEN CHORDS IN BLOCK STYLE

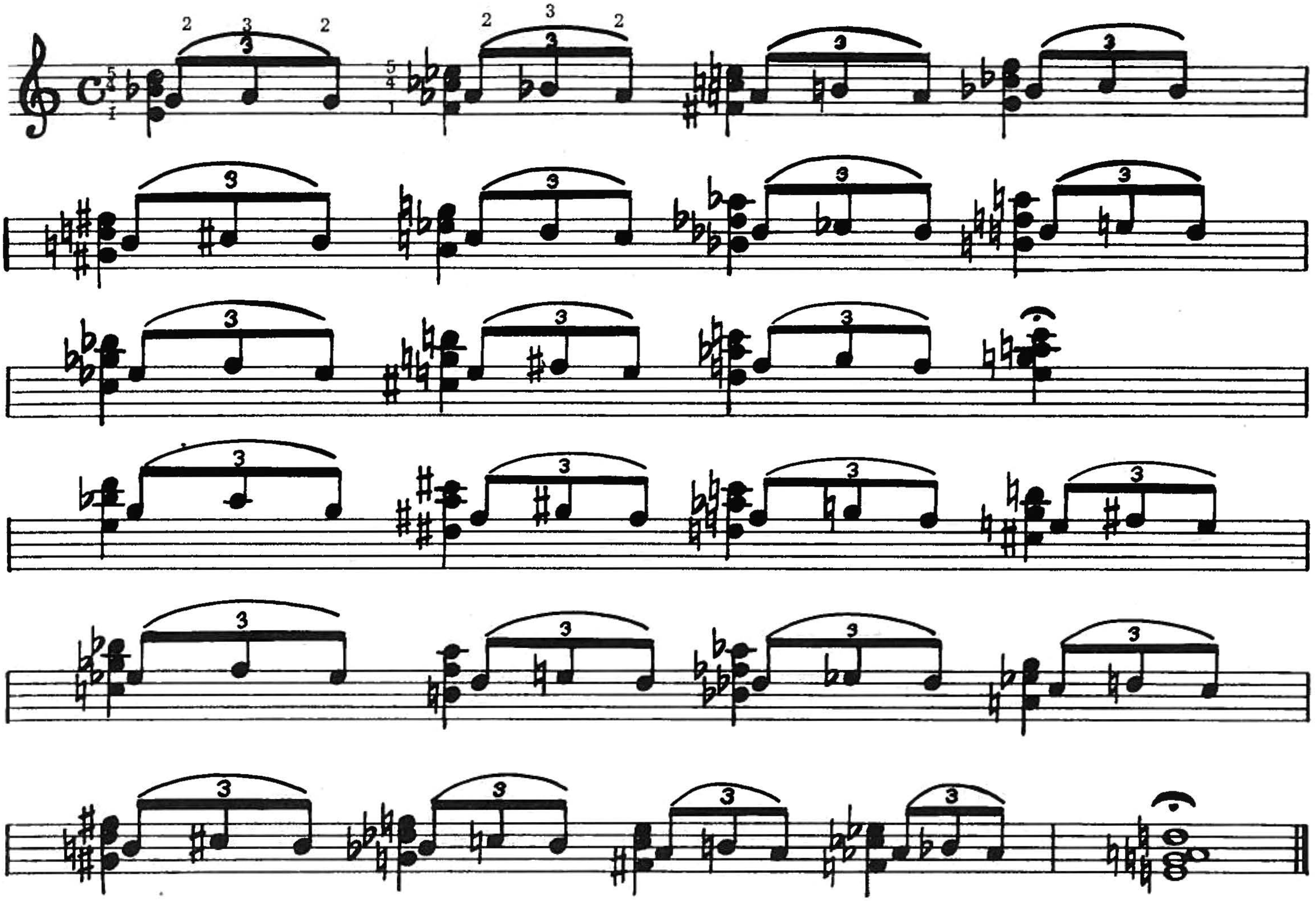
Play smooth and relaxed.

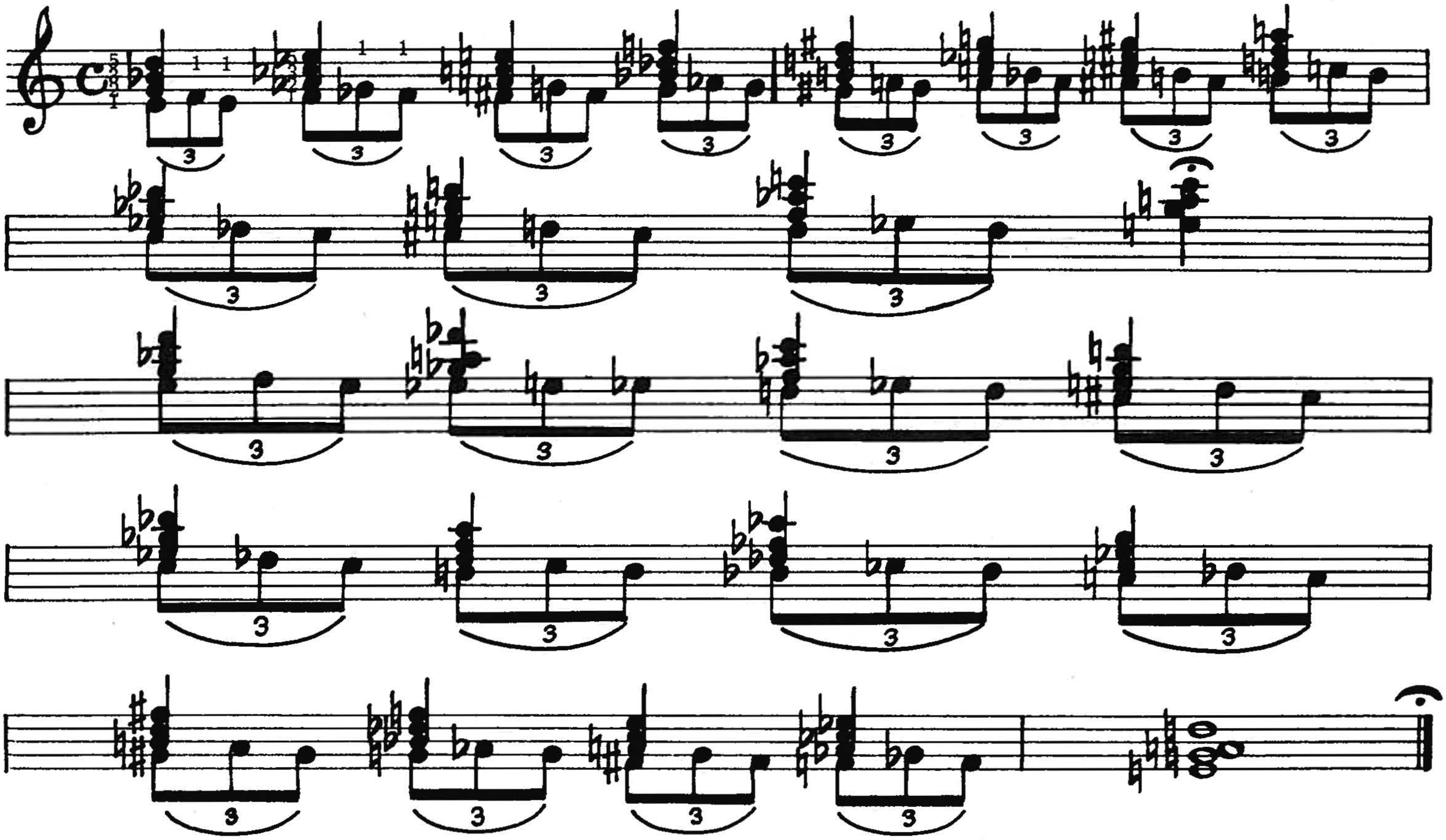

4 3 2 1
5 4 3 2
4 3 2 1
4 3 2 1
5 4 3 2
4 3 2 1
Etc.




Slowly
4 5 4
4 5 4
3


3 4 3
3 4 3
3





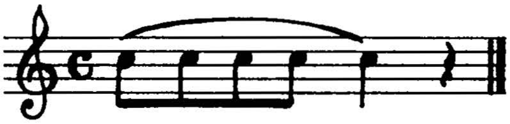
PART 2

Now we come to something new for most students. The second half of this book will be devoted entirely to modern rhythmic playing. Up to now, accordion methods have given no hints or tips to the student interested in playing popular music.

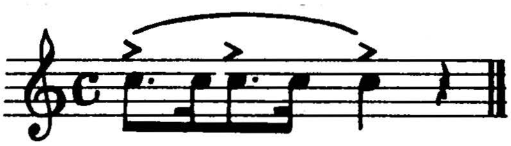
On the following pages you will be shown what goes to make up this style of playing. One thing must be pointed out before we start, however, jazz is not always written the way it is meant to be played. Personal style enters into the picture. This is illustrated by the fact that the very same written notes can be made to sound like two different tunes when played by two different soloists.

For this reason it is a must that the student listen to bands and soloists on records or in person if possible, to get an idea of how certain figures are played. We can only show you how it looks on paper. The actual life of the music must come from within the player.

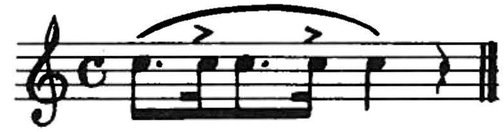
One of the most frequent questions raised concerning modern notation is how to play a group of eighth notes.



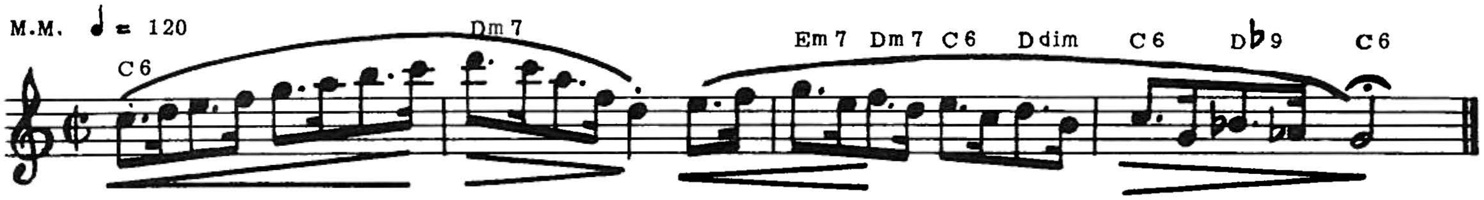
Except when they are marked with accents above each note, or in faster tempos, they are played approximately thus:

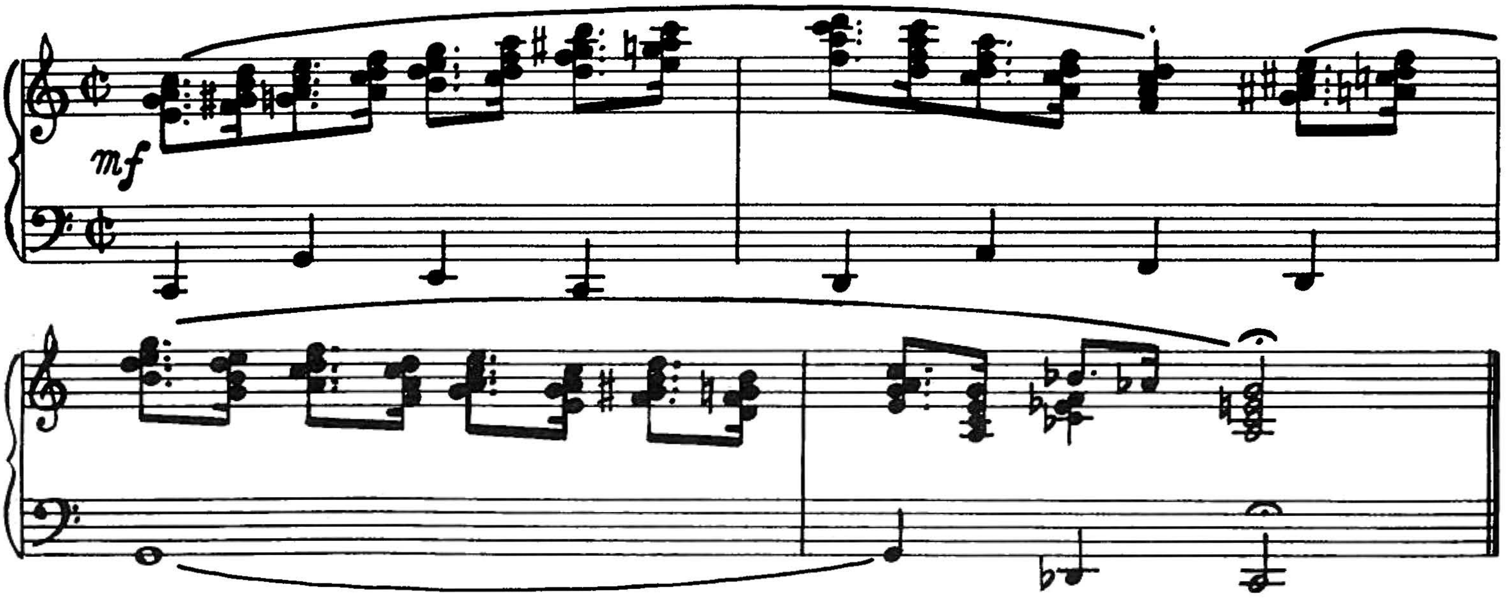


Arrangers take this for granted and rarely write them as in Ex. 2. However, we will write them as close to the way they are played as is possible. Another way to play the same figure is to put the accent on the weak note:

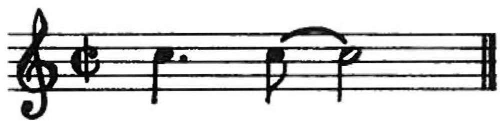


The following exercise will acquaint you with the dotted eighth and sixteenth figure. Chord symbals will be used to acquaint you with them also.

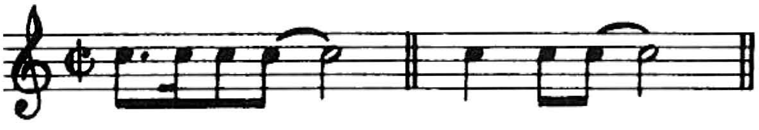




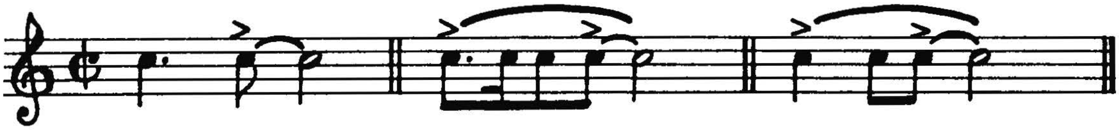
One of the basic of all syncopated beats is the Charleston.

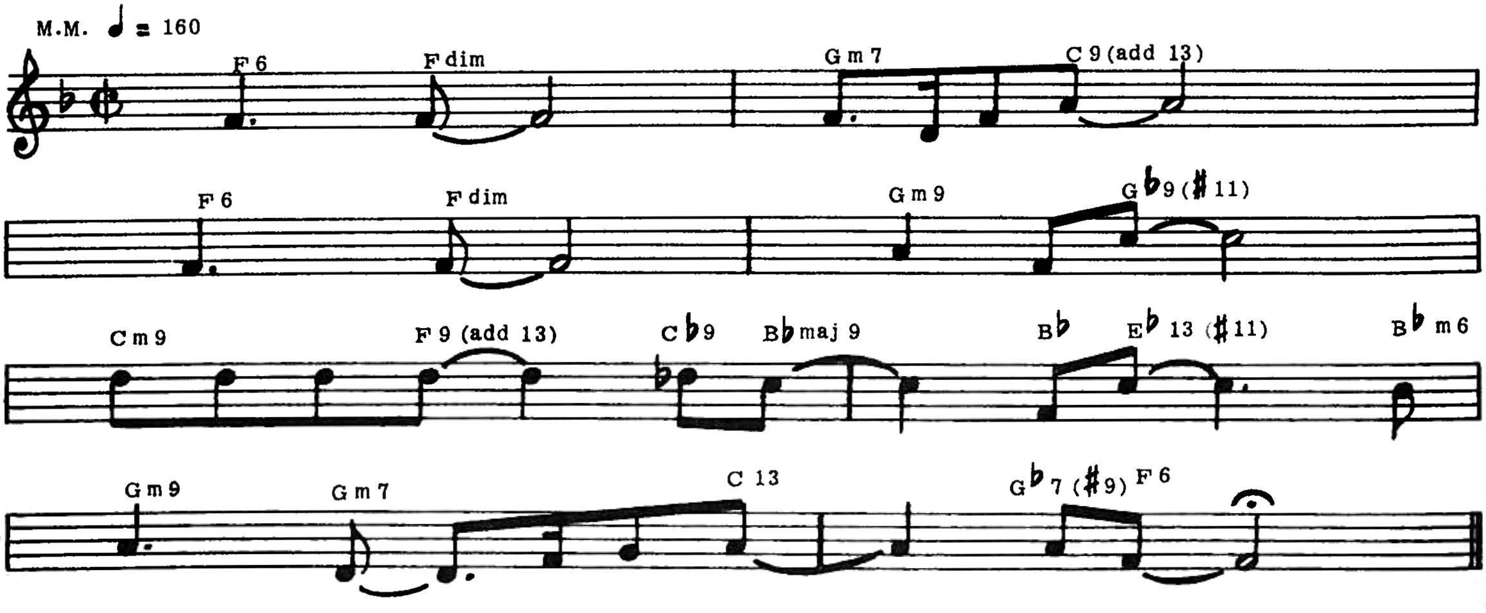


This figure is one of the most frequently used in modern music. It gives a definite lift to the melody. Two variations of this are the figures:

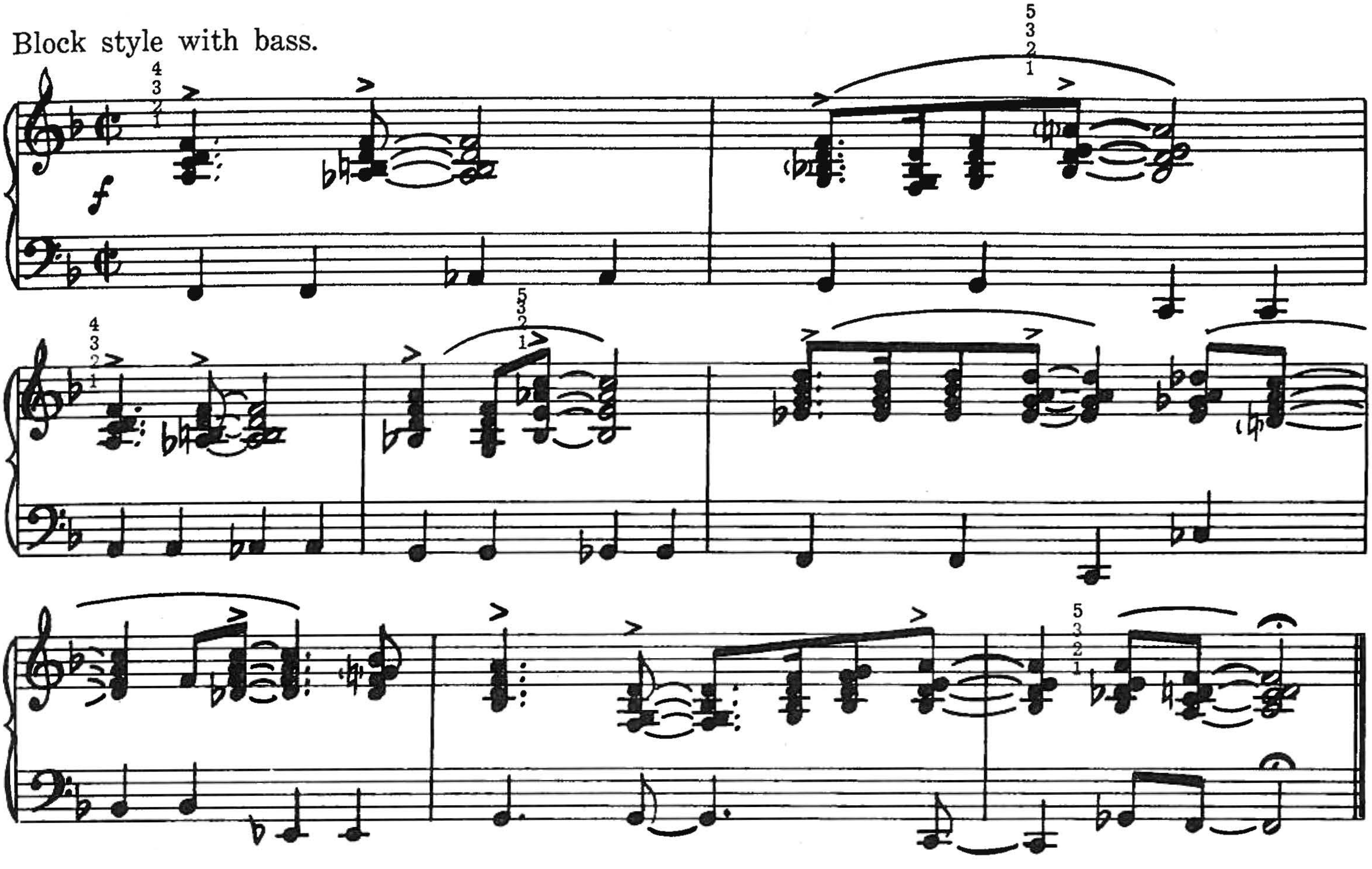


In order to give drive and punch in faster tempos, the syncopated note is usually accented.

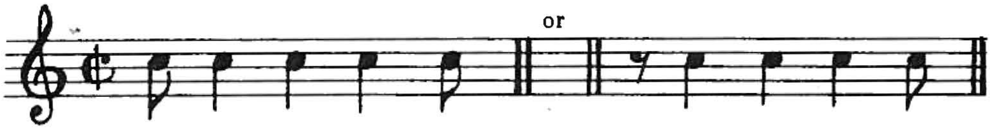



M.M. ♩ = 160
F 6
F dim
G m 7
C 9 (add 13)
F 6
F dim
G m 9
G♭9 (♯11)
C m 9
F 9 (add 13)
C♭9
B♭maj 9
B♭
E♭13 (♯11)
B♭m6
G m 9
G m 7
C 13
G♭7 (♯9)
F 6

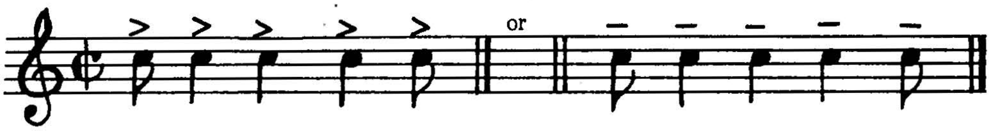
Block style with bass.



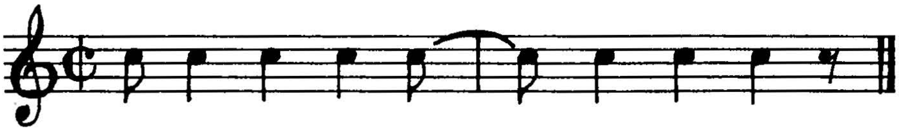
Another very popular figure is the so-called back-beat. This usually starts on an eighth note or rest, and is followed by a series of quarter notes—Thus making each quarter syncopated.



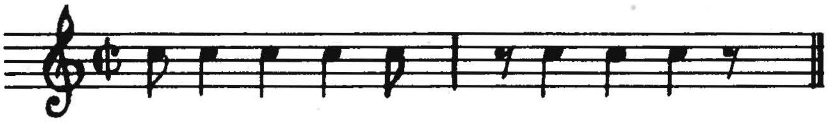
There are two basic ways to play this. One attacks each note sharply making a break between each note, and the other is to push each note with no break in between:



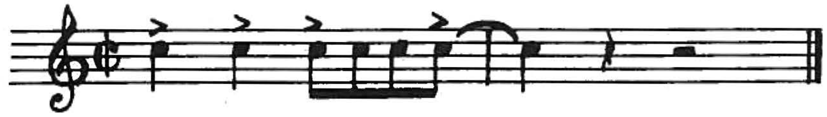
One point of interest is the last eighth note in the bar. (Ex. 1 & 2) This note, if the figure were to continue, would be tied over to the next bar, thus:



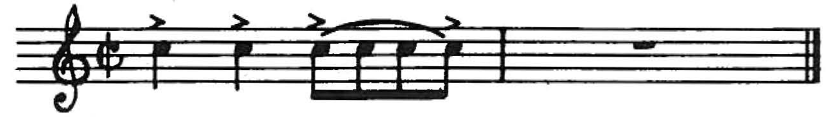
However, in moderate and faster tempos, where the rhythm of the figure is more important than the melody, it is written in this manner.

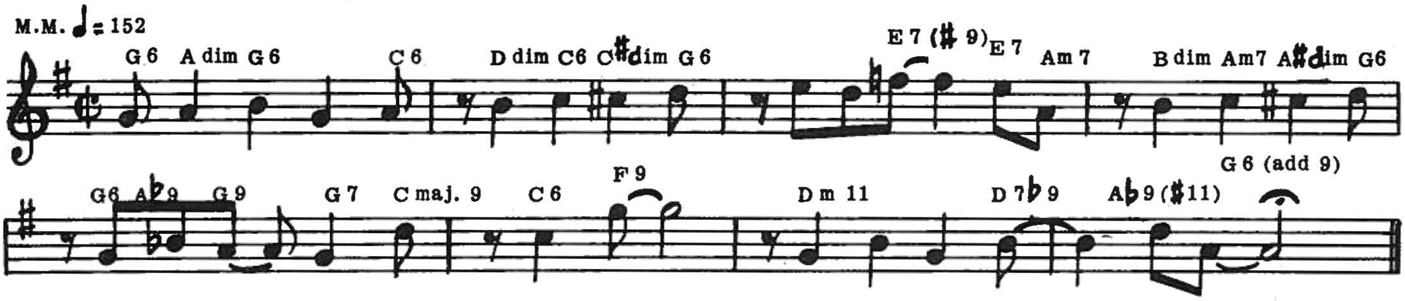


This is also true of the figure:

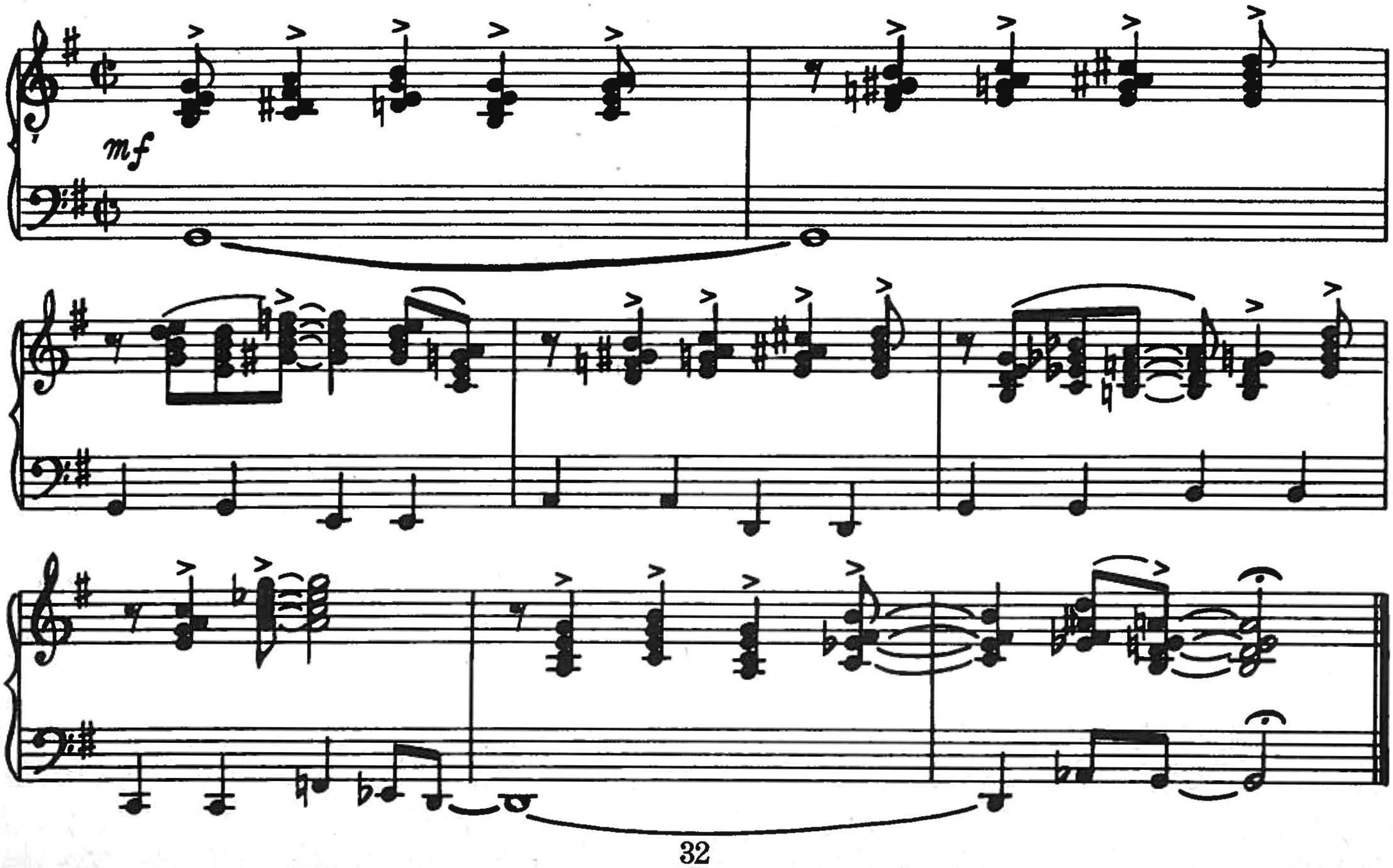


which is many times written:



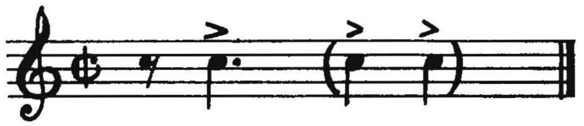

M.M. 𝅗𝅥 = 152
G 6
A dim
G 6
C 6
D dim
C6
C#dim
G 6
E 7 (# 9)
E 7
Am 7
B dim
Am7
A#dim
G6
G6
A♭9
G 9
G 7
C maj. 9
C 6
F 9
D m 11
D 7♭9
A♭9 (#11)
G 6 (add 9)

Block style with bass.



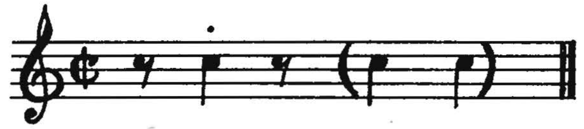
At times when a strong entrance is needed, a device related to the back beat is used.

(1)

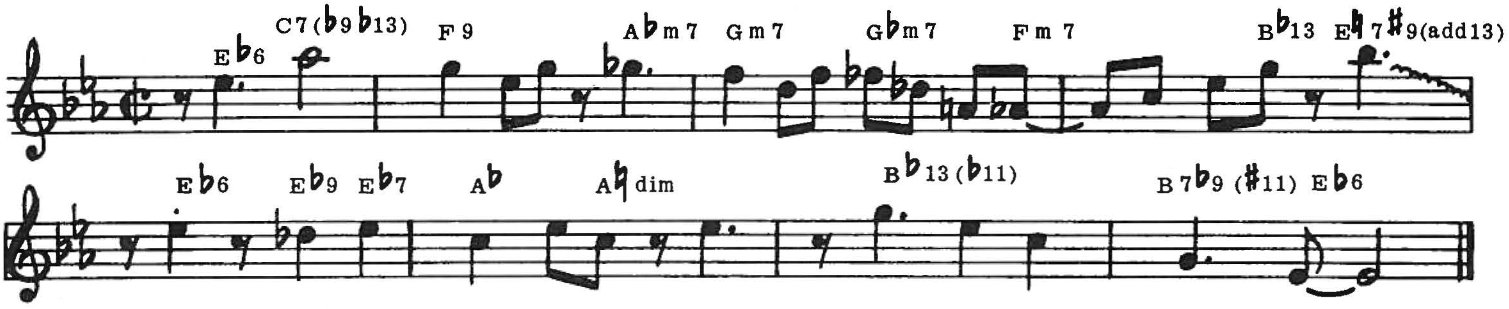


This is called a kick beat. It gives great impact to entrances or accented beats. A variation of this figure is this:

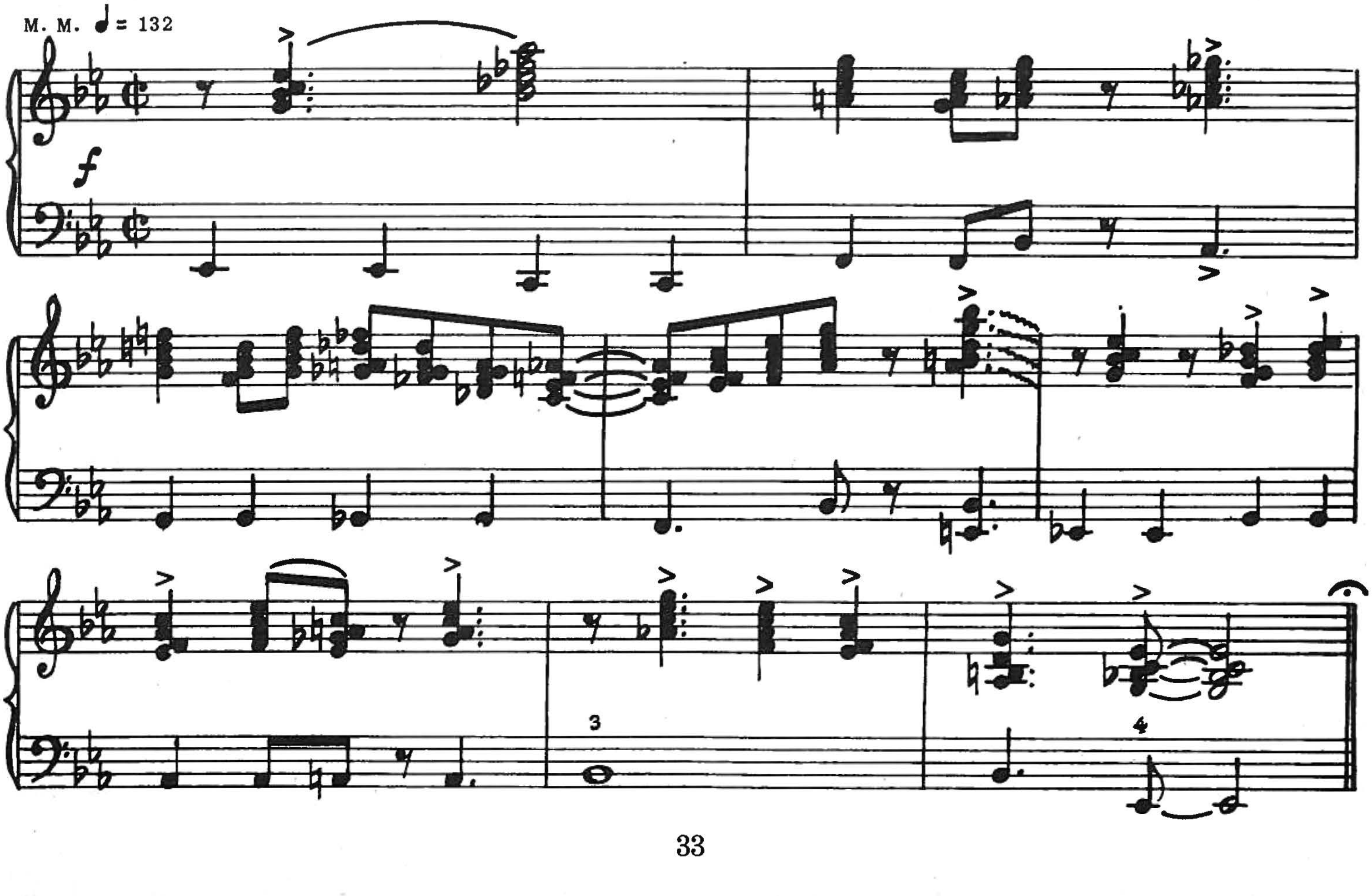
(2)



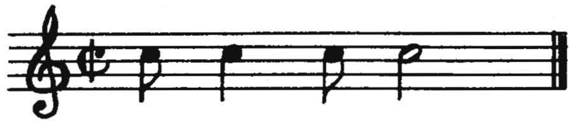
The difference being that the kick beat is held in Ex. 1 and bitten off in Ex. 2.


E♭6
C7(♭9♭13)
F9
A♭m7
Gm7
G♭m7
Fm7
B♭13
E♮7♯9(add13)
E♭6
E♭9
E♭7
A♭
A♮dim
B♭13(♭11)
B7♭9(♯11)
E♭6

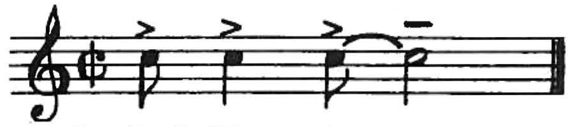
Block style with bass.



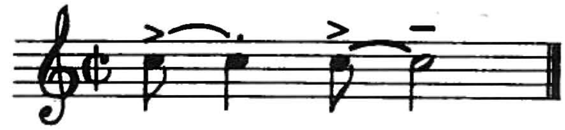
Another important figure that is used very often is this:



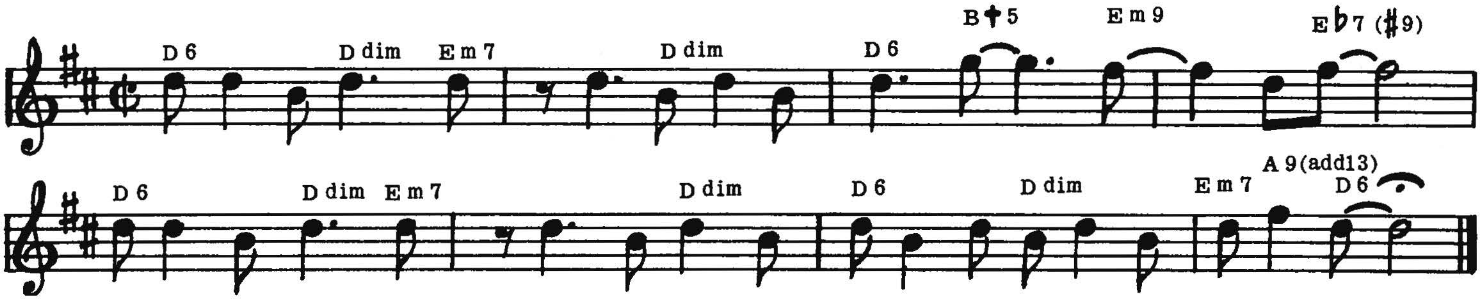
There are several ways to play this. However, most of them have this in common: The last note of the figure is usually slurred and not accented.



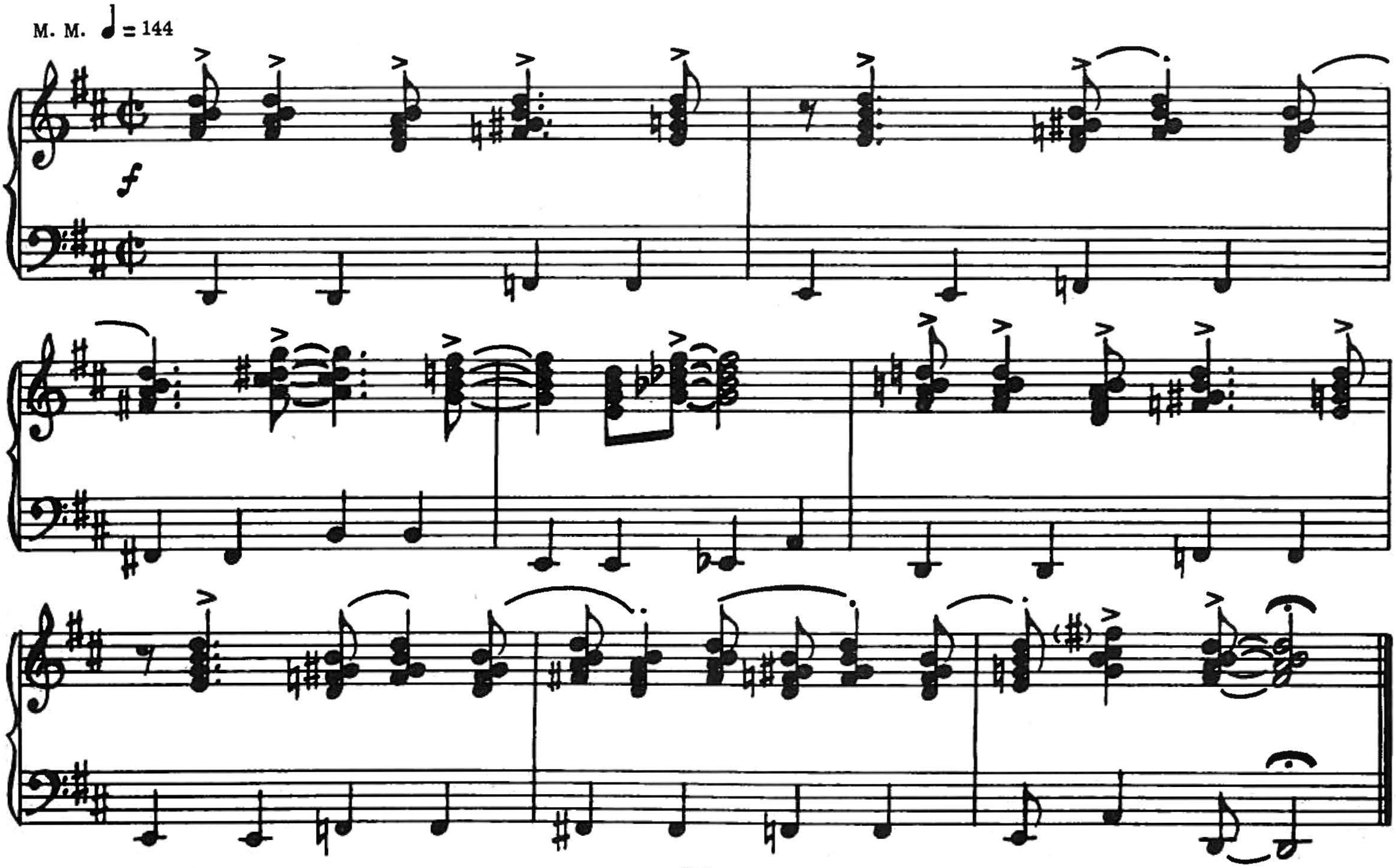
In other words, the half note is not accented. In places where rythmic punch is not required, it can be played:



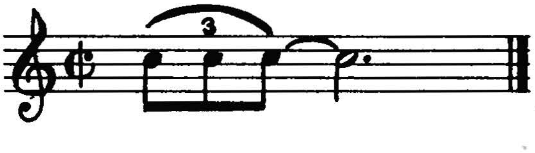
The quarter note is cut off as if it were an eighth note.


D 6
D dim
E m 7
D dim
D 6
B+5
E m 9
E♭7 (♯9)
D 6
D dim
E m 7
D dim
D 6
D dim
E m 7
A 9(add13)
D 6

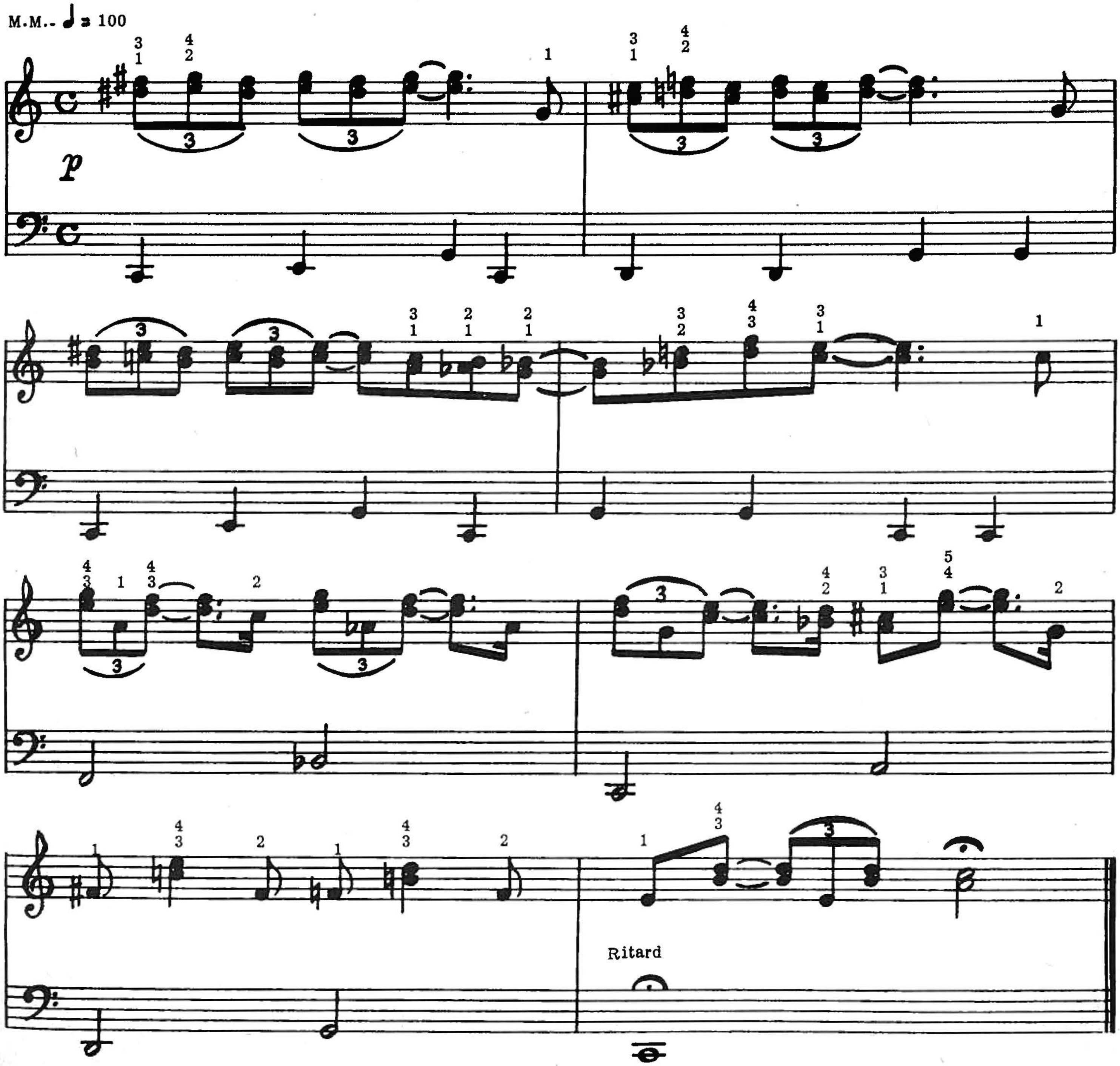
Block style with bass.



In slower tempos, a very popular figure is the syncopated eighth note triplet.

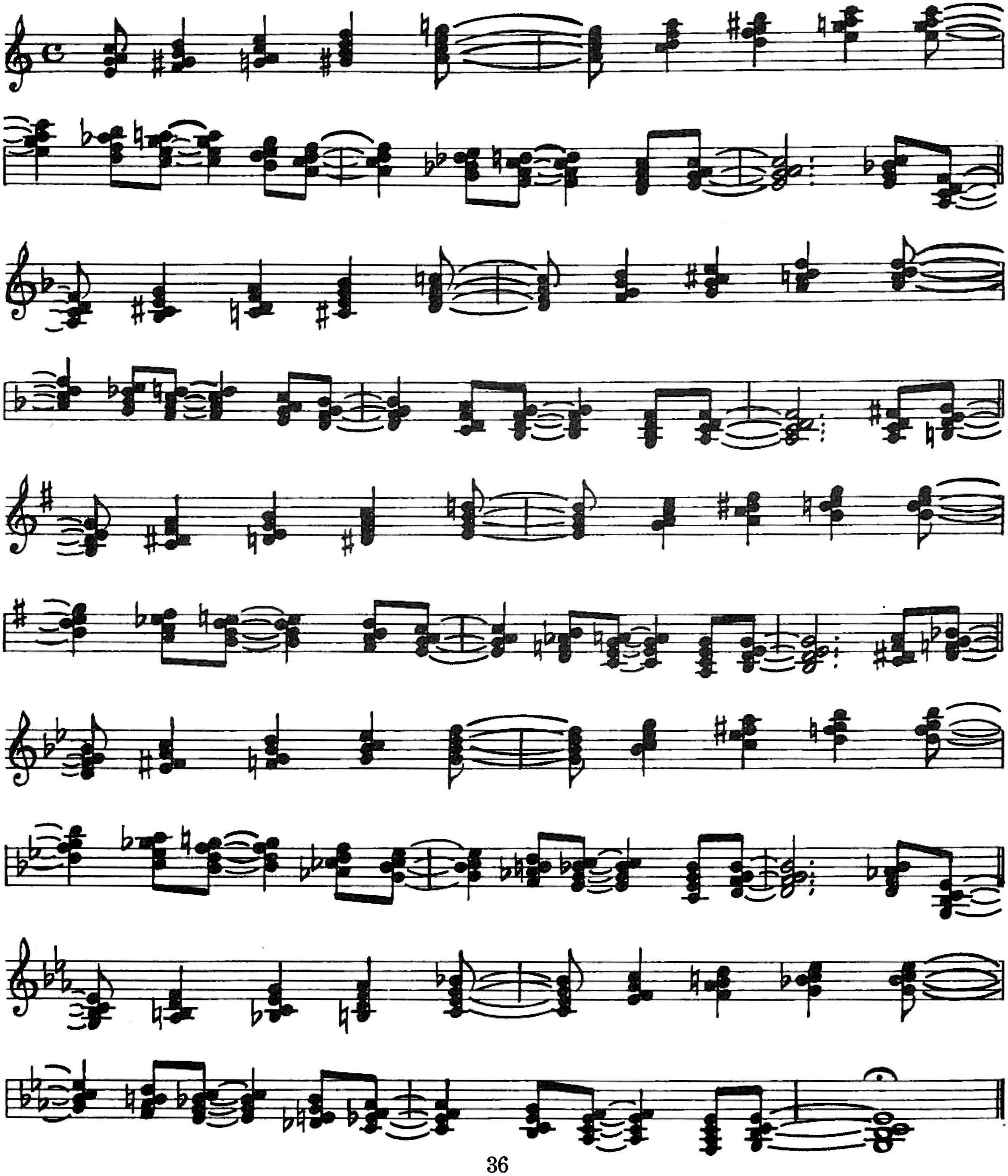


This figure gives a slow melody a little push that makes it more interesting to both the player and the listener. You will usually find this figure in a song that can be played in thirds. Our exercise this time will be in thirds instead of block chords.

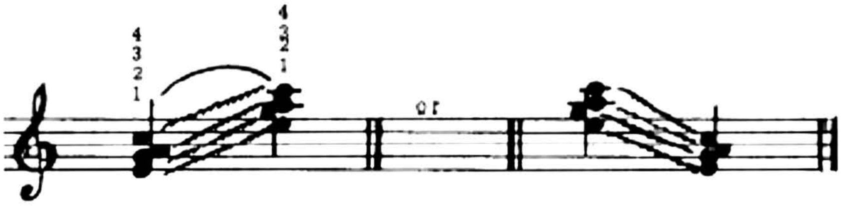


RYTHMIC BLOCK SCALES

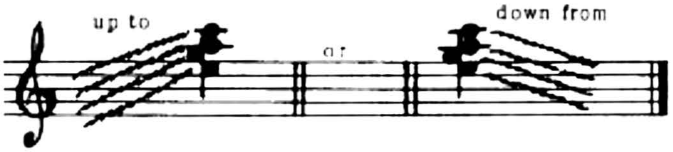
MODERATO – with a beat



A trick that is very important to the player is the glissando. This is done by quickly sliding the fingers over the keys between two notes or two block chords.



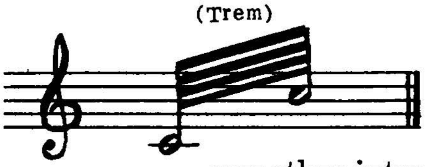
Many times you see just a single chord with a gliss marked.

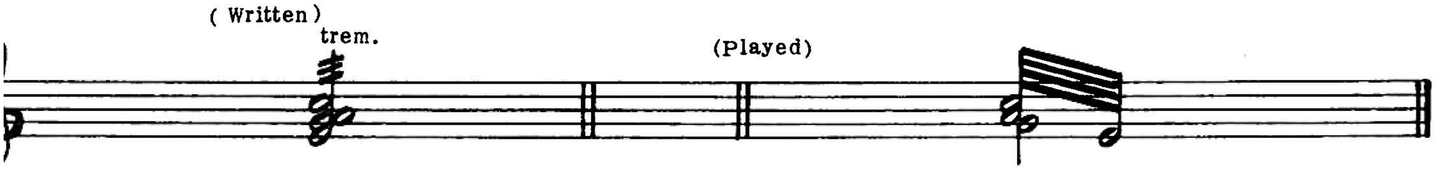


The question of where to start or end the gliss arises. Since the notes of a glissando are very fast, it really doesn't matter where you start or stop it. However, to get the sweeping effect going up and the falling off effect going down, it is advisable to make it at least an octave and more where possible.

For those with strong hands it is good to slide the whole chord. However, for those who find this difficult, just the thumb nail will turn the trick going down, and the little fingernail going up. This device of sliding to or from a note is very popular in dance bands where whole sections do it together. Listening to the top bands will give you a perfect idea of how this should sound.

Another trick that the player should be familiar with is the tremelo. This is the rapid alternation of two or more tones. It is similar to the trill, the difference being that a trill is confined to the interval of the second above or below the note to be trilled. The tremelo is used on any other interval. In the four part block style the best way to get this effect is to tremelo the two outside notes of the chord, while the two middle notes are sustained. The chord is hit first then the trem begins. This device is used chiefly on slow numbers where there are a lot of sustained notes. However, it can also be used in up-tempo rhythm numbers, as you will see in the later exercises.

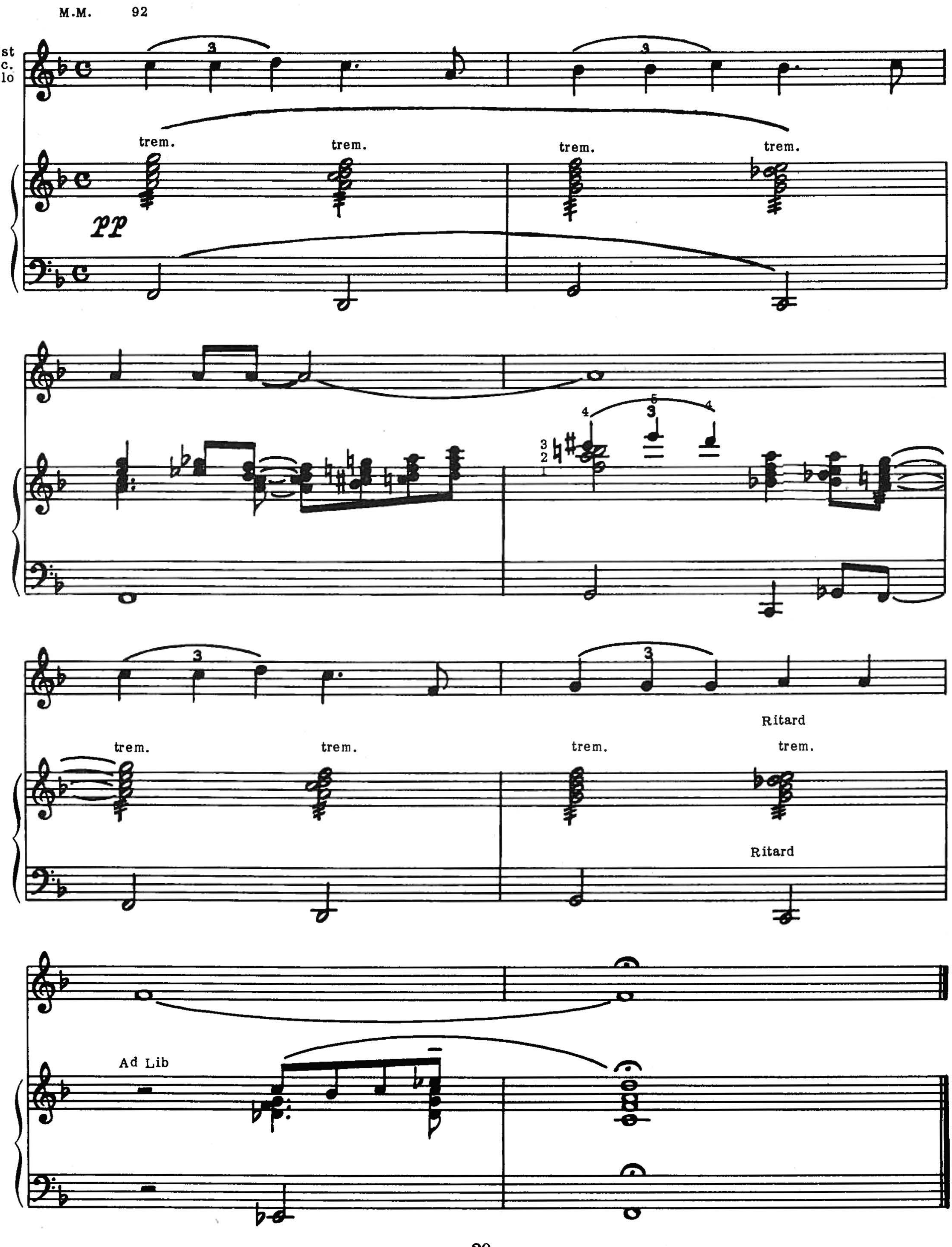




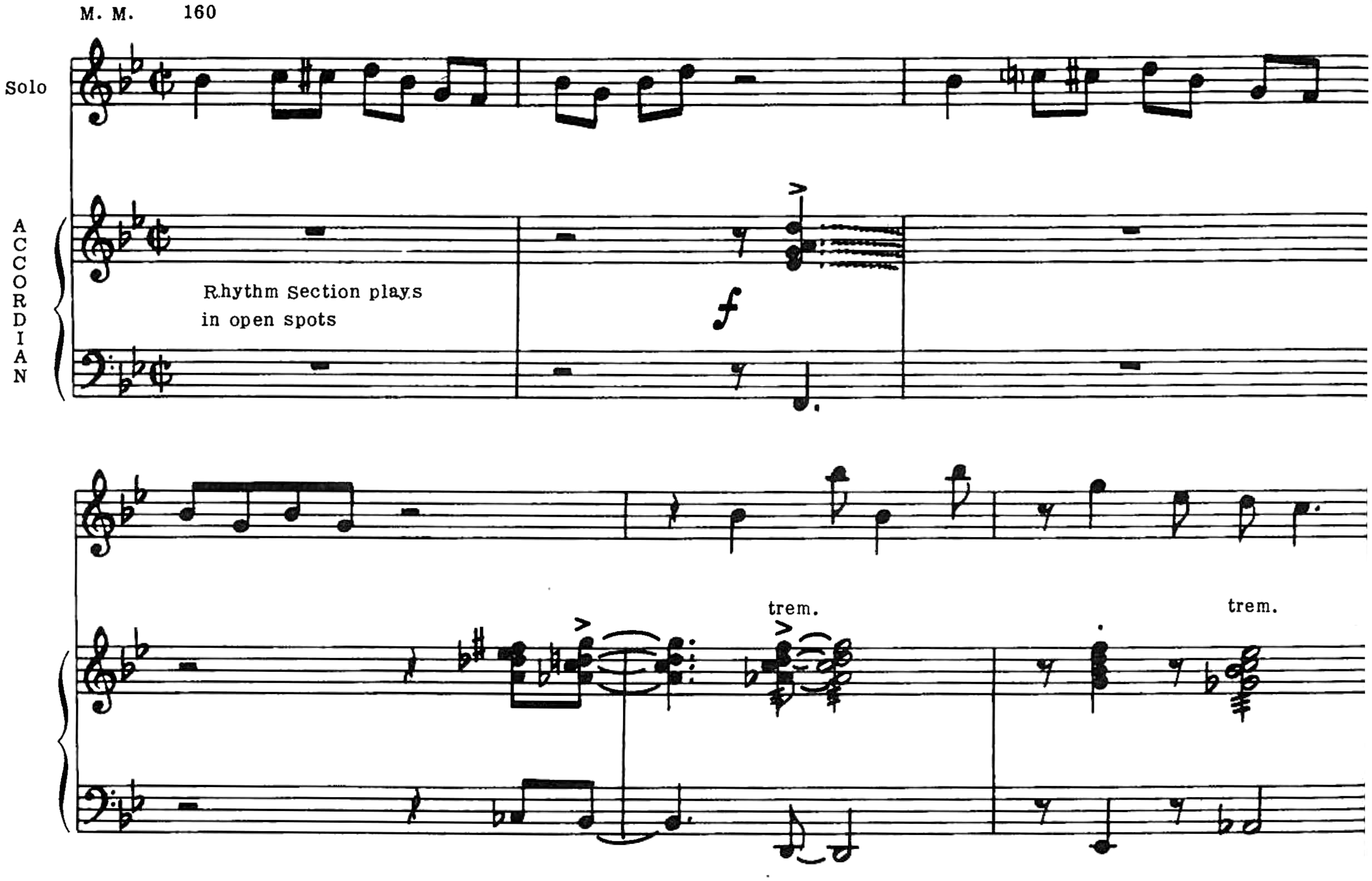
So far, we have treated the accordion as a solo instrument. Many times, in group playing, the accordion is called on to furnish a background for the soloist or singer. This section will give the student some idea of what can be done in such a case.

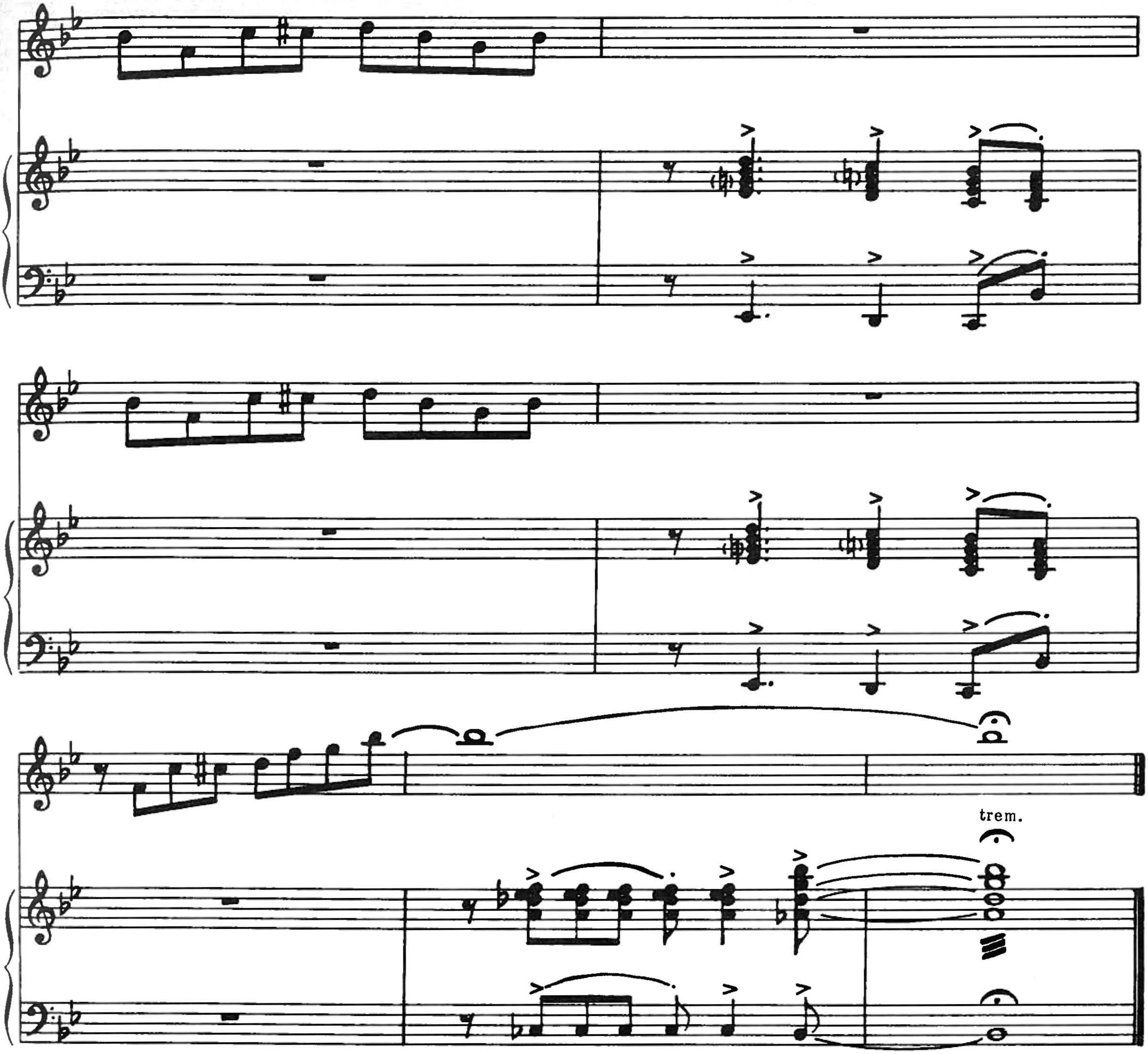
In ballads, sometimes just a single note counter-figure, played with a high-stop, will create a beautiful mood. In most cases the block style can be applied. The following exercise has the melody lead, which is being played or sung by someone else. Note that when the voice melody moves the accordion is sustained, and vice versa.

(In these exercises the teacher can play the solo part while the student plays the background.)


M.M. 92
1st Acc. Solo
2nd ACCORDIAN
trem.
pp
3
Ritard
Ad Lib

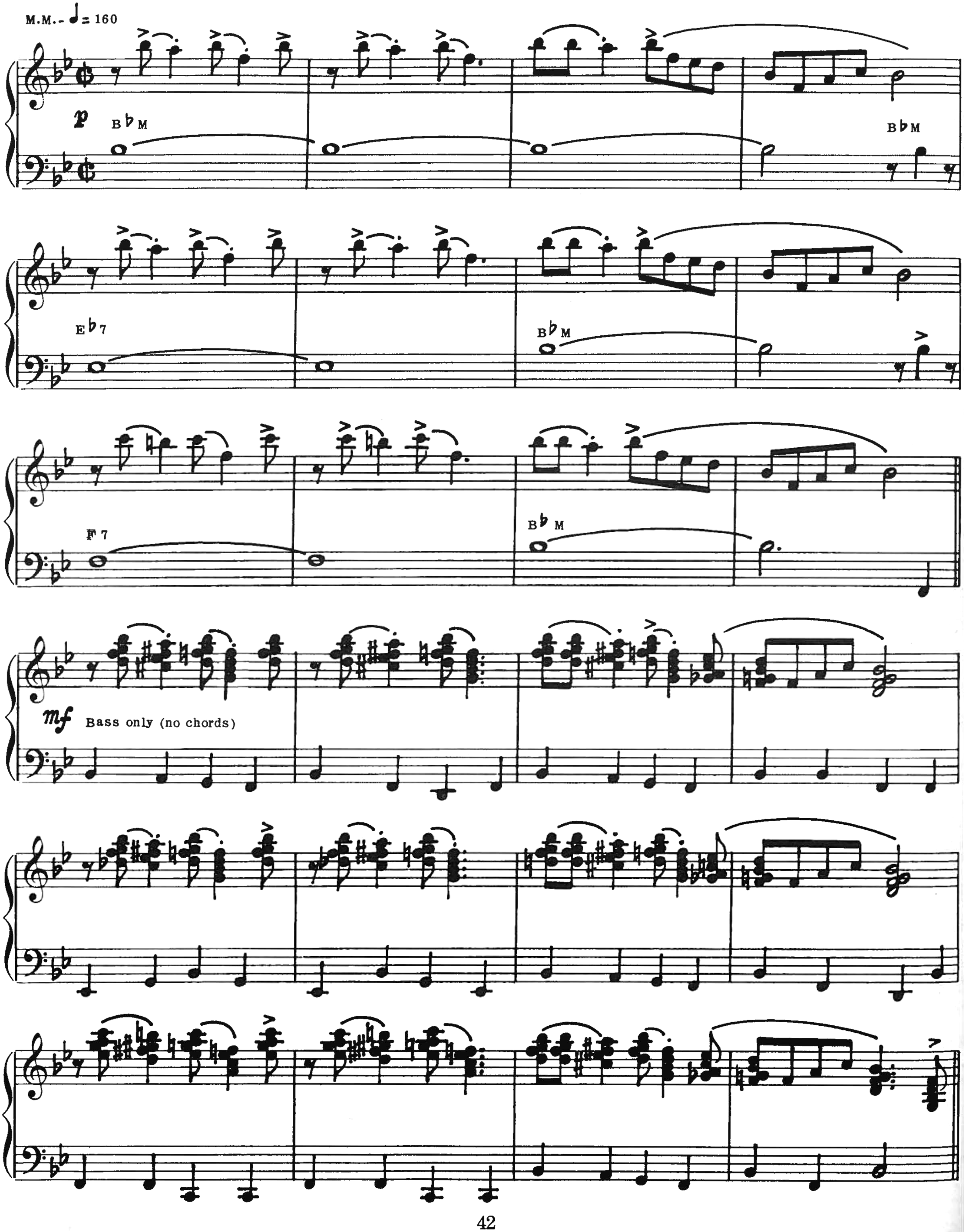
In rhythm songs, the accordion must act as the brass section does in a big band. The same type of figure are used. It is very important that the player remember that he is only playing a background. Many a friendship has been strained by the supporting player over-blowing the soloist. We will again show an exercise using the soloist on the top line. Note that the basses are used with the right hand as part of the figure.


M. M. 160
Solo
ACCORDIAN
Rhythm Section plays in open spots
f
trem.
trem.

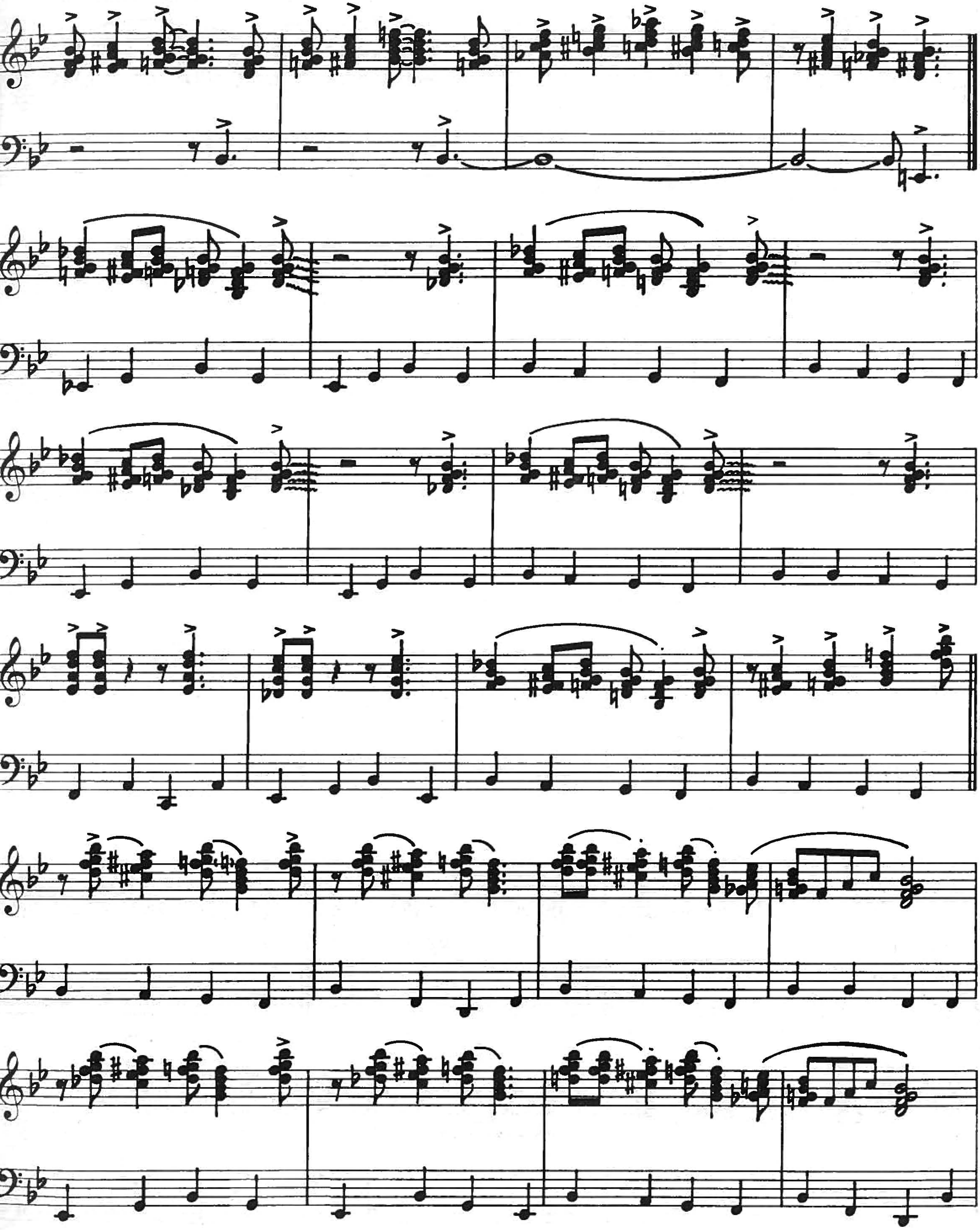


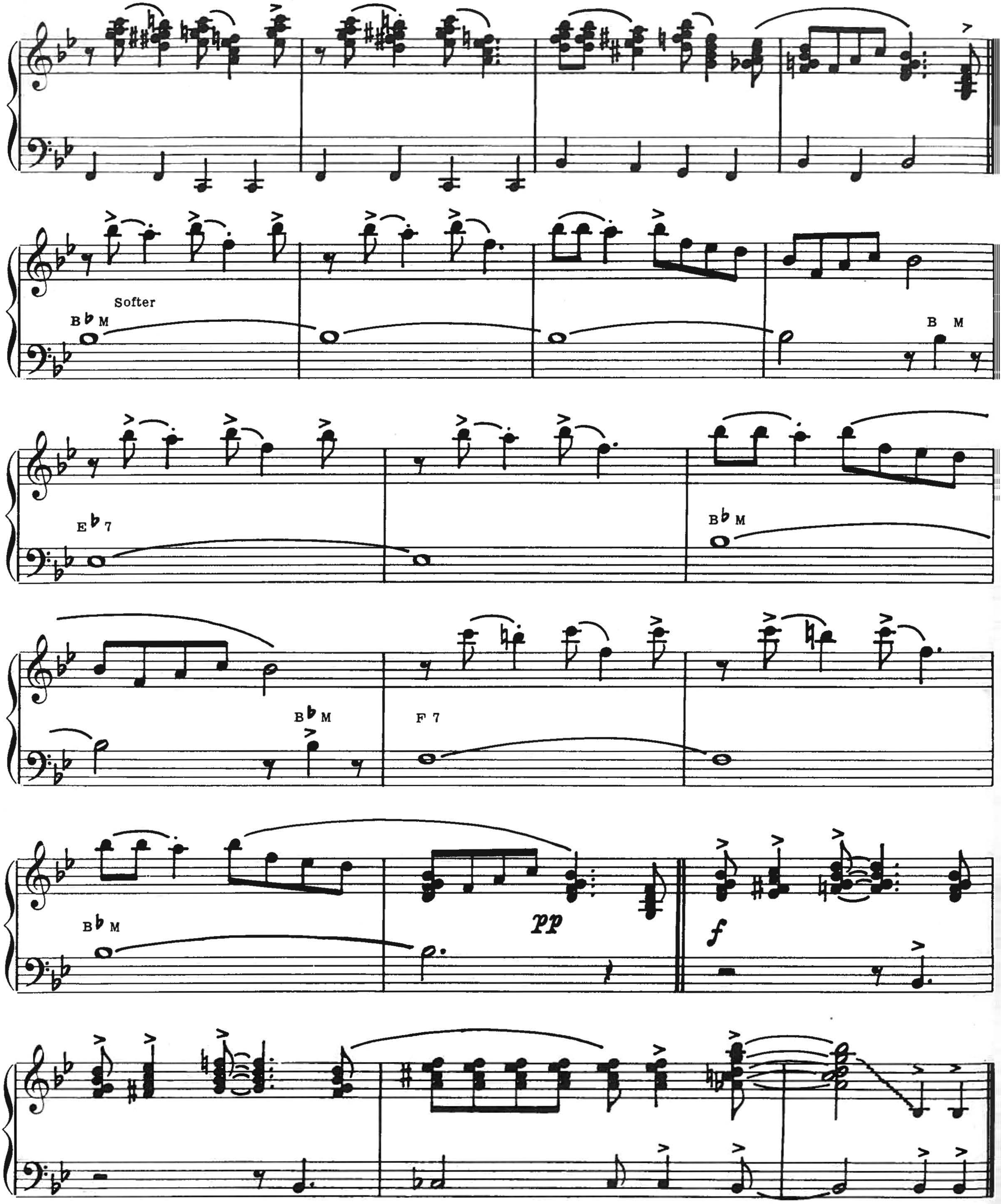
In the next group of exercises, everything that has been covered in the book will be applied. These are not actually exercises, but pieces that can be played in public if desired. We hope that the student enjoys himself while playing these. If so, our desire to bring something new to the art of the accordian has been fulfilled.

THE ACCORDION BLUES

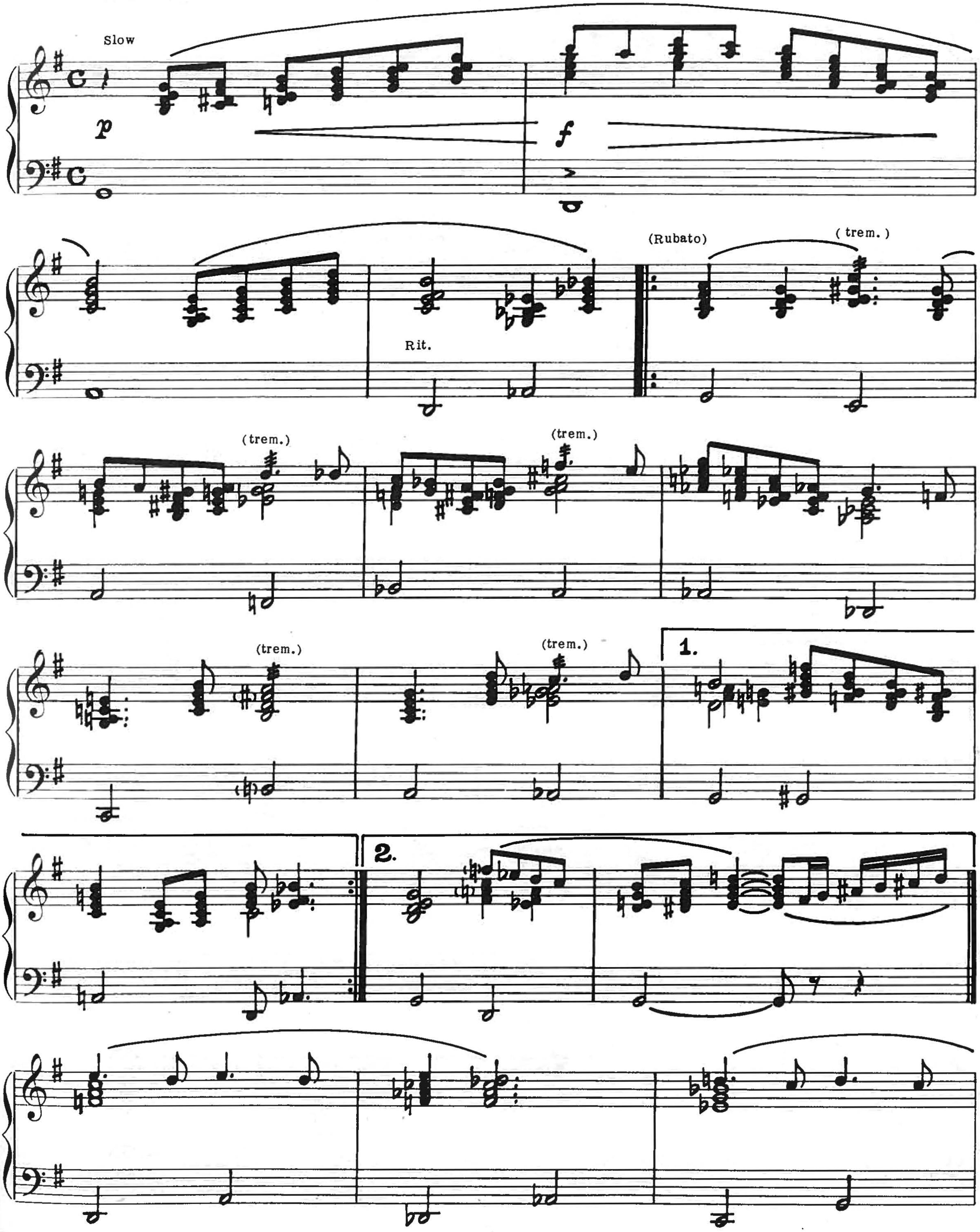


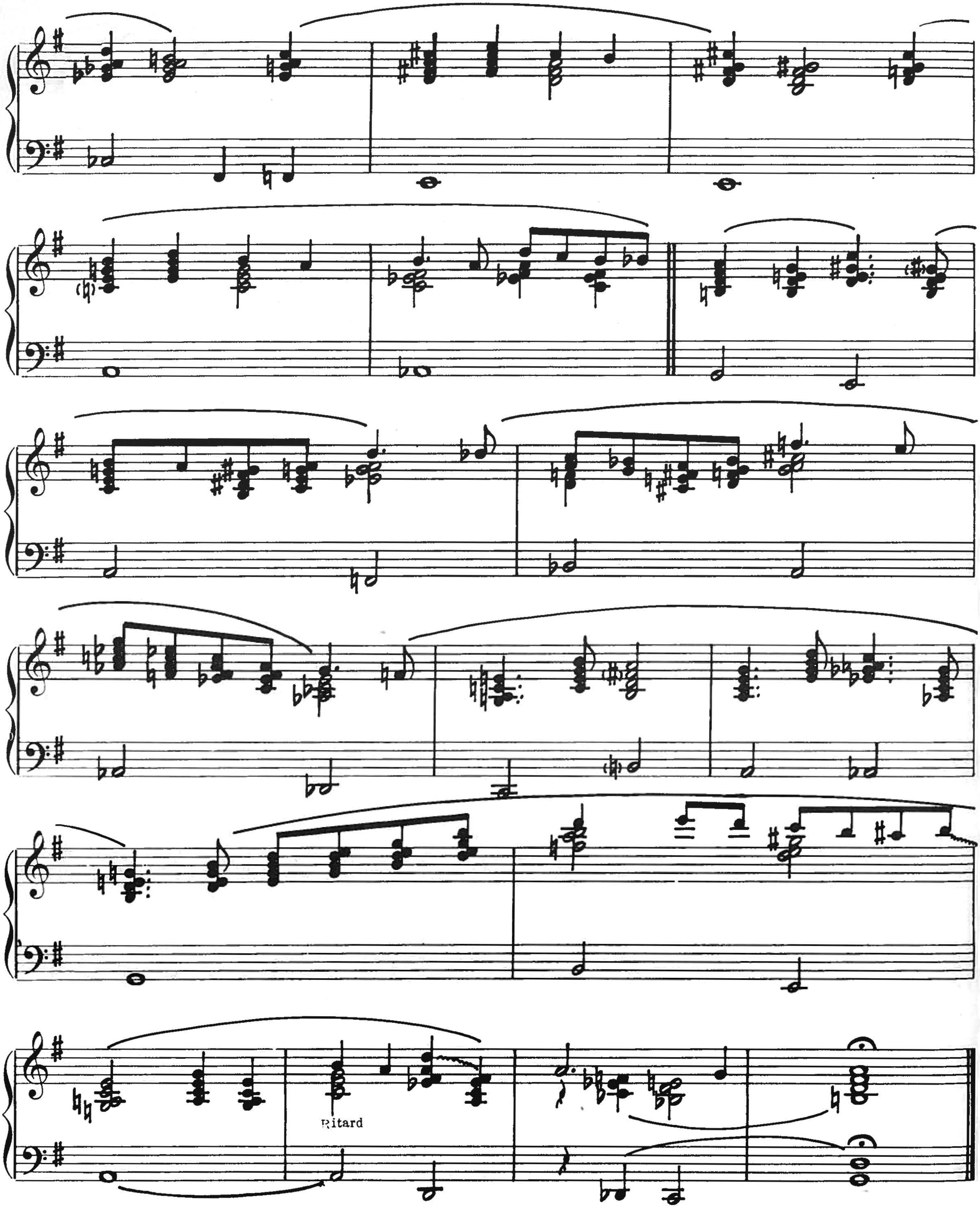
M.M.- ♩ = 160
p
B♭M
B♭M
E♭7
B♭M
F 7
B♭M
mf
Bass only (no chords)



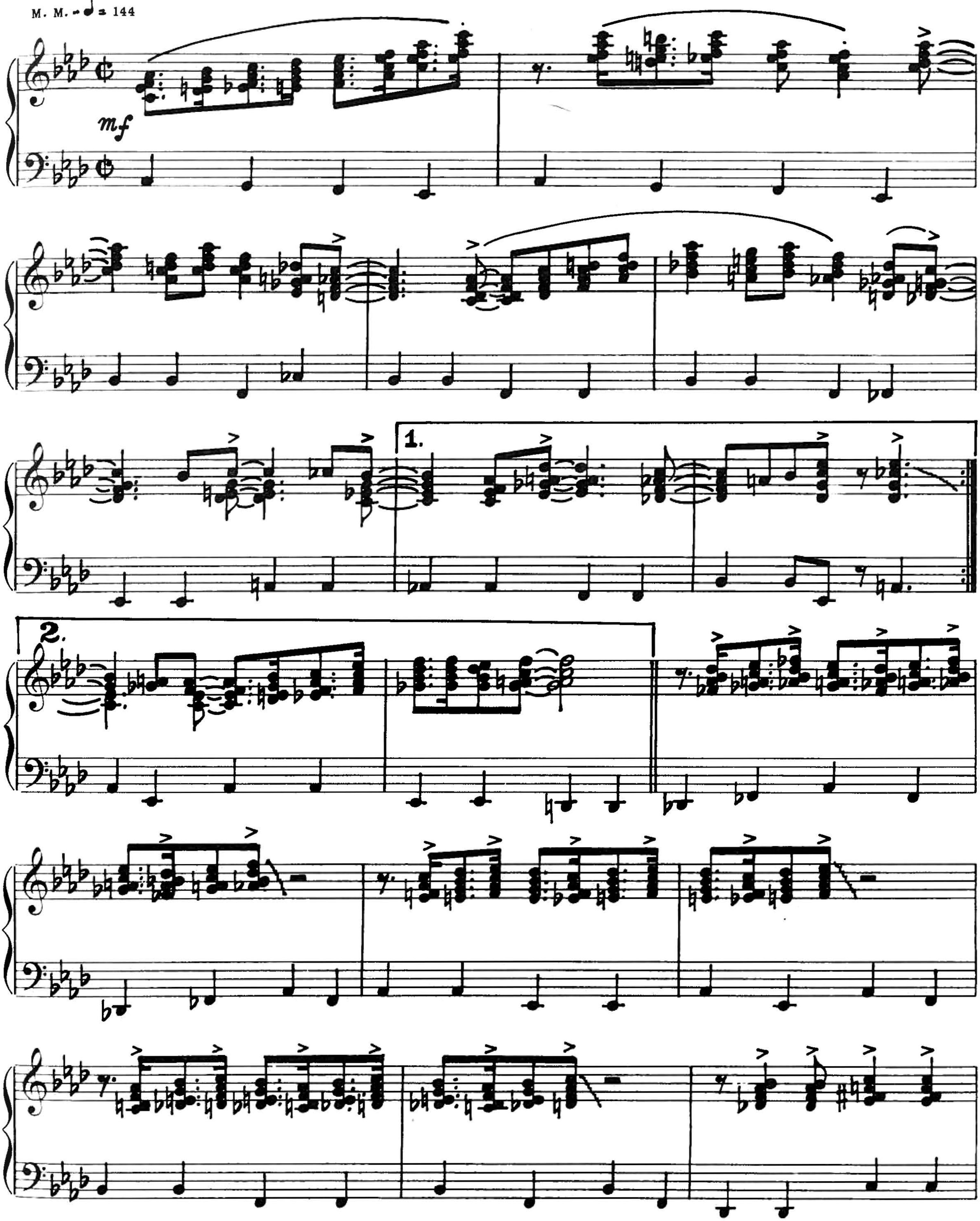

Softer
B♭ M
B M
E♭ 7
B♭ M
B♭ M
F 7
B♭ M
pp
f

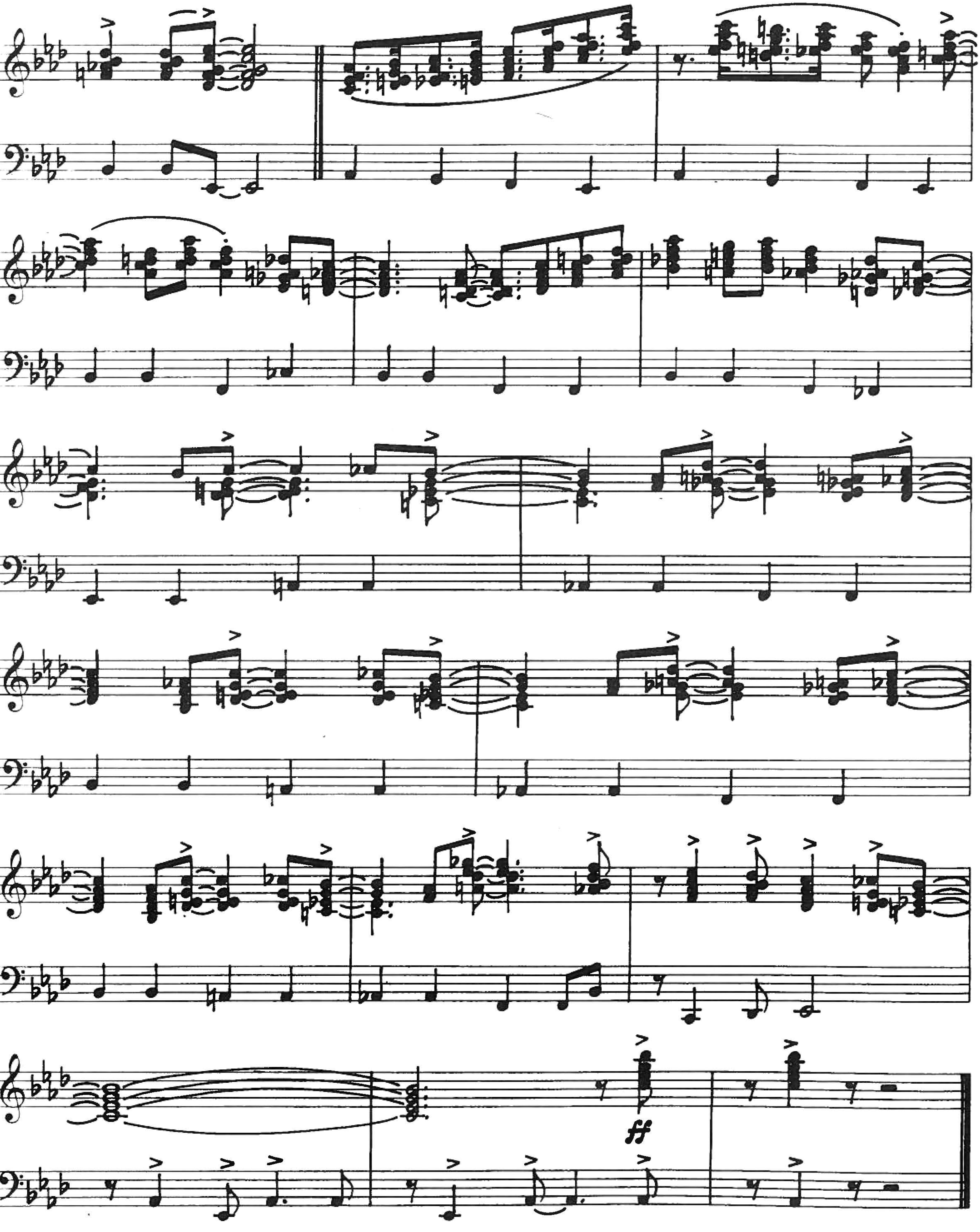
ERNIE'S TUNE


Slow
p
f
(Rubato)
(trem.)
Rit.
(trem.)
(trem.)
(trem.)
(trem.)
1.
2.

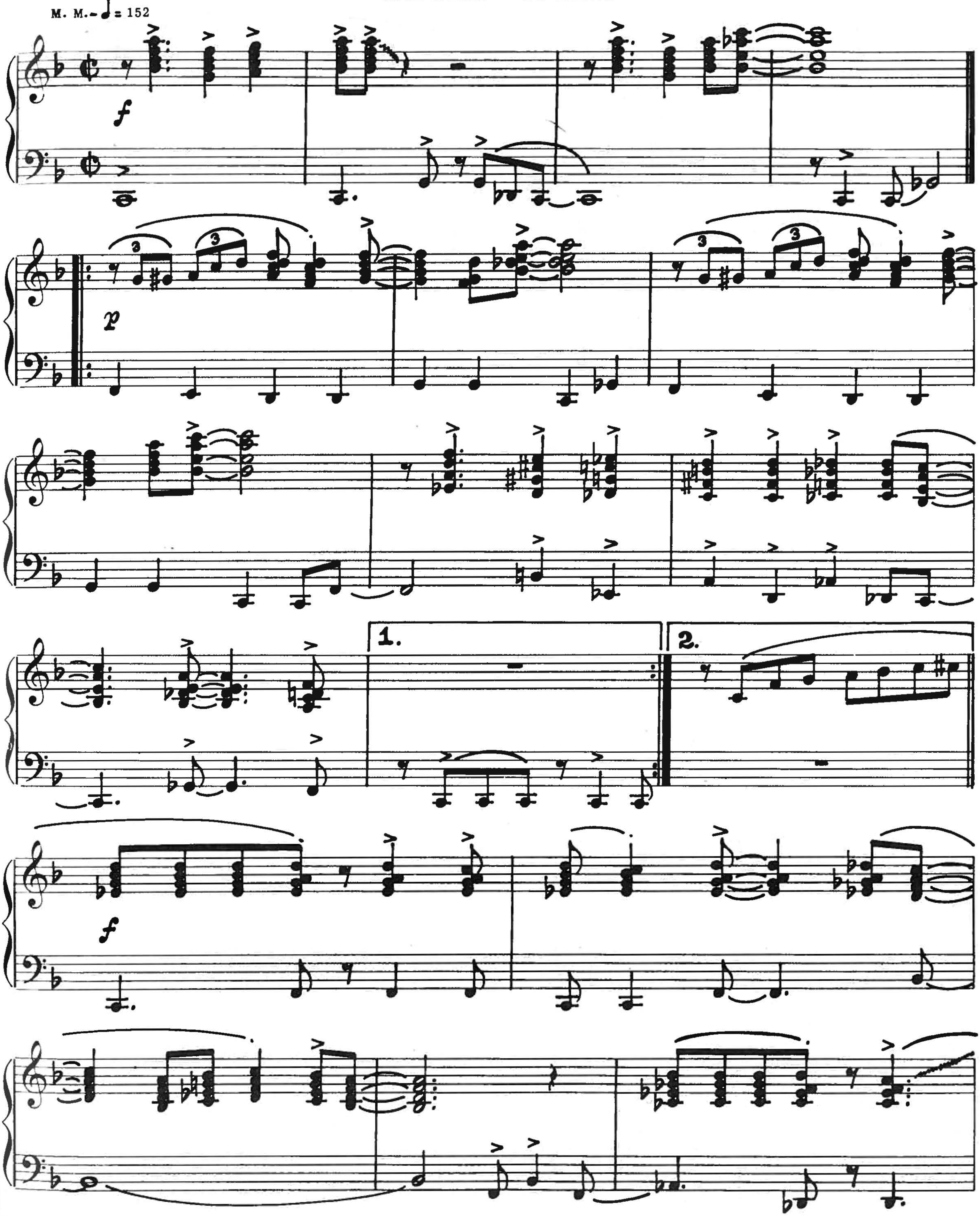

Ritard

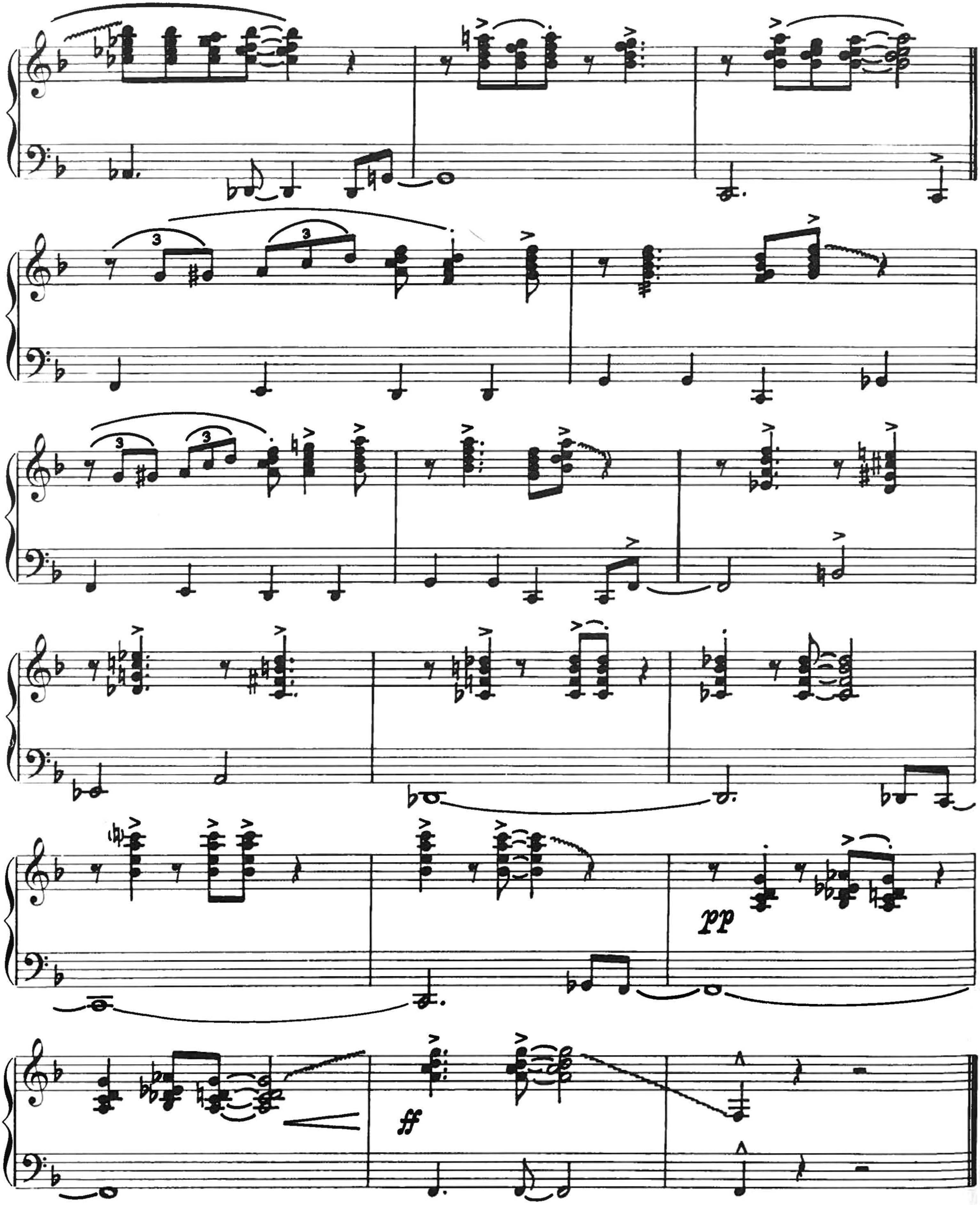
SMOOTH SAILING




ff

ONE FLAT – TO RENT


M. M.–♩= 152
f
p
1.
2.
f


pp
ff

ACCORDION MOODS

by Tito

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AMERICAN ACADEMY of MUSIC INC.

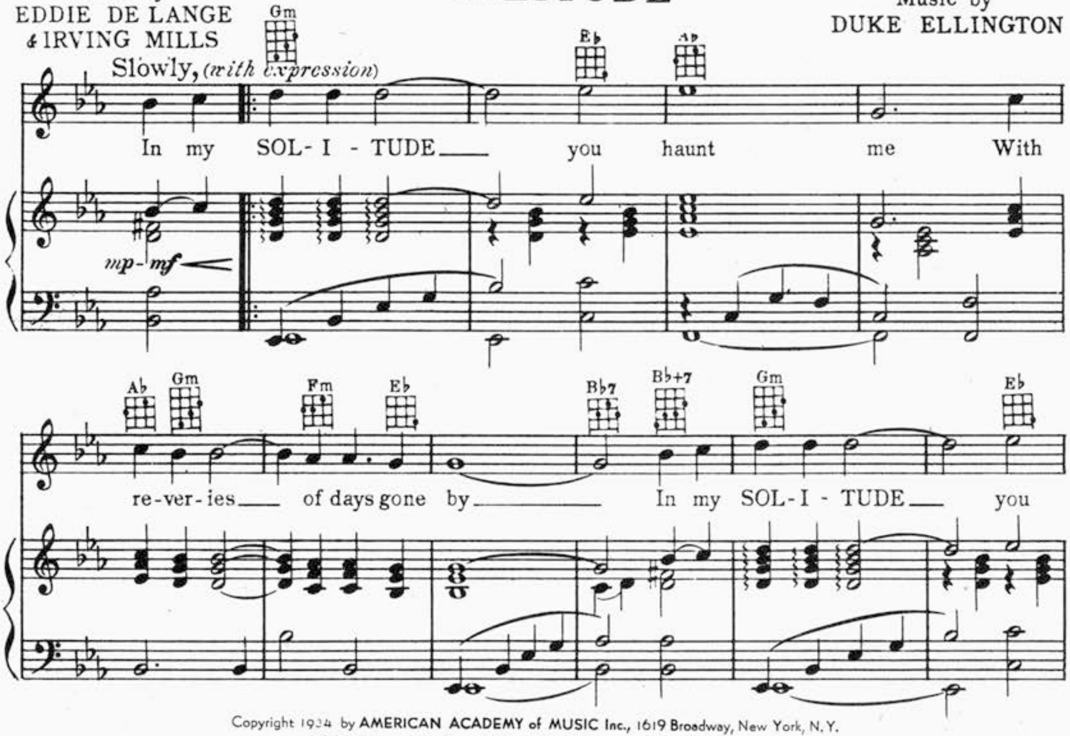
PRESENTS

TWO OUTSTANDING HIT SONGS OF THE DAY

SOLITUDE

Words by
EDDIE DE LANGE
& IRVING MILLS

Music by
DUKE ELLINGTON


Gm
Eb
Ab
Slowly, (with expression)
In my SOL-I-TUDE you haunt me With
mp-mf
Ab Gm Fm Eb Bb7 Bb+7 Gm Eb
re-ver-ies of days gone by In my SOL-I-TUDE you

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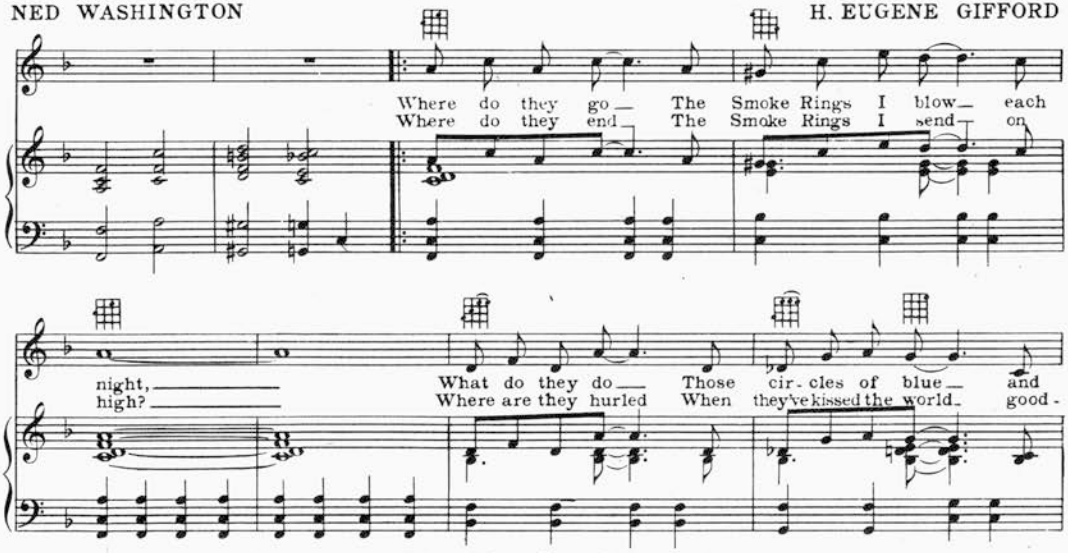
Smoke Rings

Lyric by
NED WASHINGTON

Music by
H. EUGENE GIFFORD


Where do they go The Smoke Rings I blow each
Where do they end The Smoke Rings I send on
night,
high?
What do they do Those cir-cles of blue and
Where are they hurled When they've kissed the world good-

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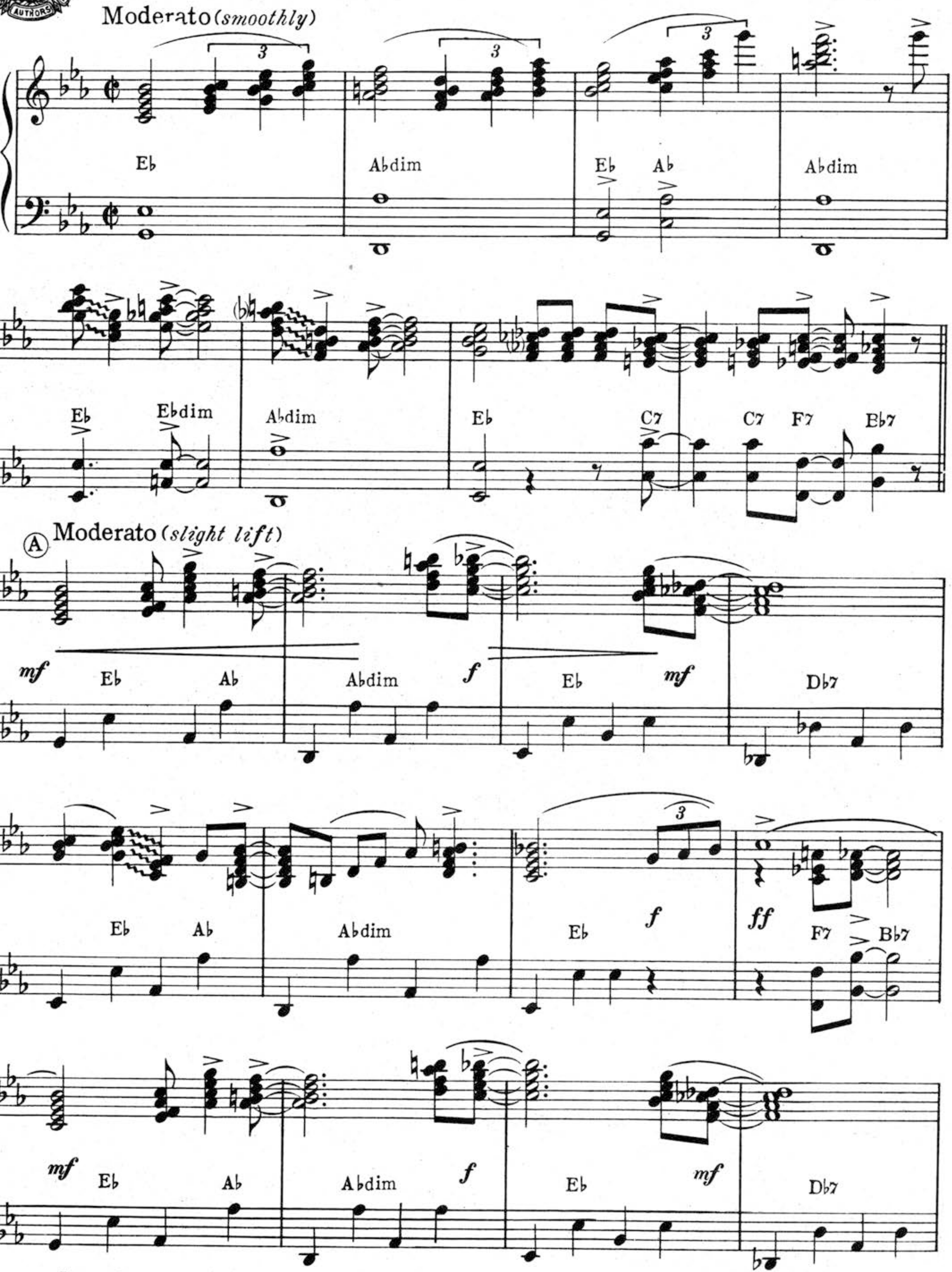
Accordion Moods

By TITO


Moderato (smoothly)
3
Eb
Abdim
Eb Ab
Abdim
Eb
Ebdim
Abdim
Eb
C7
C7 F7 Bb7
A
Moderato (slight lift)
mf
Eb
Ab
Abdim
f
Eb
mf
Db7
Eb
Ab
Abdim
Eb
f
ff
F7
Bb7
mf
Eb
Ab
Abdim
f
Eb
mf
Db7

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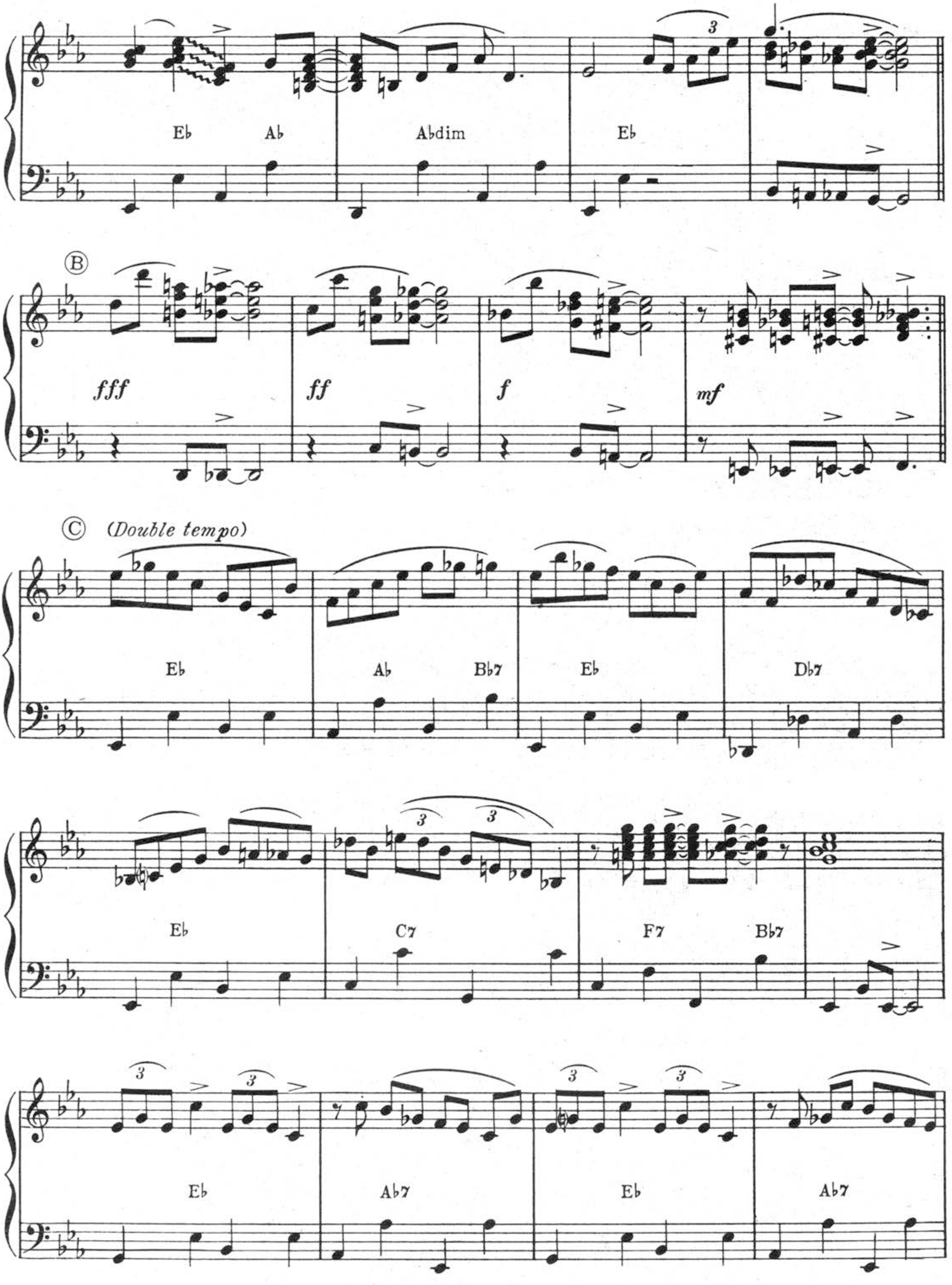
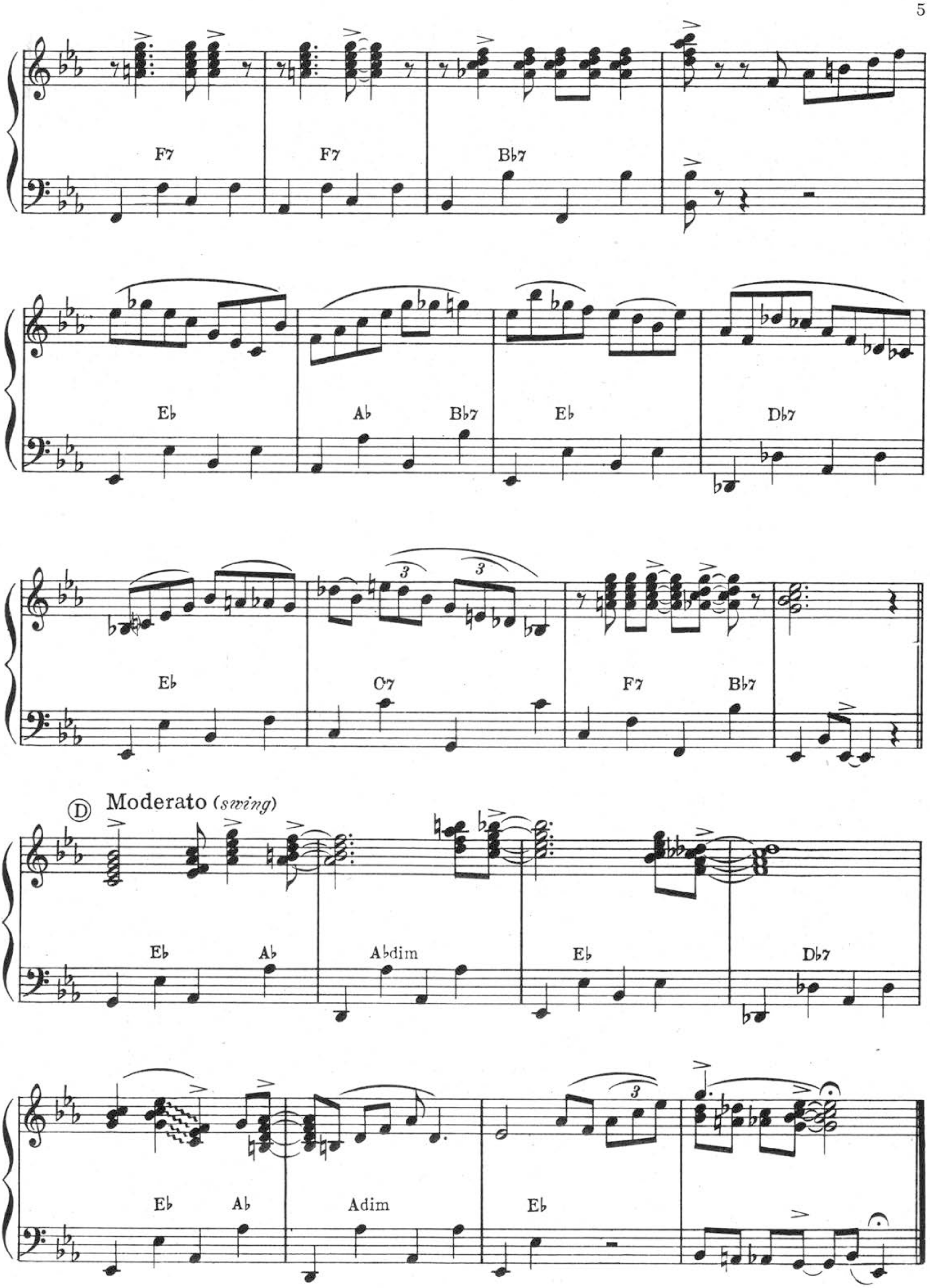

Eb
Ab
Abdim
Eb
B
fff
ff
f
mf
C
(Double tempo)
Eb
Ab
Bb7
Eb
Db7
Eb
C7
F7
Bb7
Eb
Ab7
Eb
Ab7


F7
F7
Bb7
Eb
Ab
Bb7
Eb
Db7
Eb
C7
F7
Bb7
Ⓓ
Moderato (swing)
Eb
Ab
Abdim
Eb
Db7
Eb
Ab
Adim
Eb

]

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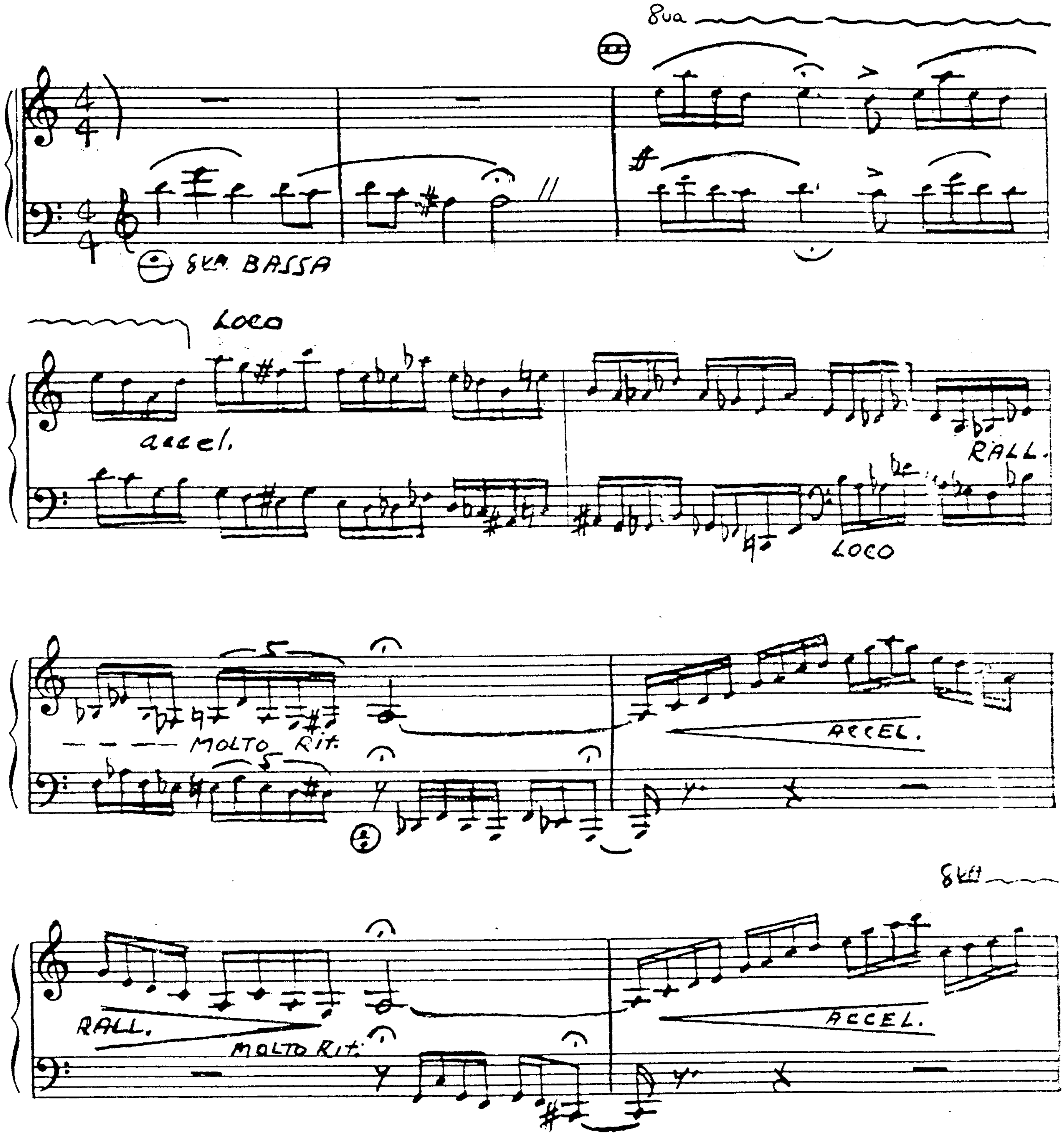
Largo (a piacere)


8va
8va BASSA
LOCO
accel.
RALL.
LOCO
MOLTO RIT.
ACCEL.
RALL.
MOLTO RIT.
8va
ACCEL.

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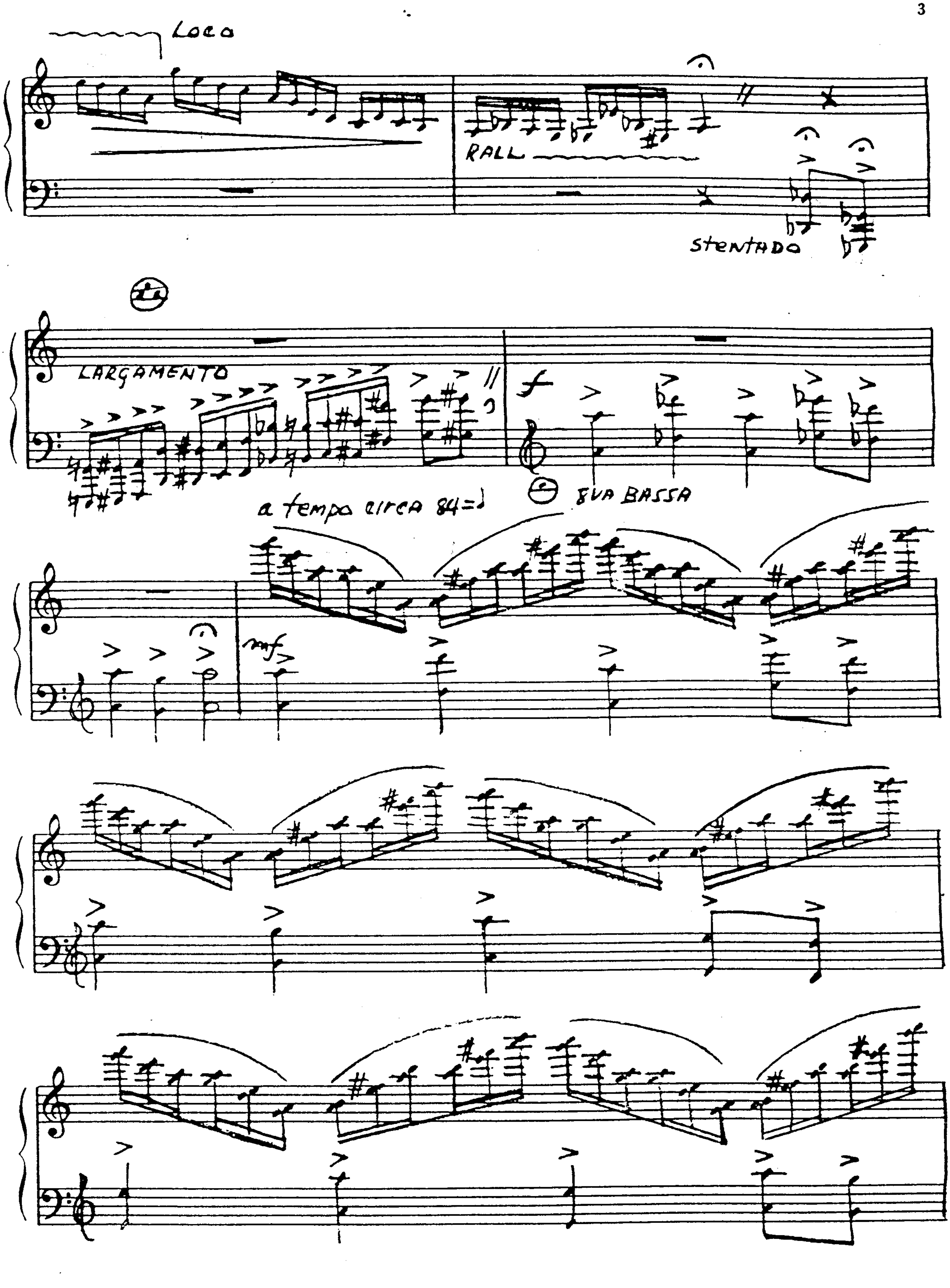
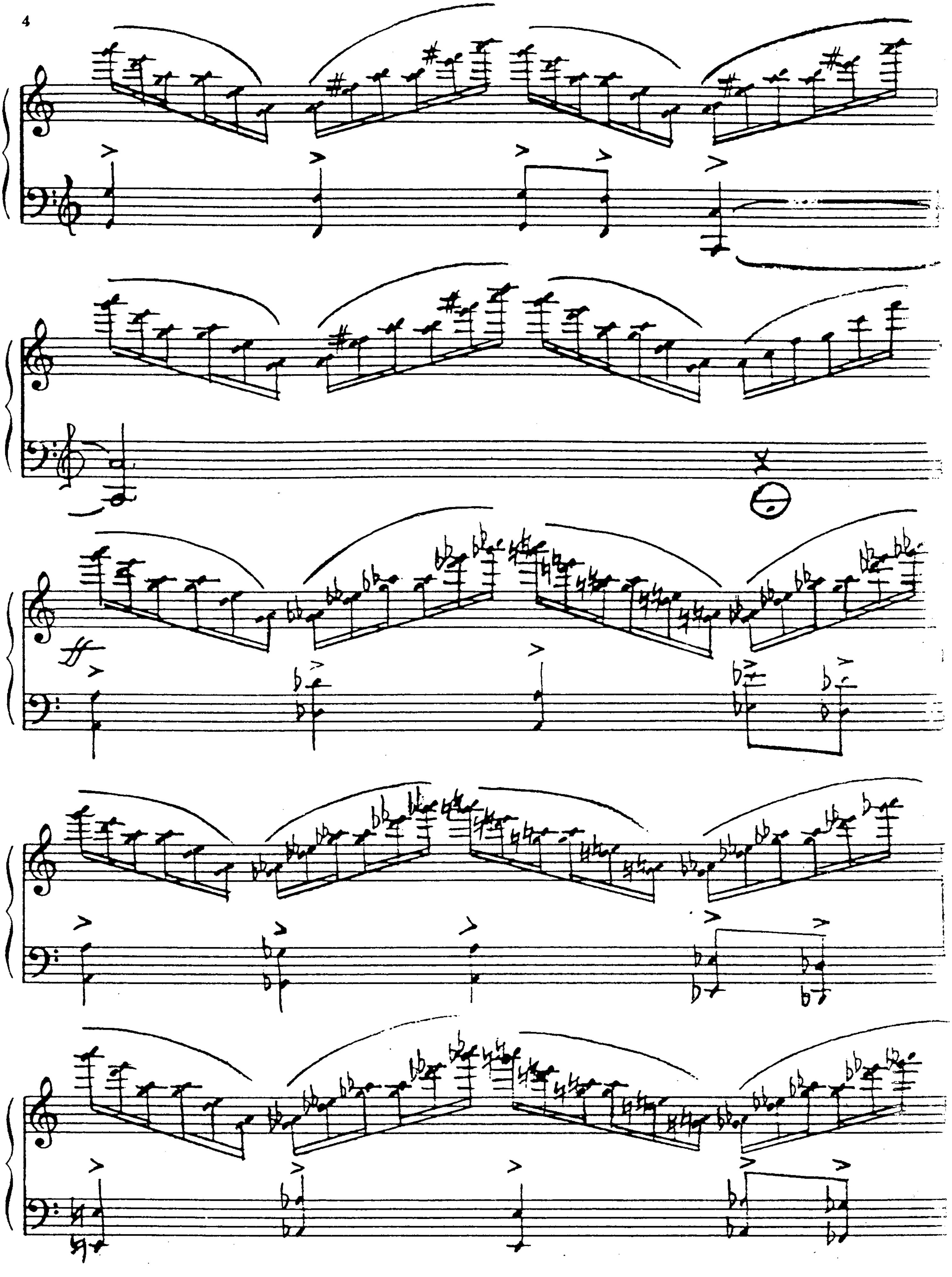
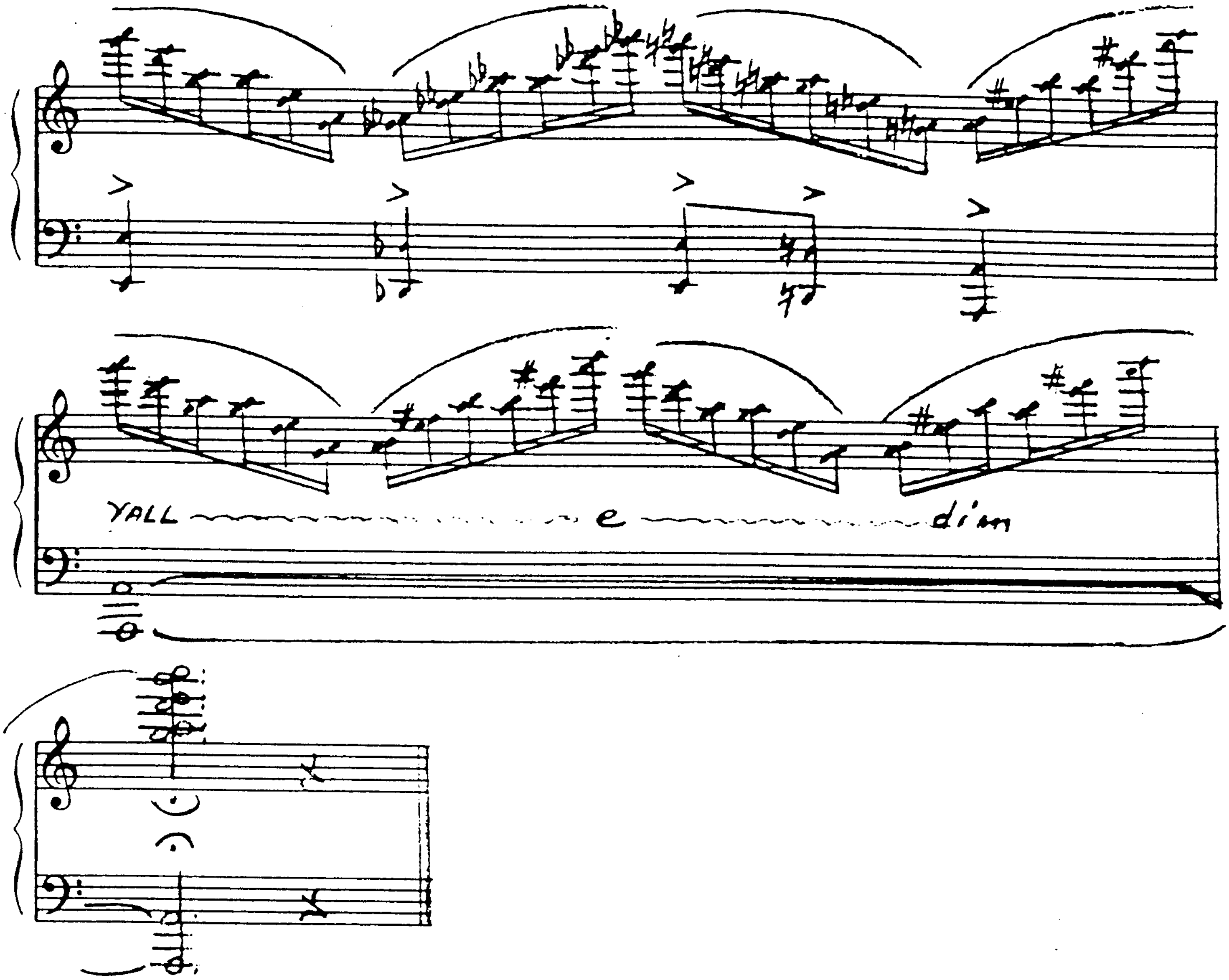

Loco
RALL
STENTADO
LARGAMENTO
f
a tempo circa 84=♩
8va BASSA
mf

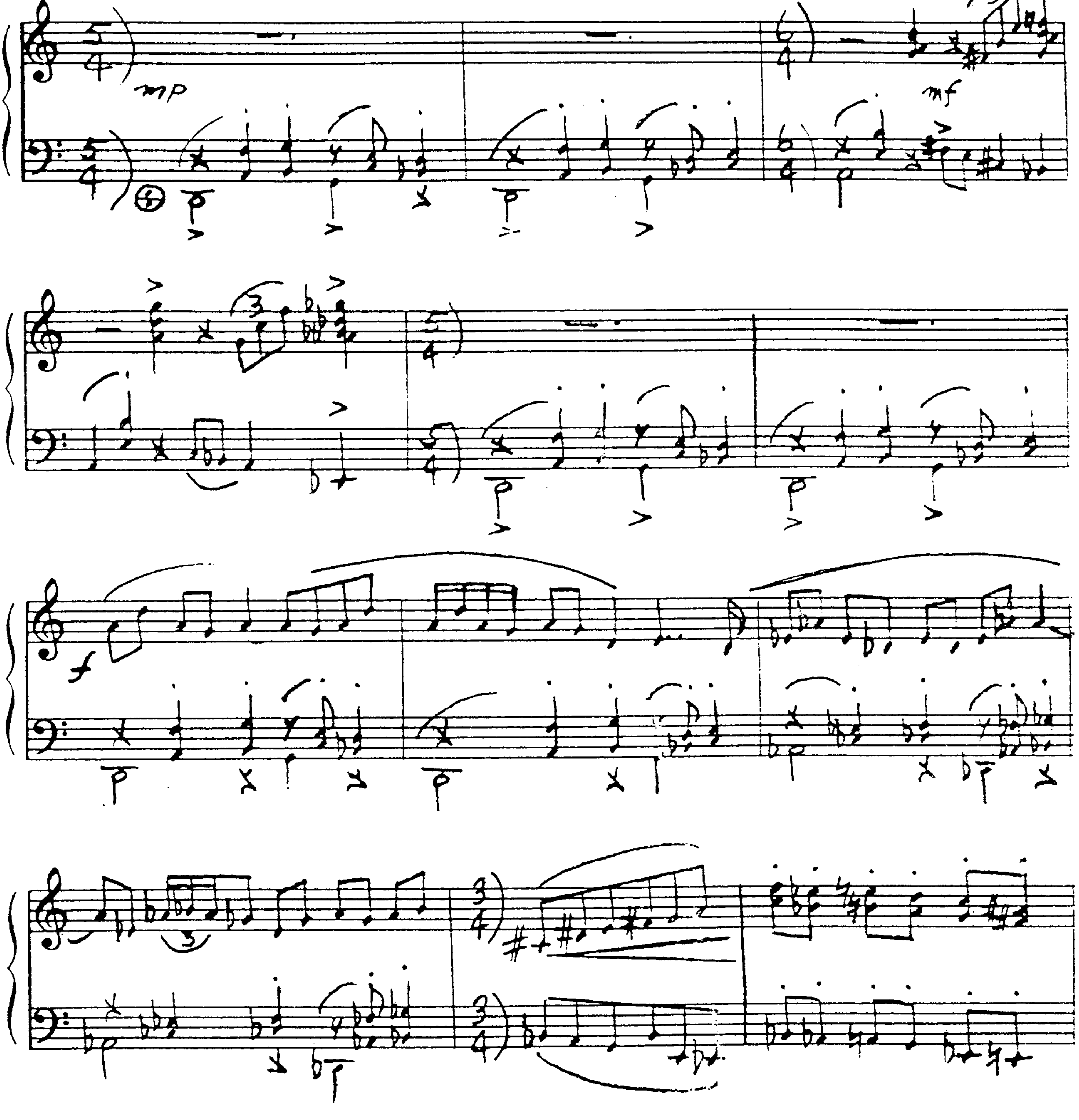

ff

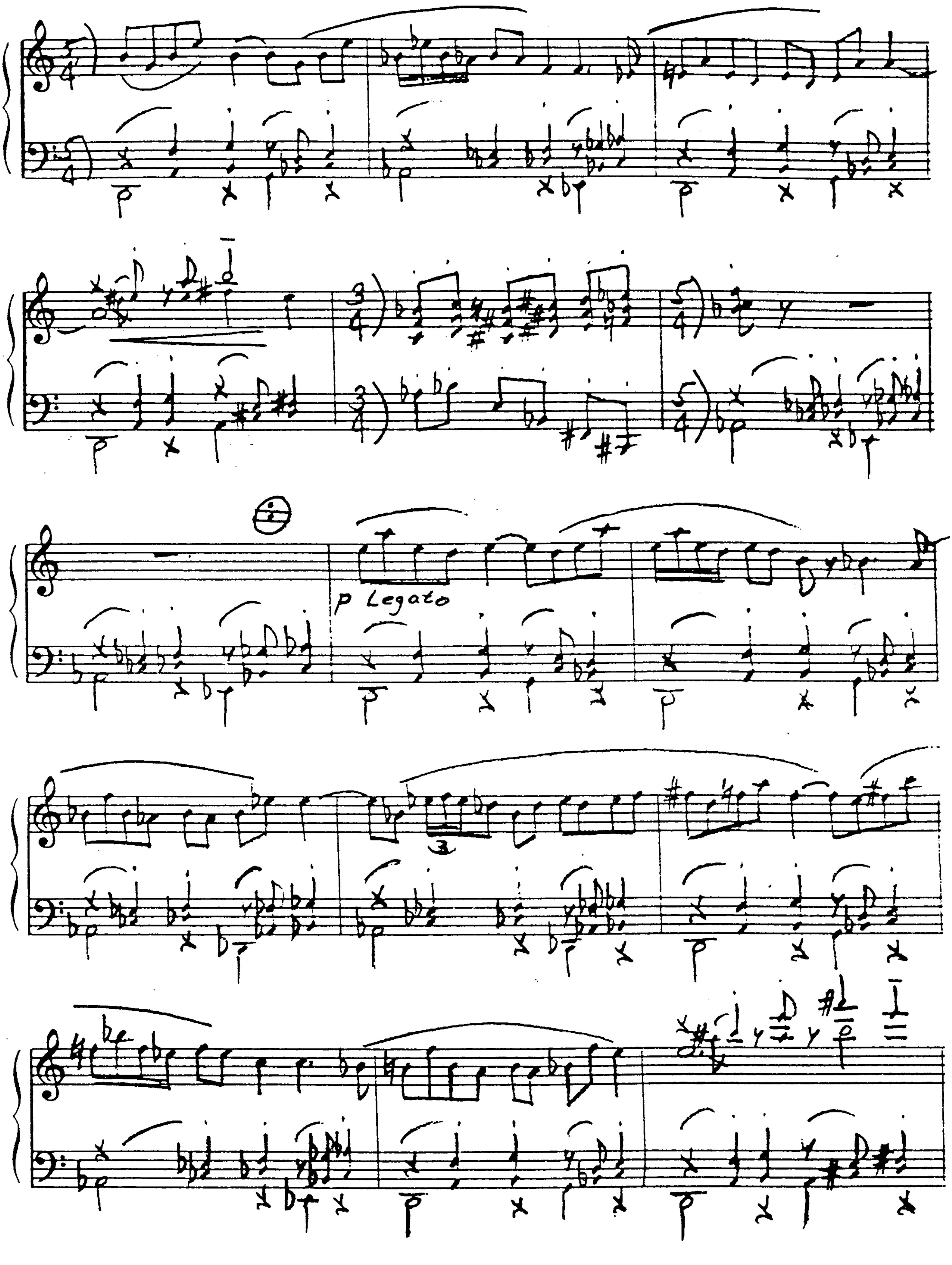

rall
e
dim

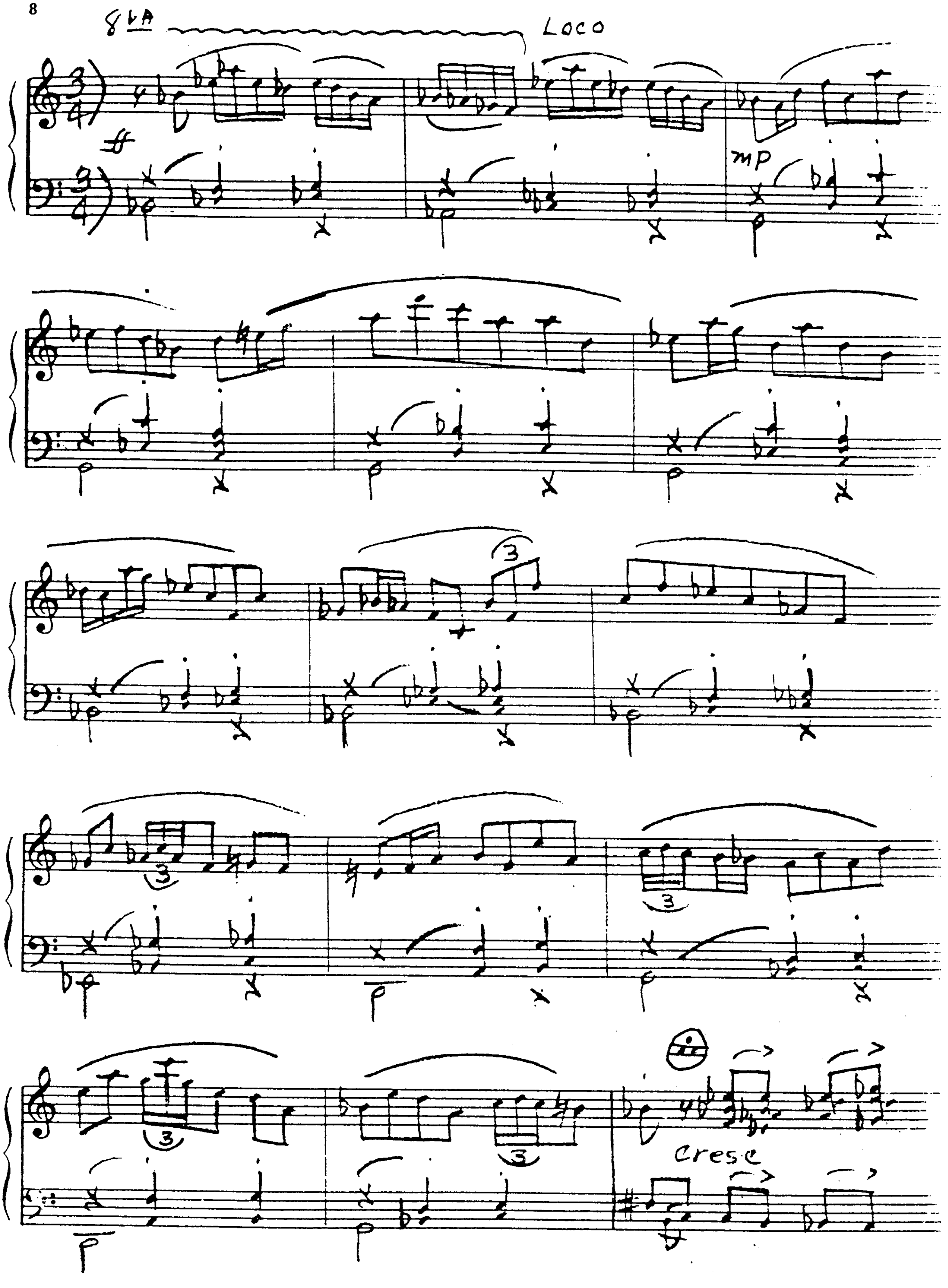
GINZA STRIP

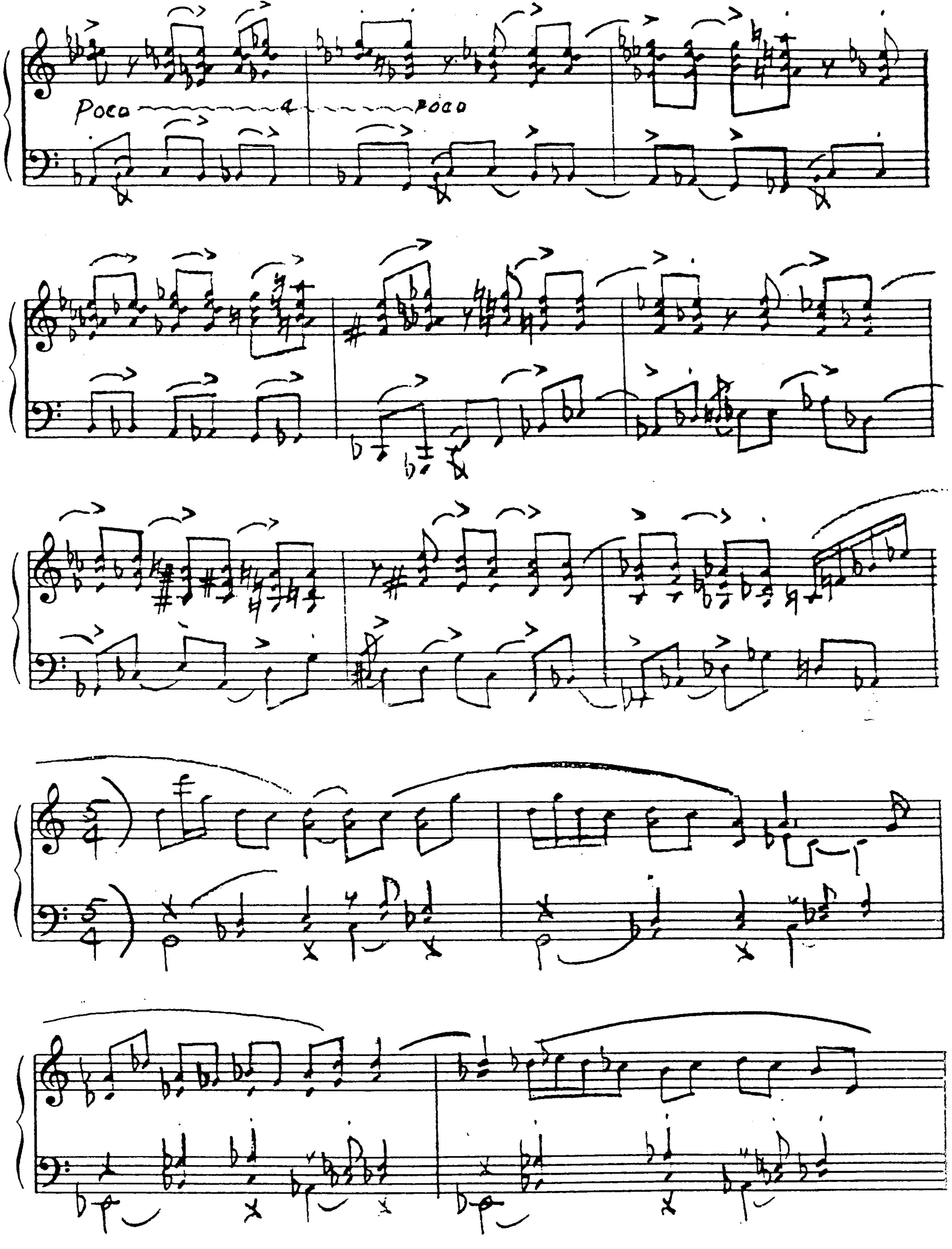
Scherzando

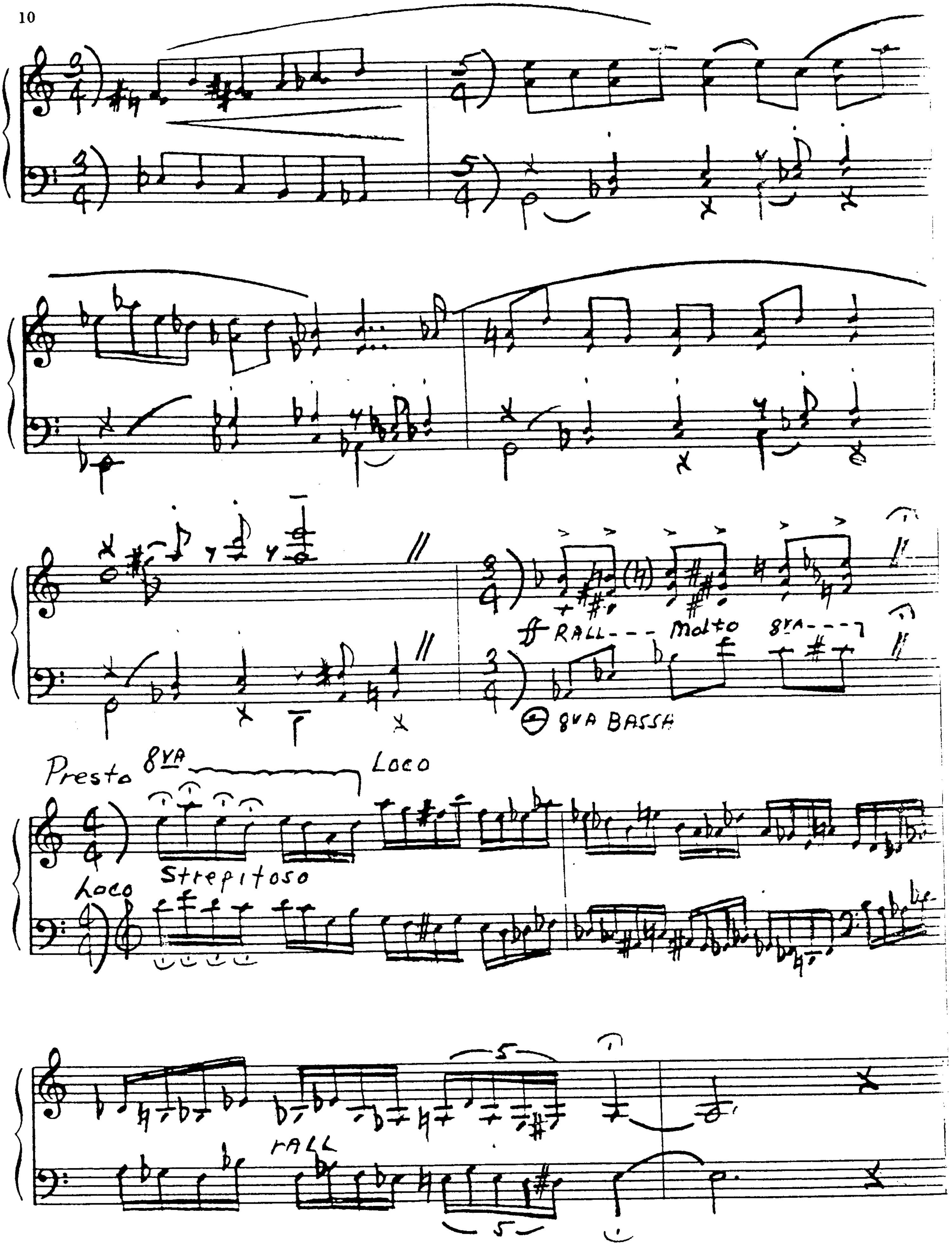
CIRCA-184 = ♩ (WITH A BEAT)




p Legato

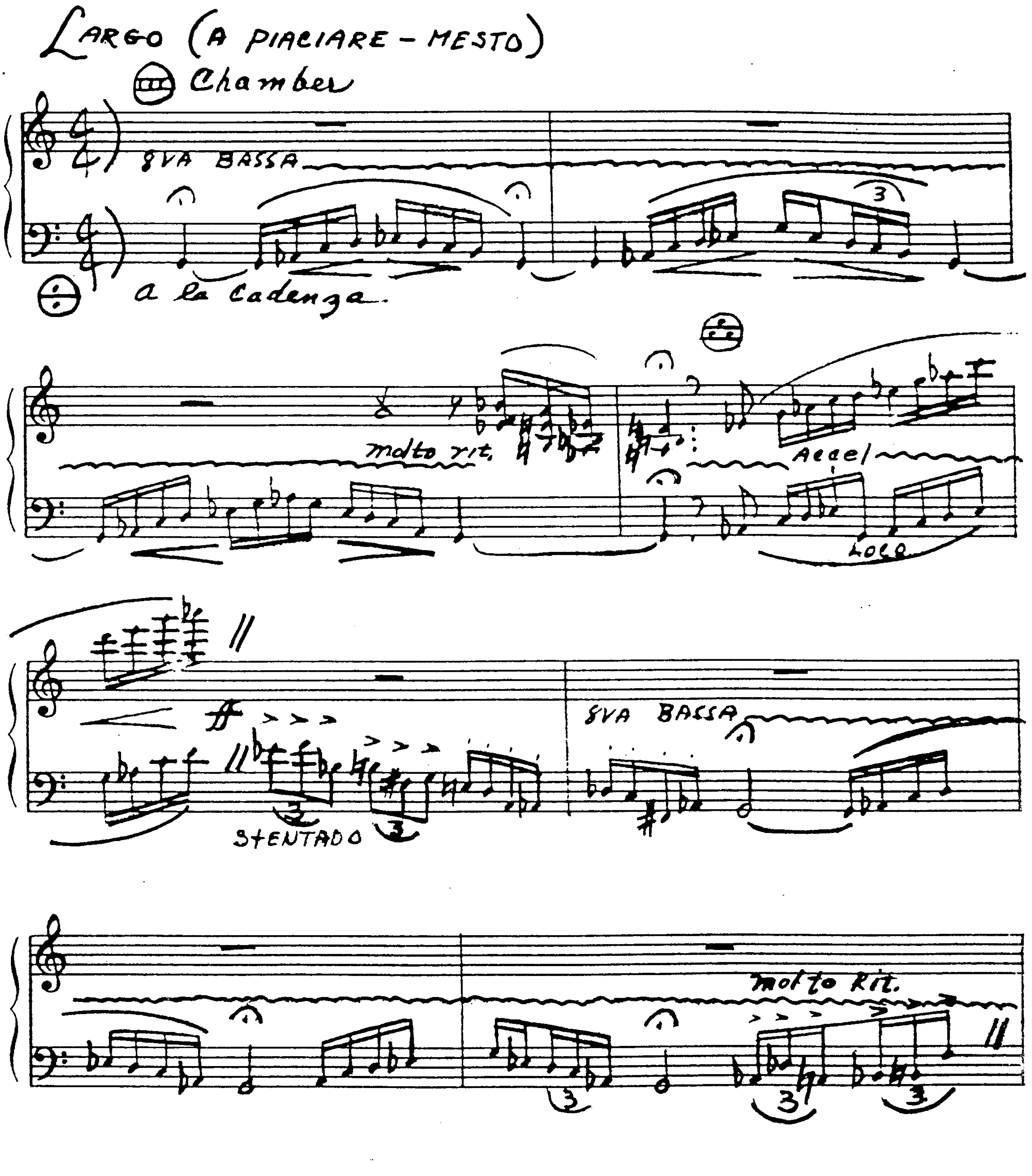

8va
Loco
mp
cresc

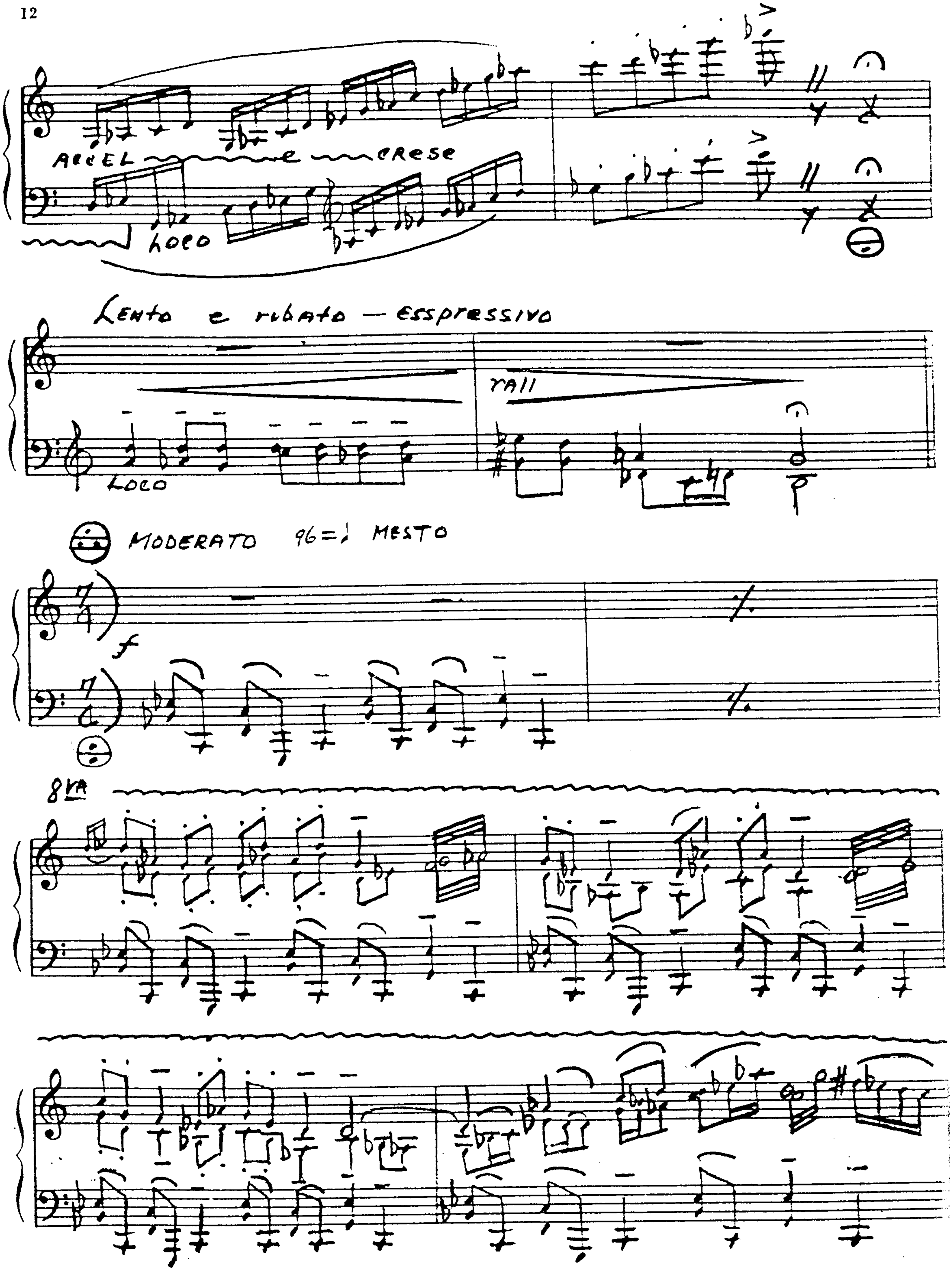

Poco a poco

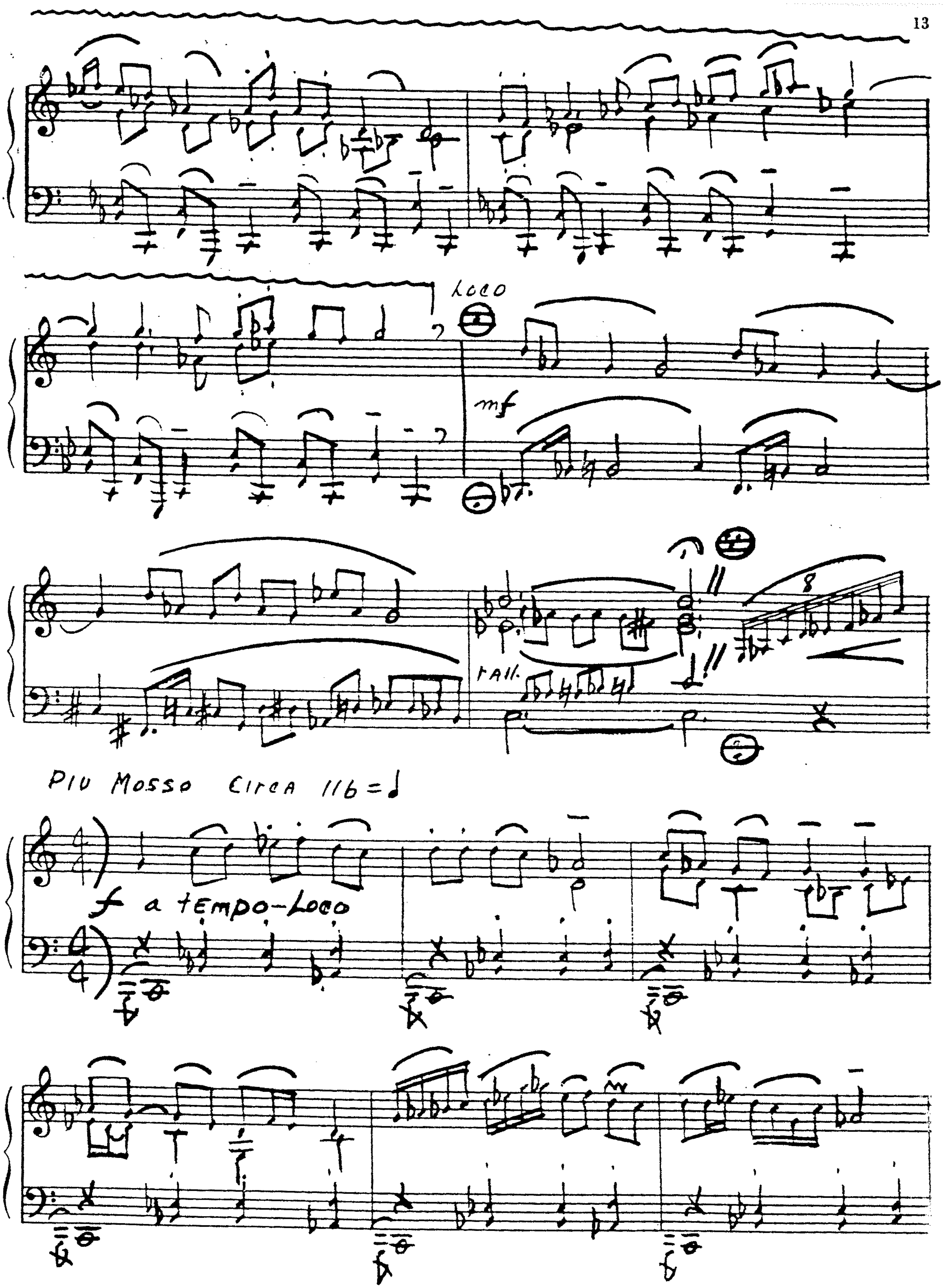


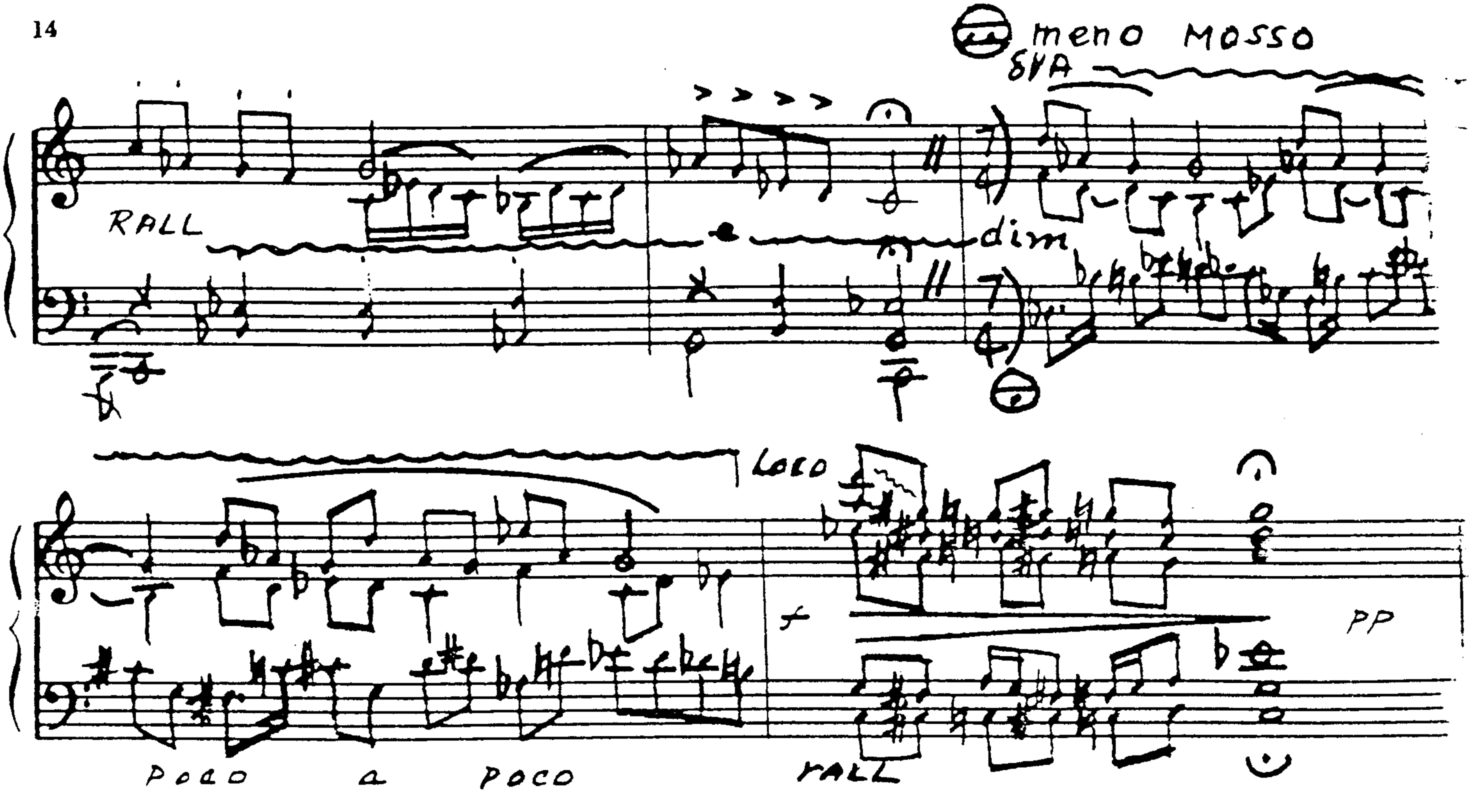
ff RALL - - - Molto 8VA - - -
8VA BASSA
Presto 8VA
Loco
Loco
Strepitoso
rALL
5
5

SHINTO TEMPLE

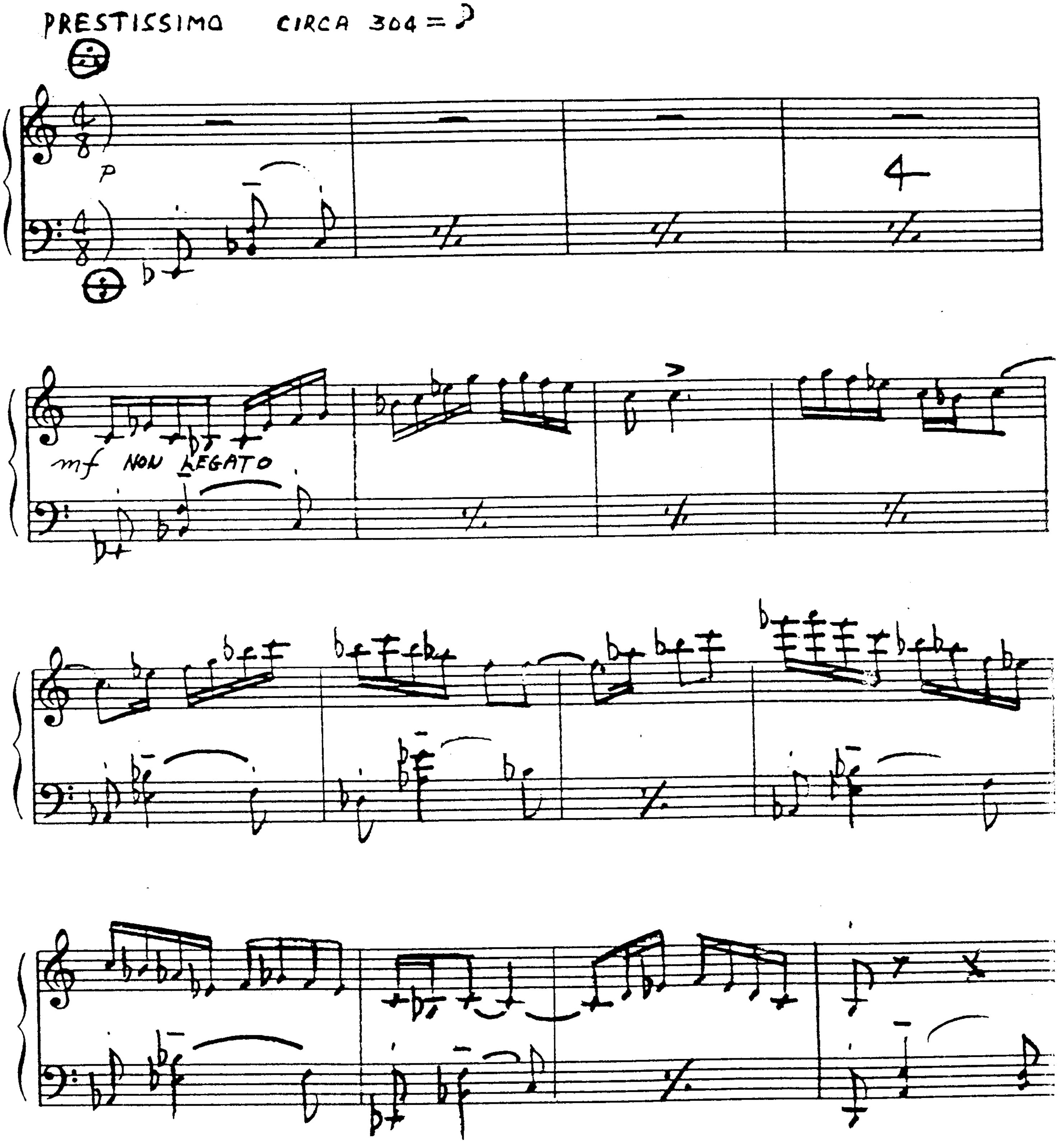

Largo (a piaciare - mesto)
Chamber
8va bassa
a la Cadenza
molto rit.
Accel
Loco
ff
STENTADO
8va bassa
molto rit.

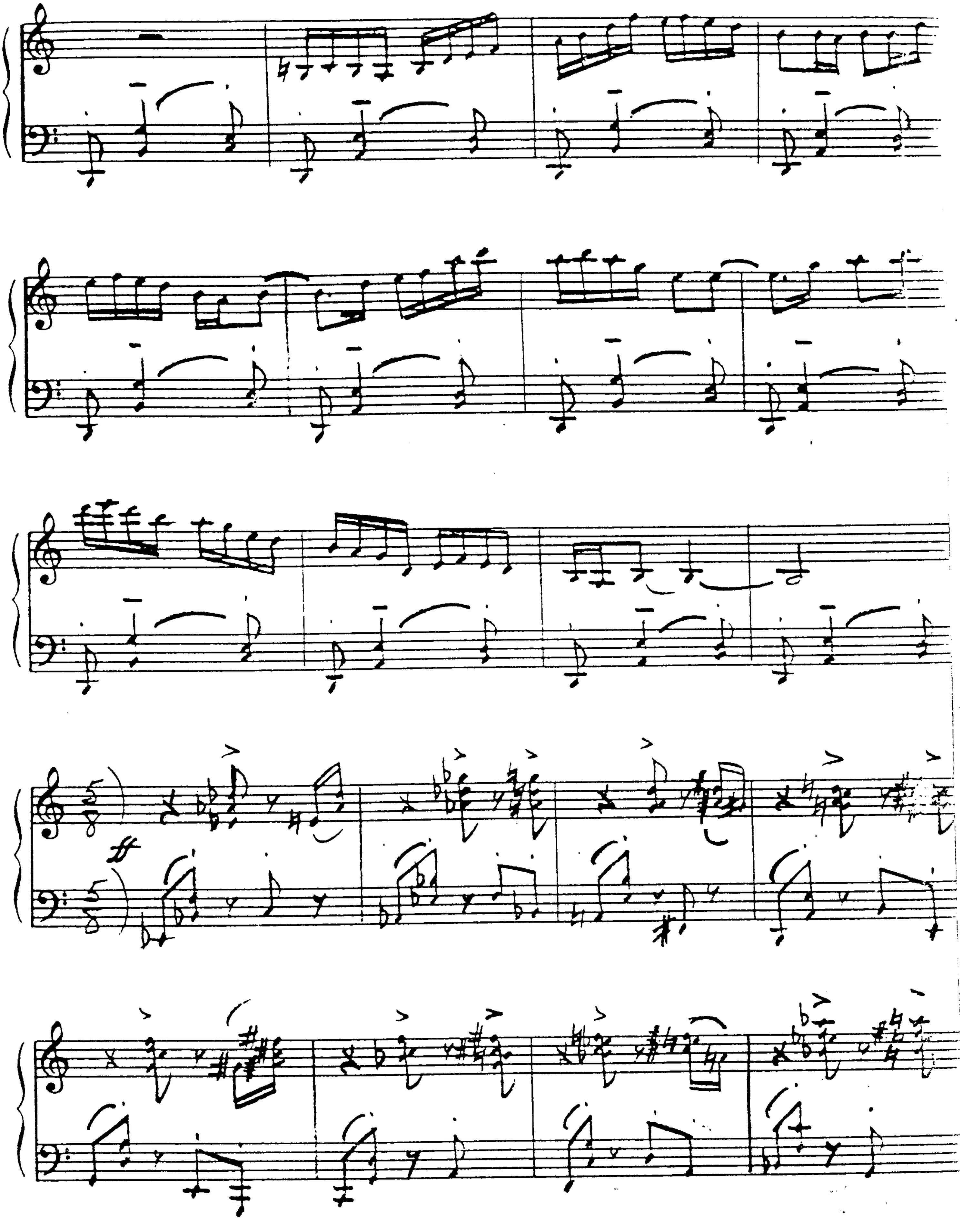

ACCEL
e
CRESC
LOCO
Lento e rubato — esspressivo
rall
LOCO
MODERATO 96=♩ MESTO
f
8VA

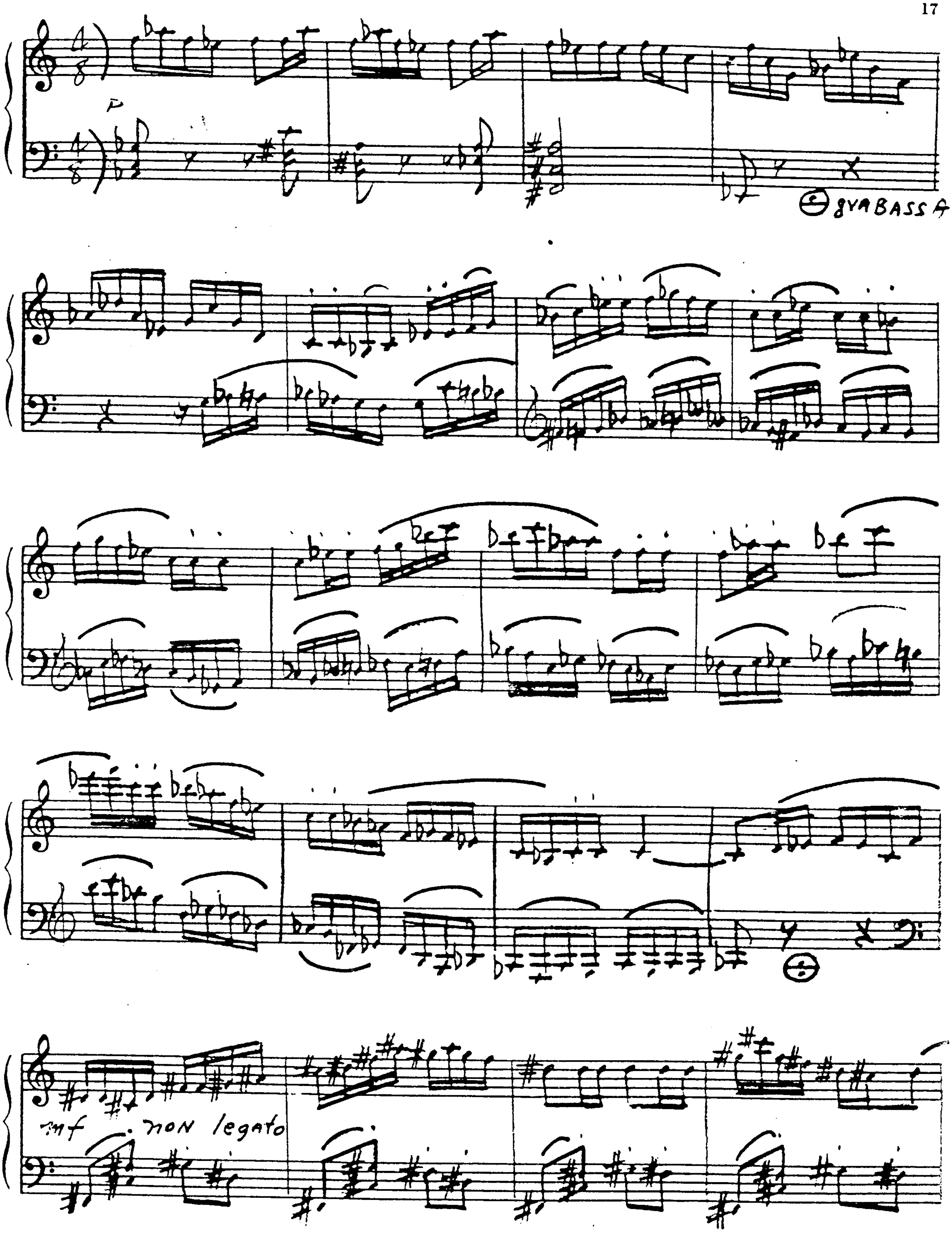

Loco
mf
rall.
PIU MOSSO CIRCA 116 = ♩
f a tempo-Loco

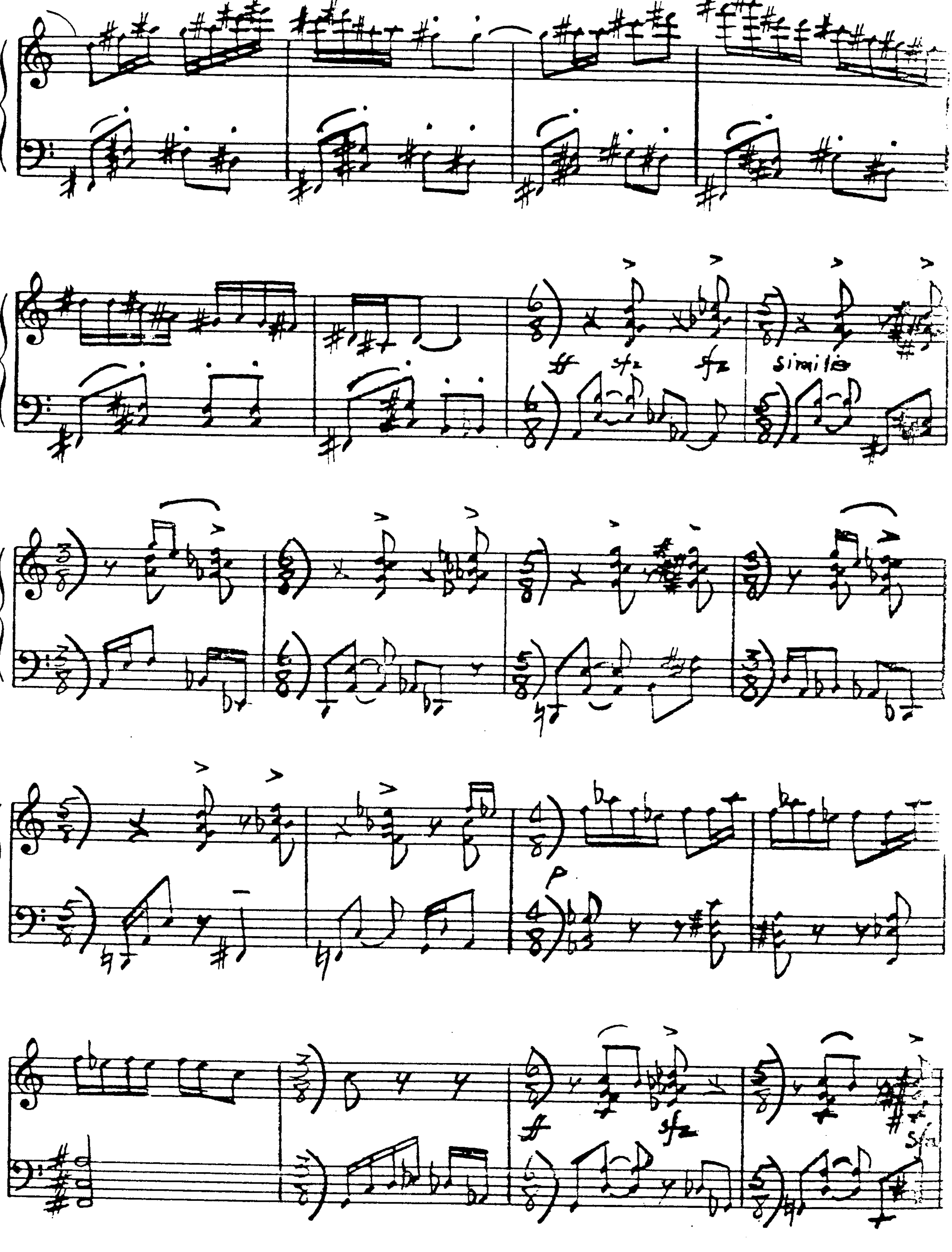

meno MOSSO
8VA
RALL
dim
LOCO
f
PP
POCO a POCO
RALL

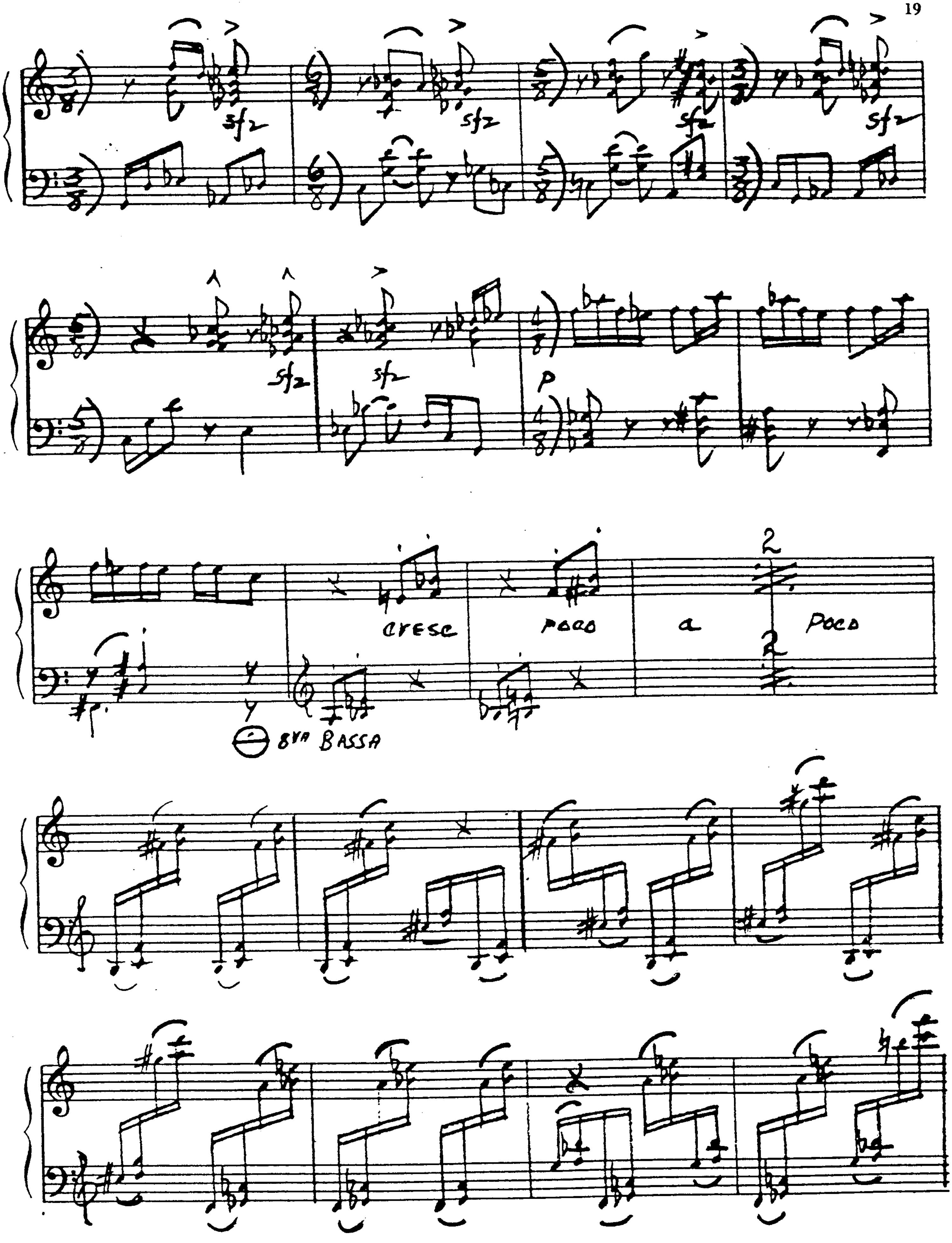
TOKYO (Rush Hour)

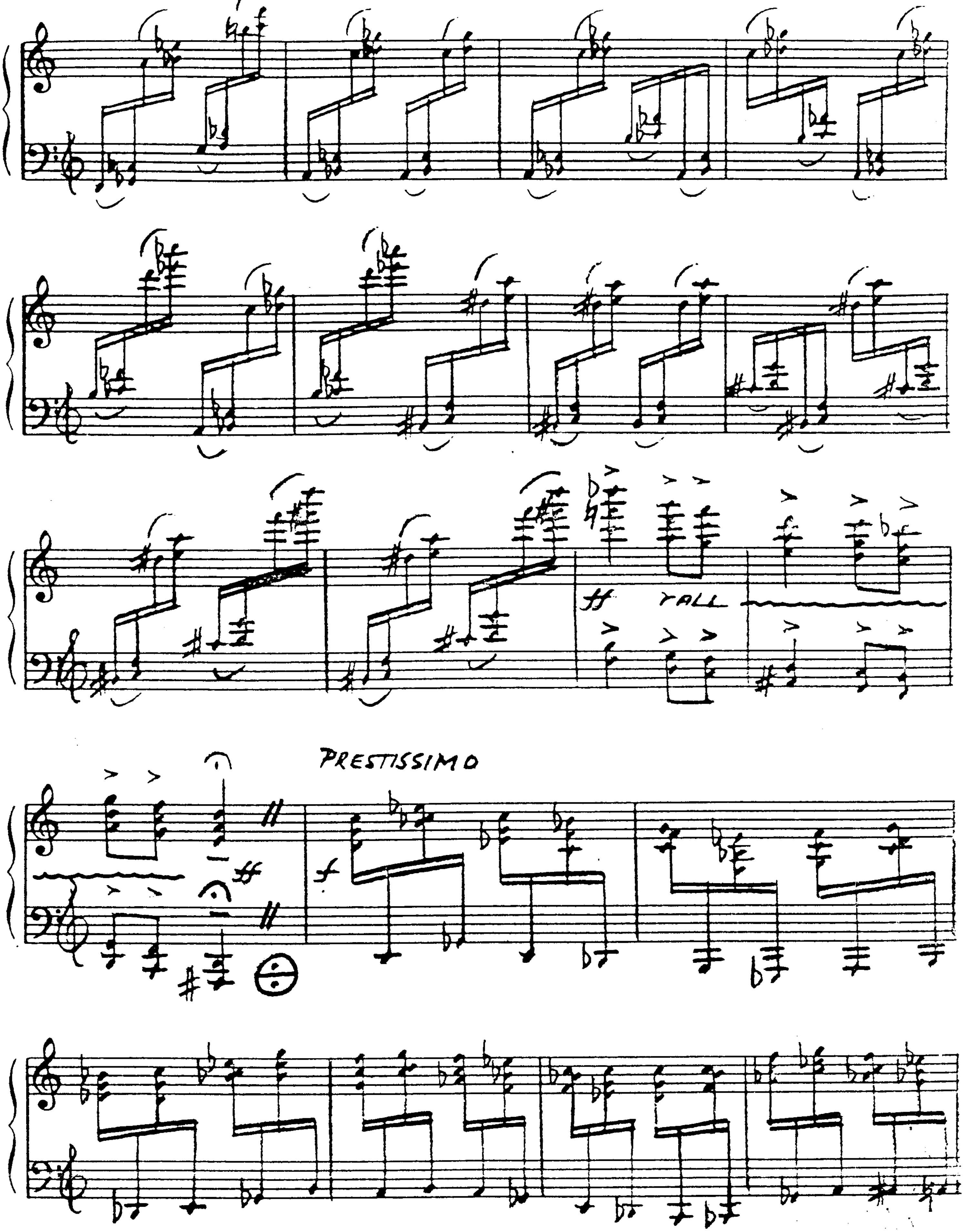

PRESTISSIMO CIRCA 304 =
p
4
mf NON LEGATO

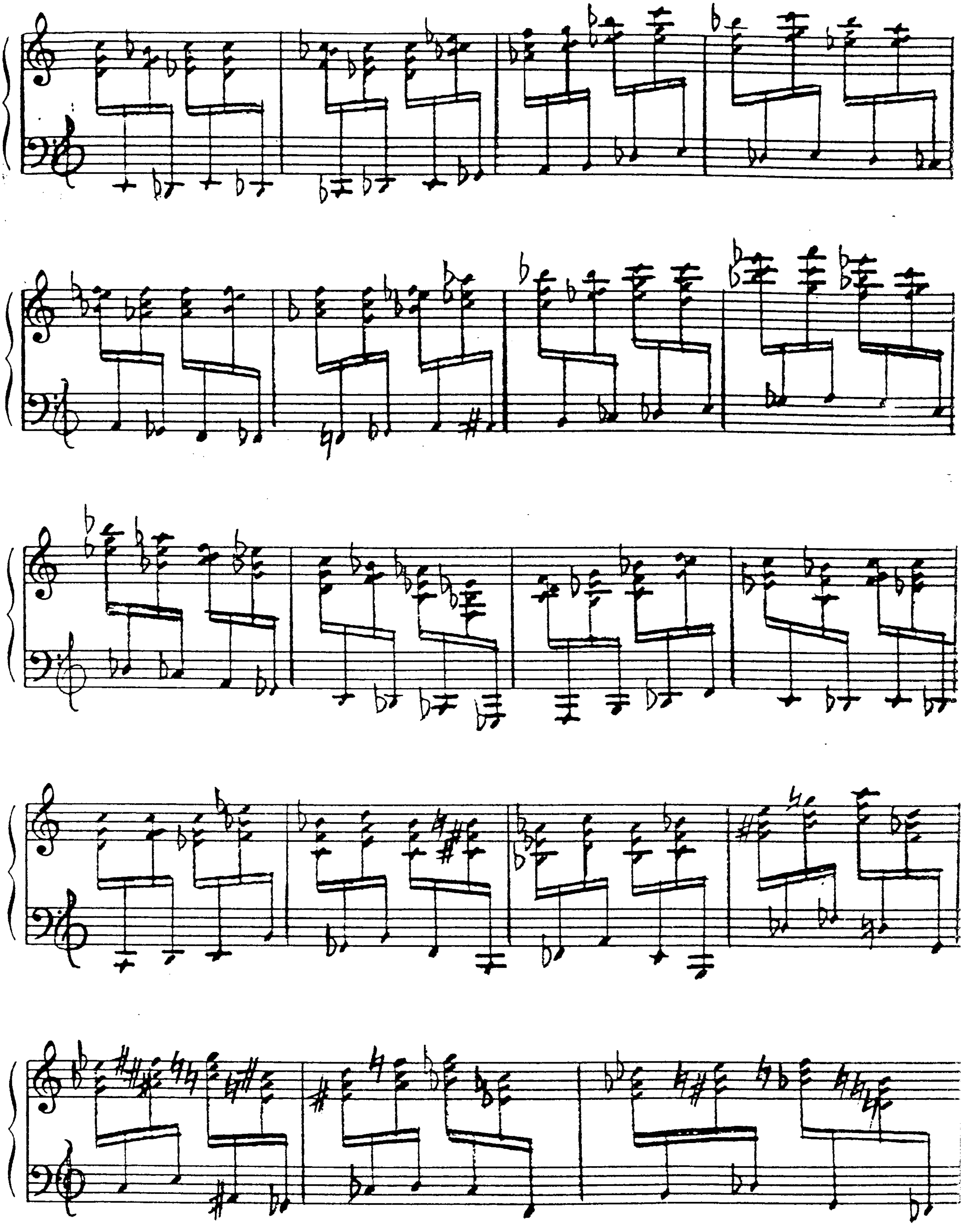

5/8
5/8

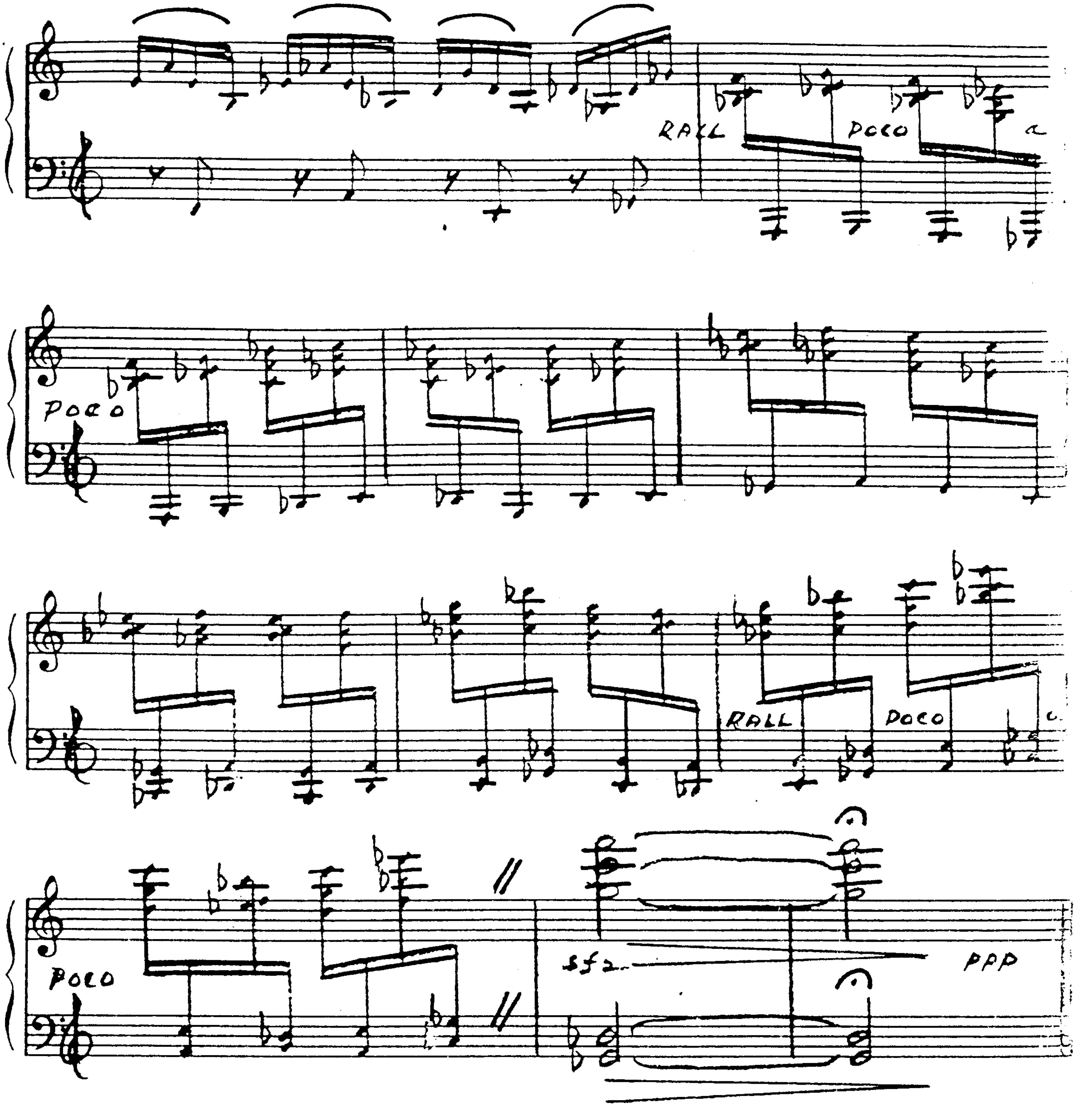

p
8va BASSA
mf
non legato


ff
sfz
sfz
simile
p
ff
sfz


sfz
p
cresc poco a poco
8va BASSA
2


ff
rall
PRESTISSIMO
ff
f

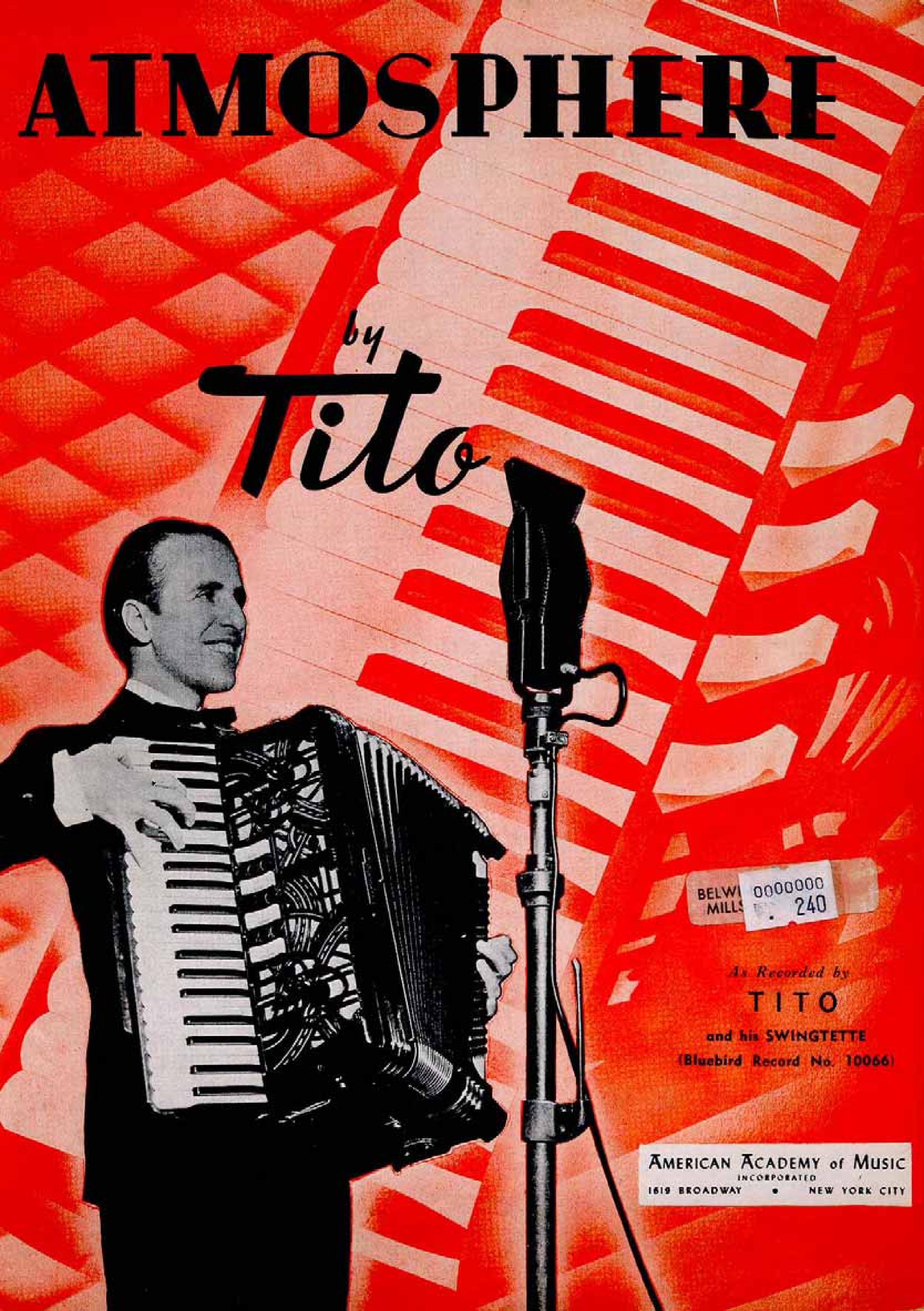



RALL
POCO
a
POCO
RALL
POCO
a
POCO
sfz
ppp

ATMOSPHERE

by

Tito



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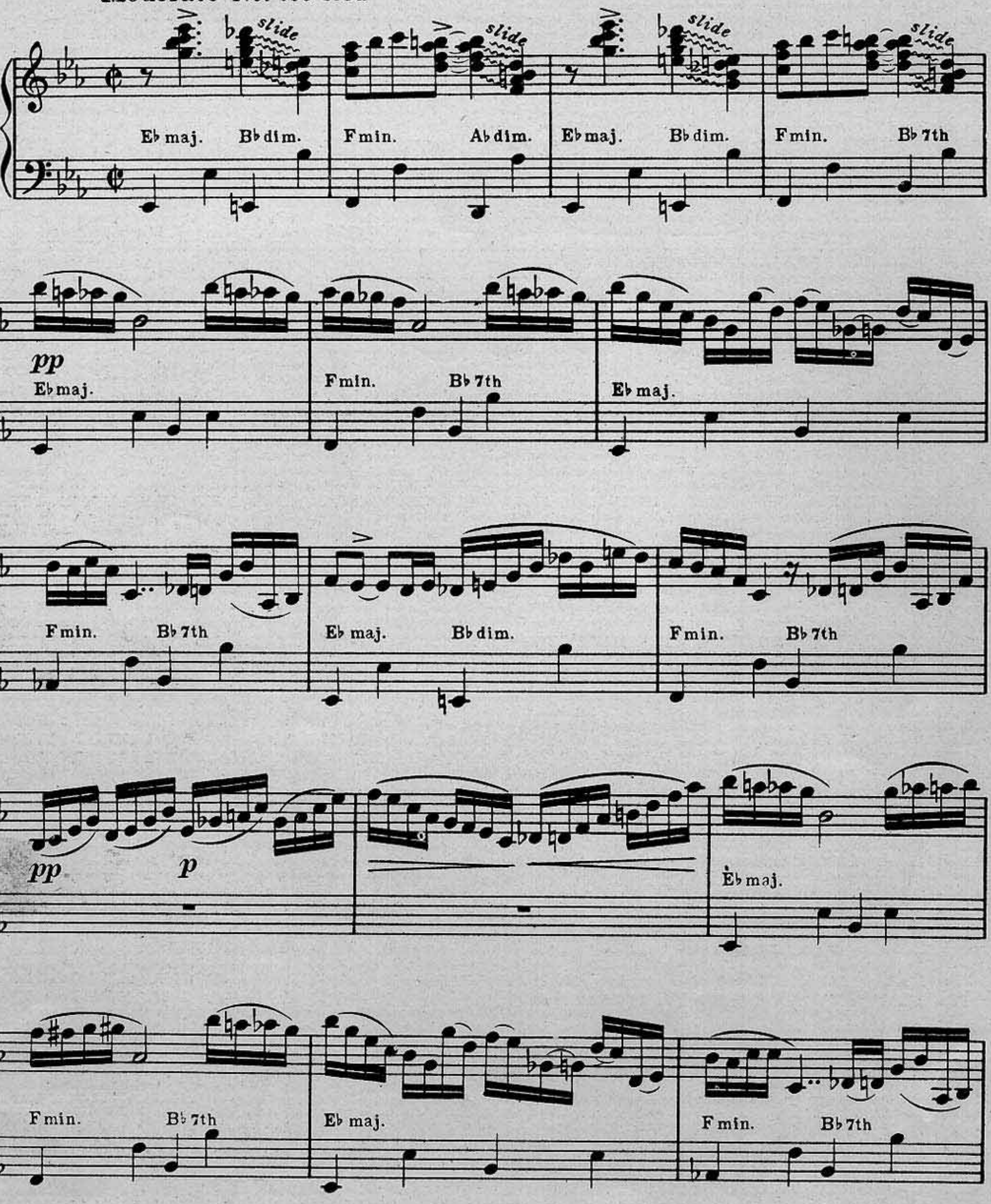
Atmosphere

Piano Accordion Solo

By TITO

Moderato *Not too slow*


slide
Eb maj.
Bb dim.
Fmin.
Ab dim.
Eb maj.
Bb dim.
Fmin.
Bb 7th
pp
Eb maj.
Fmin.
Bb 7th
Eb maj.
Fmin.
Bb 7th
Eb maj.
Bb dim.
Fmin.
Bb 7th
pp
p
Eb maj.
Fmin.
Bb 7th
Eb maj.
Fmin.
Bb 7th

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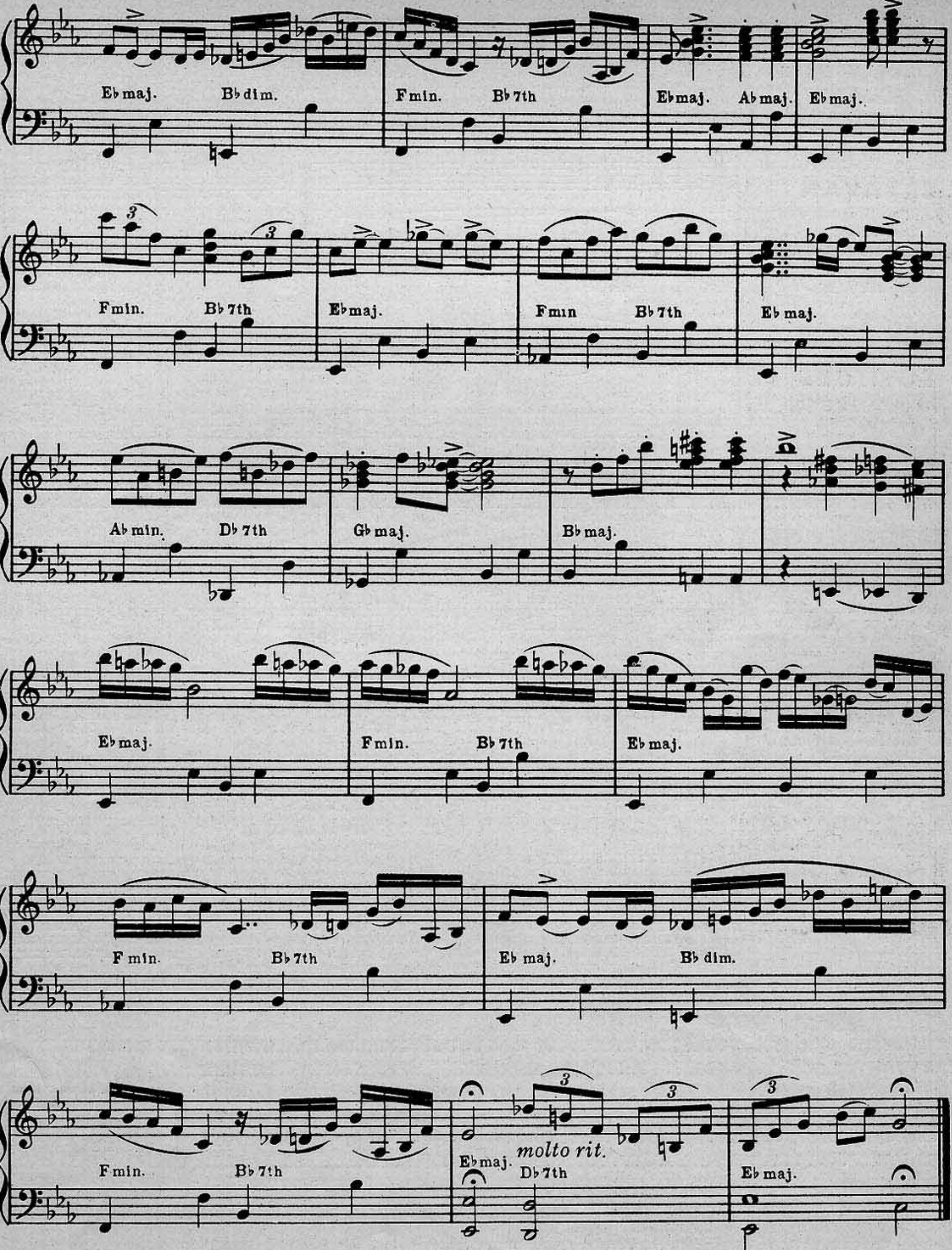
Eb maj.
Bb dim.
Fmin.
Bb 7th
Eb maj.
Ab maj.
Eb maj.
Fmin.
Bb 7th
Eb maj.
Fmin
Bb 7th
Eb maj.
Ab min.
Db 7th
Gb maj.
Bb maj.
Eb maj.
Fmin.
Bb 7th
Eb maj.
Fmin.
Bb 7th
Eb maj.
Bb dim.
Fmin.
Bb 7th
Eb maj.
molto rit.
Db 7th
Eb maj.

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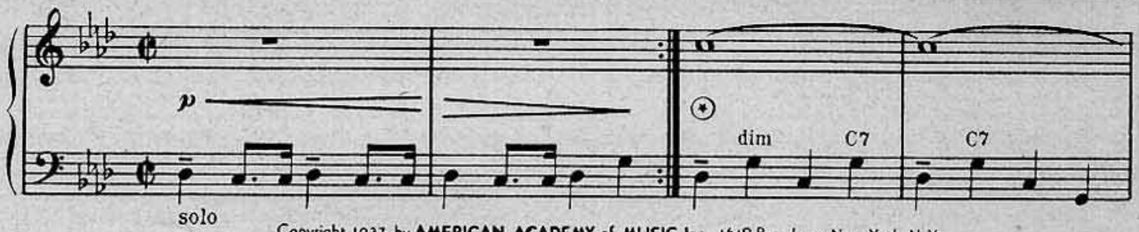
Arr. by ANDY ARCARI



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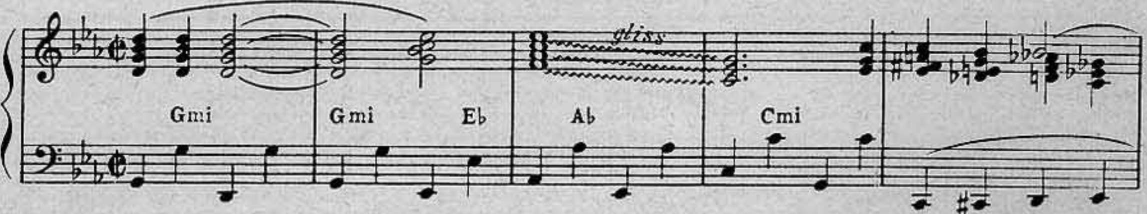
SOLITUDE

by Duke Ellington
Arr. by TITO



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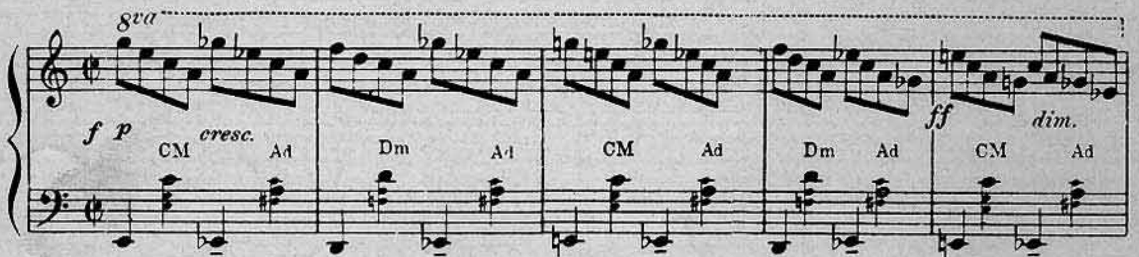
by Phil Lang
Arr. by GALLA-RINI



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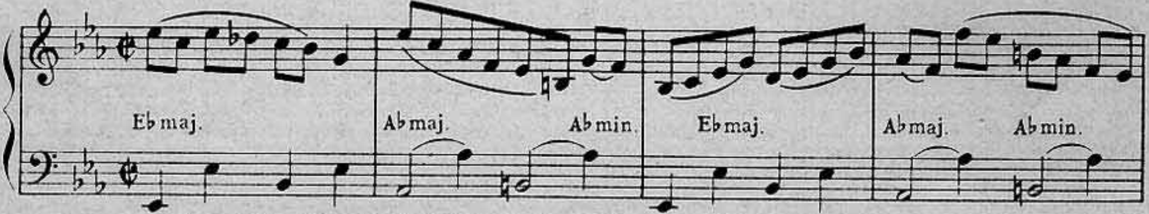

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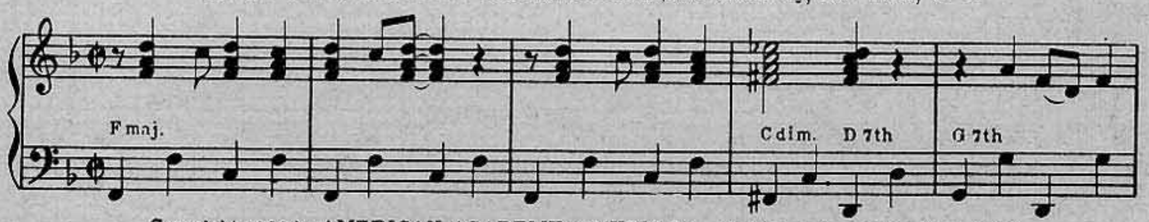

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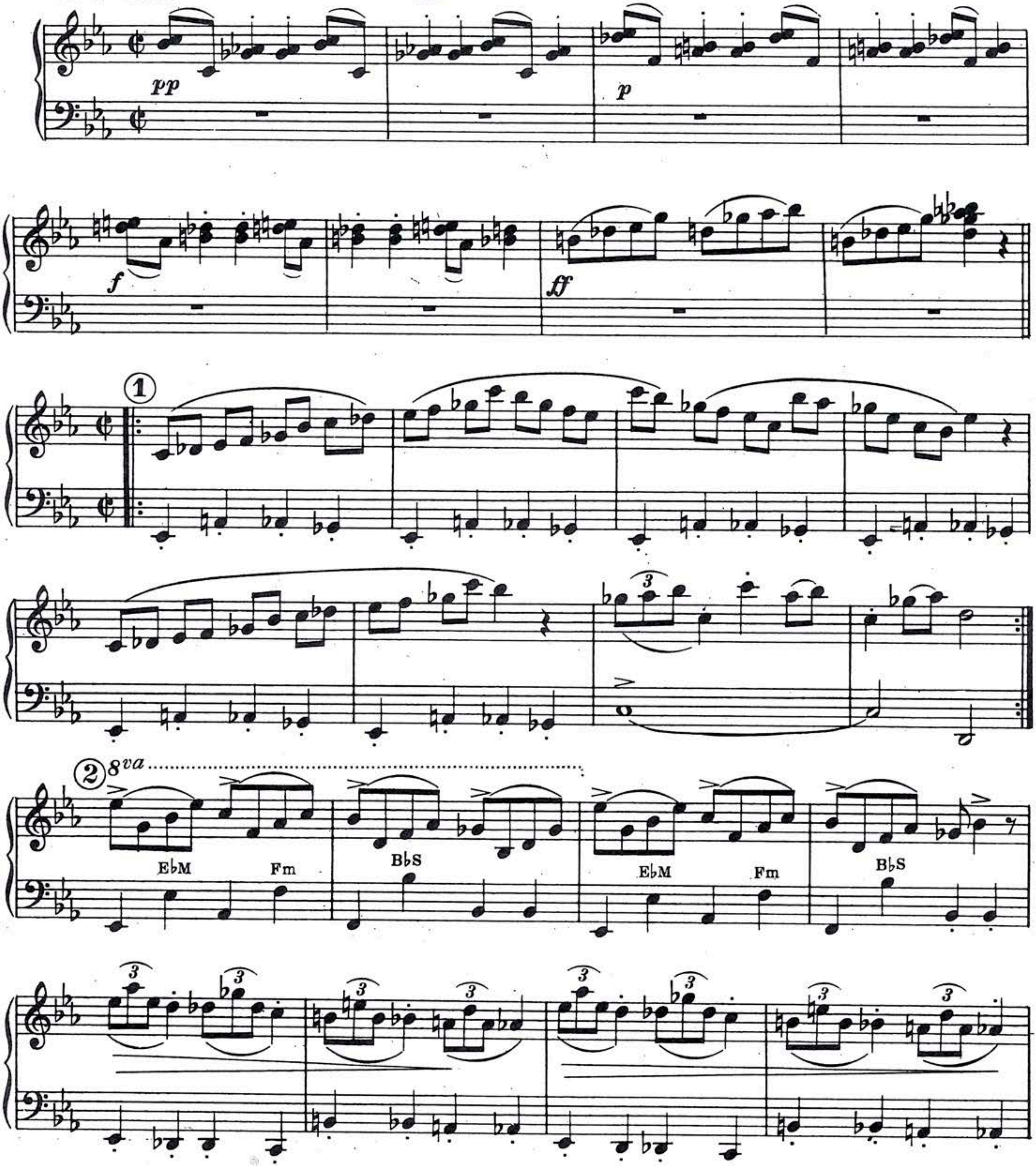
Intro. Fast


pp
p
f
ff
①
②
8va
EbM
Fm
BbS
EbM
Fm
BbS
3

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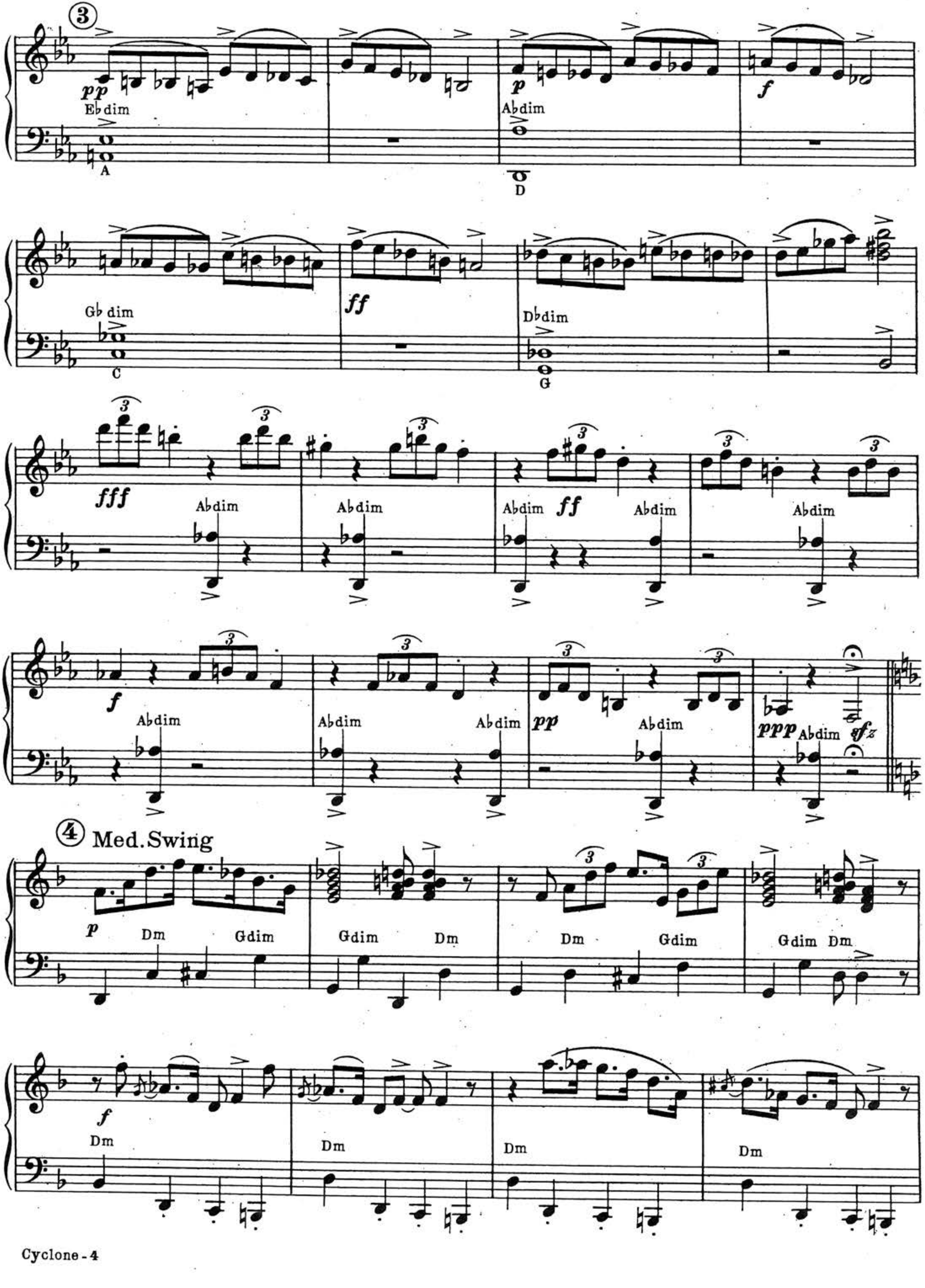
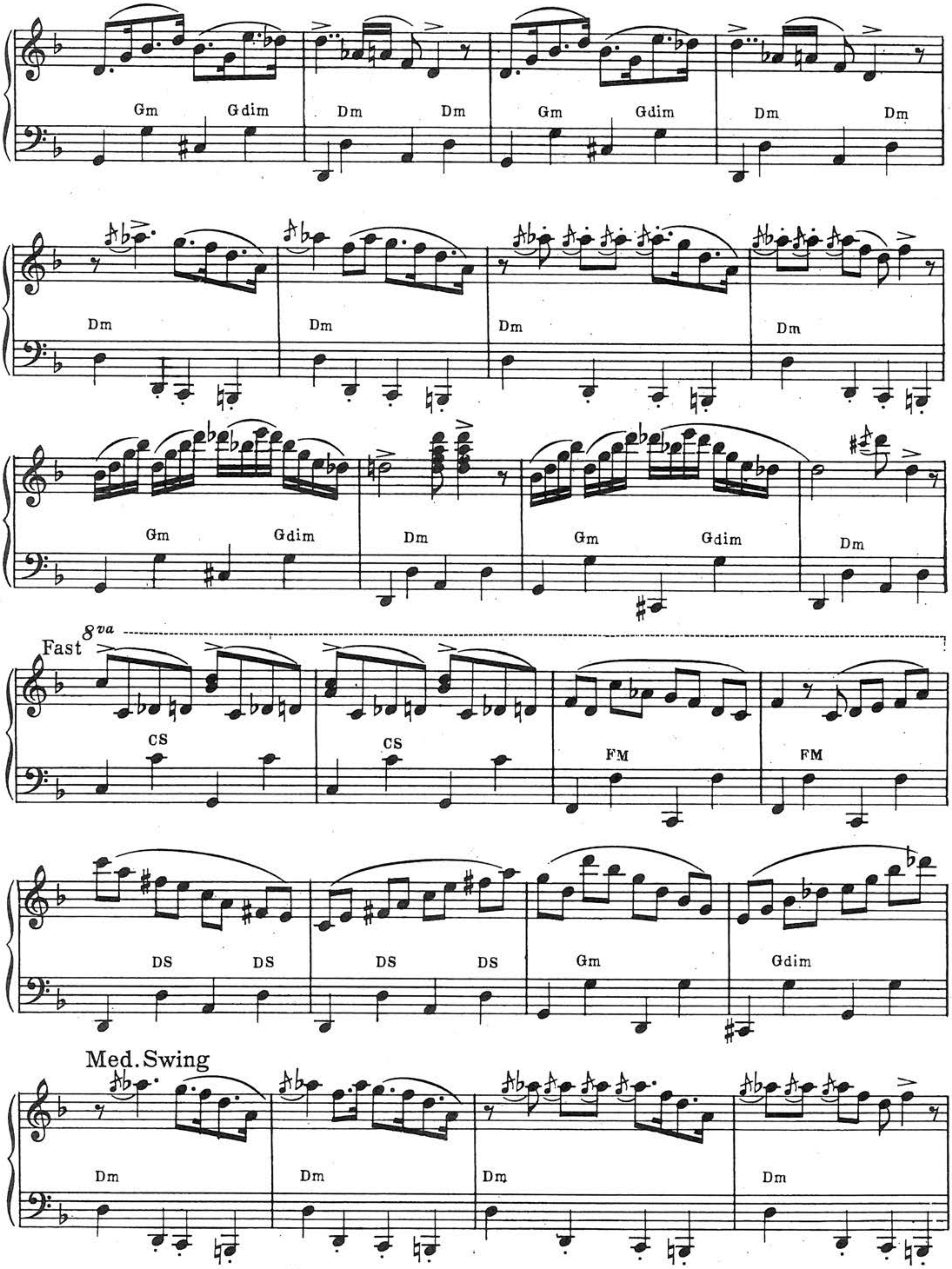
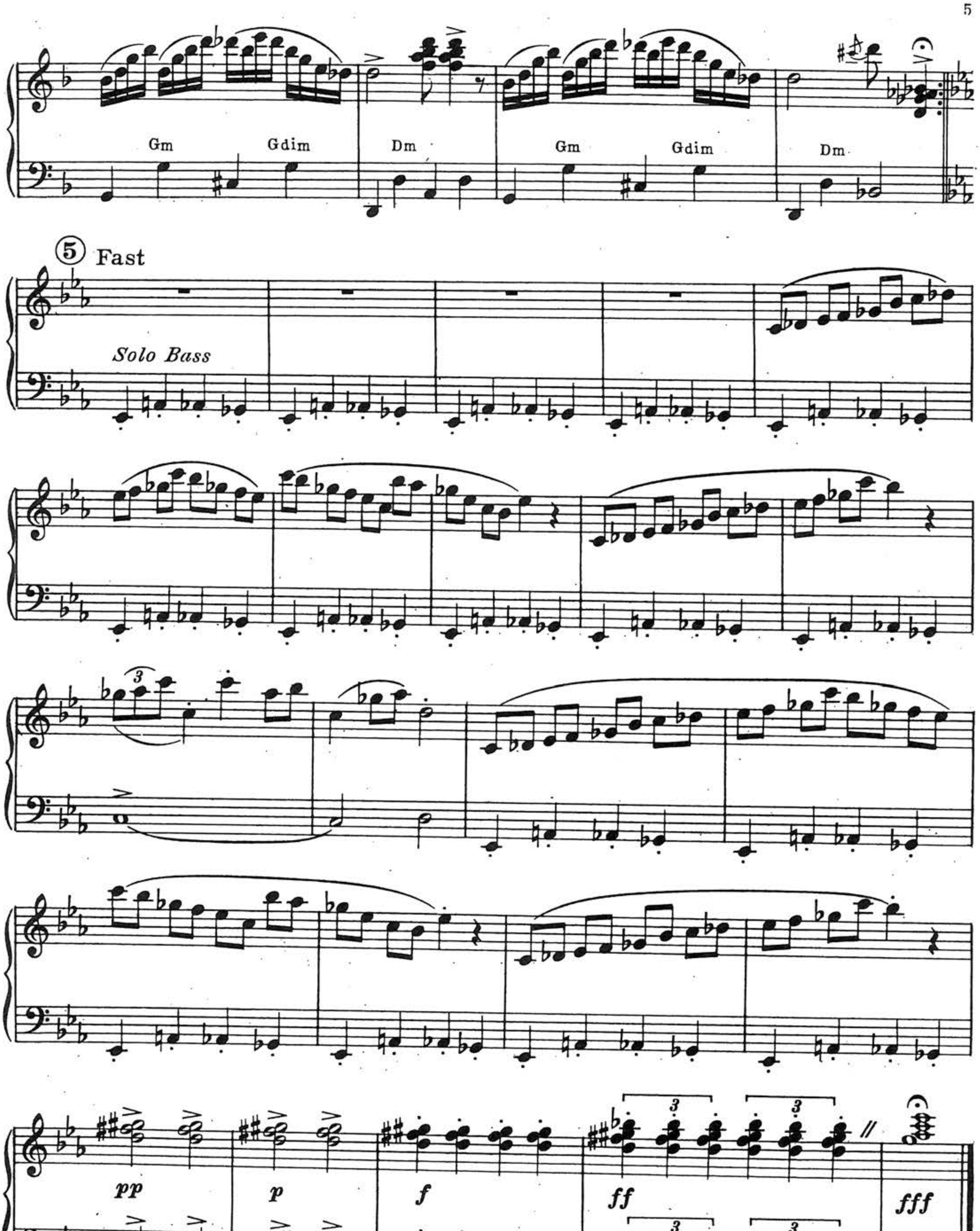

③
pp
E♭dim
A
p
A♭dim
D
f
G♭ dim
C
ff
D♭dim
G
fff
A♭dim
ff
f
pp
ppp
sfz
④ Med. Swing
p
Dm
Gdim
f


Gm
Gdim
Dm
Dm
Gm
Gdim
Dm
Dm
Dm
Dm
Dm
Dm
Gm
Gdim
Dm
Gm
Gdim
Dm
Fast
8va
CS
CS
FM
FM
DS
DS
DS
DS
Gm
Gdim
Med. Swing
Dm
Dm
Dm
Dm


Gm
Gdim
Dm
Gm
Gdim
Dm
⑤ Fast
Solo Bass
pp
p
f
ff
fff

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Ostinato

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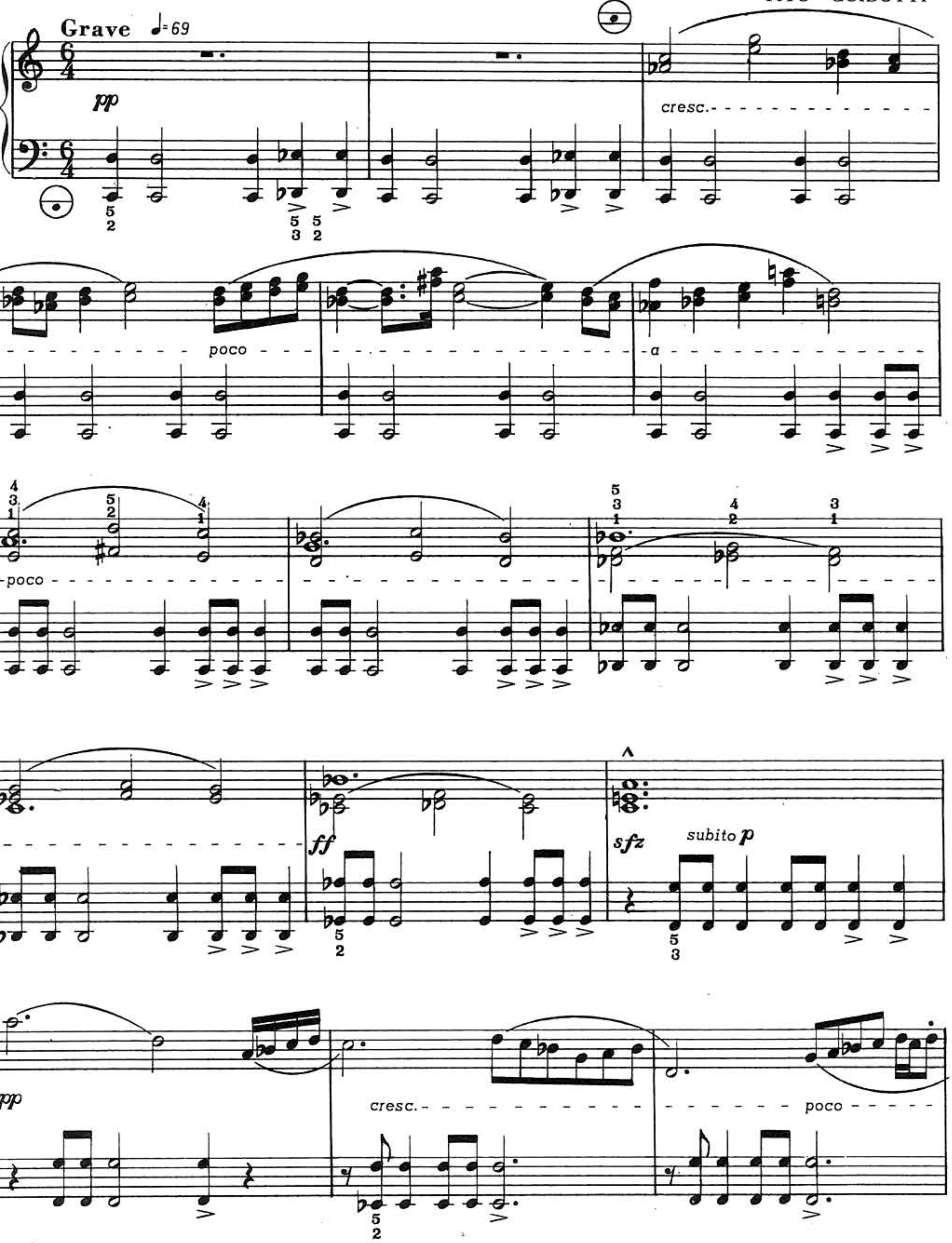
Grave ♩=69
pp
cresc.
poco
a
poco
ff
sfz
subito p
pp
cresc.
poco

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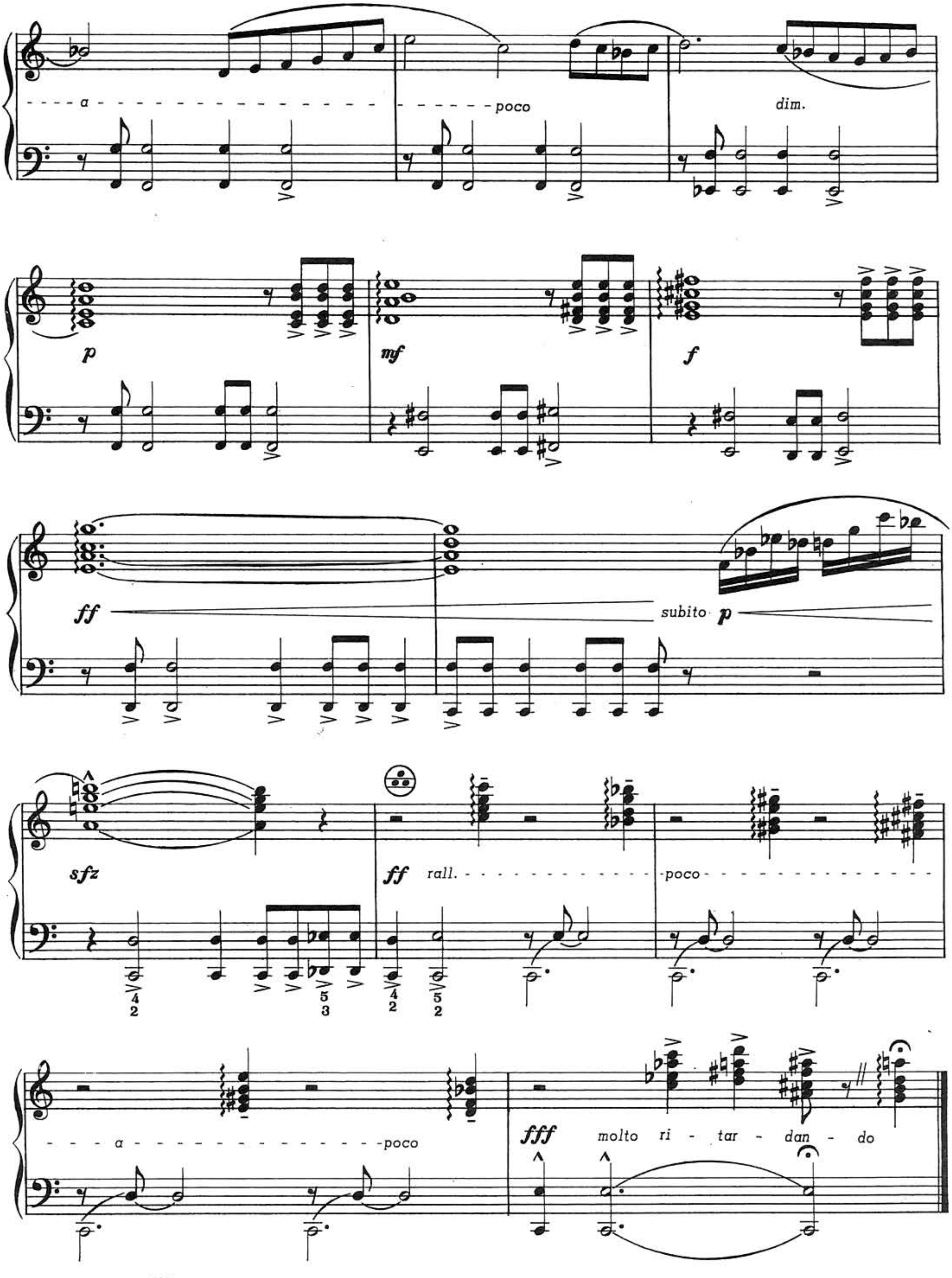
a
poco
dim.
p
mf
f
ff
subito p
sfz
ff
rall.
poco
4
2
5
3
4
2
5
2
a
poco
fff
molto ri - tar - dan - do

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   'The Harmonious Blacksmith'
2. PRELUDE ARABESQUE - - - - Gregory Stone
3. TOCCATA No. 2 - - - - - - - - - Ole Schmidt
4. THE LITTLE WHITE DONKEY - - - Jacques Ibert
5. CATHEDRAL IN RUINS - - - - - - Vaclav Trojan

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1. CONCERTO No. 2 - - Peter Ilyich Tschaikowsky
   in G major for piano
   Op. 44, 1st Movement
2. LE COUCOU - - Louis Claude Daquin
3. FLIGHT of the BUMBLE BEE from "The Legend of Tzar Saltan" - - Rimsky - Korsakov
4. GYPSY SHAWL DANCE - - Gregory Stone

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RANDY ARASE

SIDE 1
1. THERE WILL NEVER BE ANOTHER YOU - (Mack Gordon - Harry Warren)
2. SOMEONE TO WATCH OVER ME - (G. Gershwin - I. Gershwin)
3. THREE COINS IN THE FOUNTAIN - (Jule Styne - Sammy Cahn)
4. A FOGGY DAY - (G. Gershwin - I. Gershwin)
5. THE BOY NEXT DOOR - (Ralph Blane - Hugh Martin)
6. HOLLYWOOD FANTASIA - (Tito Guidotti)

SIDE 2
1. AN AMERICAN IN JAPAN (Tito Guidotti)
2. SONATA DI BRAVURA (Tito Guidotti)

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SIDE A

EASY TO REMEMBER (2:54)
I REMEMBER NEWPORT (2:58)
AREN'T YOU GLAD YOU'RE YOU (3:25)
PENNIES FROM HEAVEN (2:23)
POLKA DOTS AND MOONBEAMS (4:10)

SIDE B

MISTY (4:05)
OUR LOVE IS HERE TO STAY (2:58)
THERE WILL NEVER BE ANOTHER YOU (2:51)
LULLABY OF THE LEAVES (3:14)

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SOLITUDE
PYRAMID
BOY MEETS HORN

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MILLS
0000000
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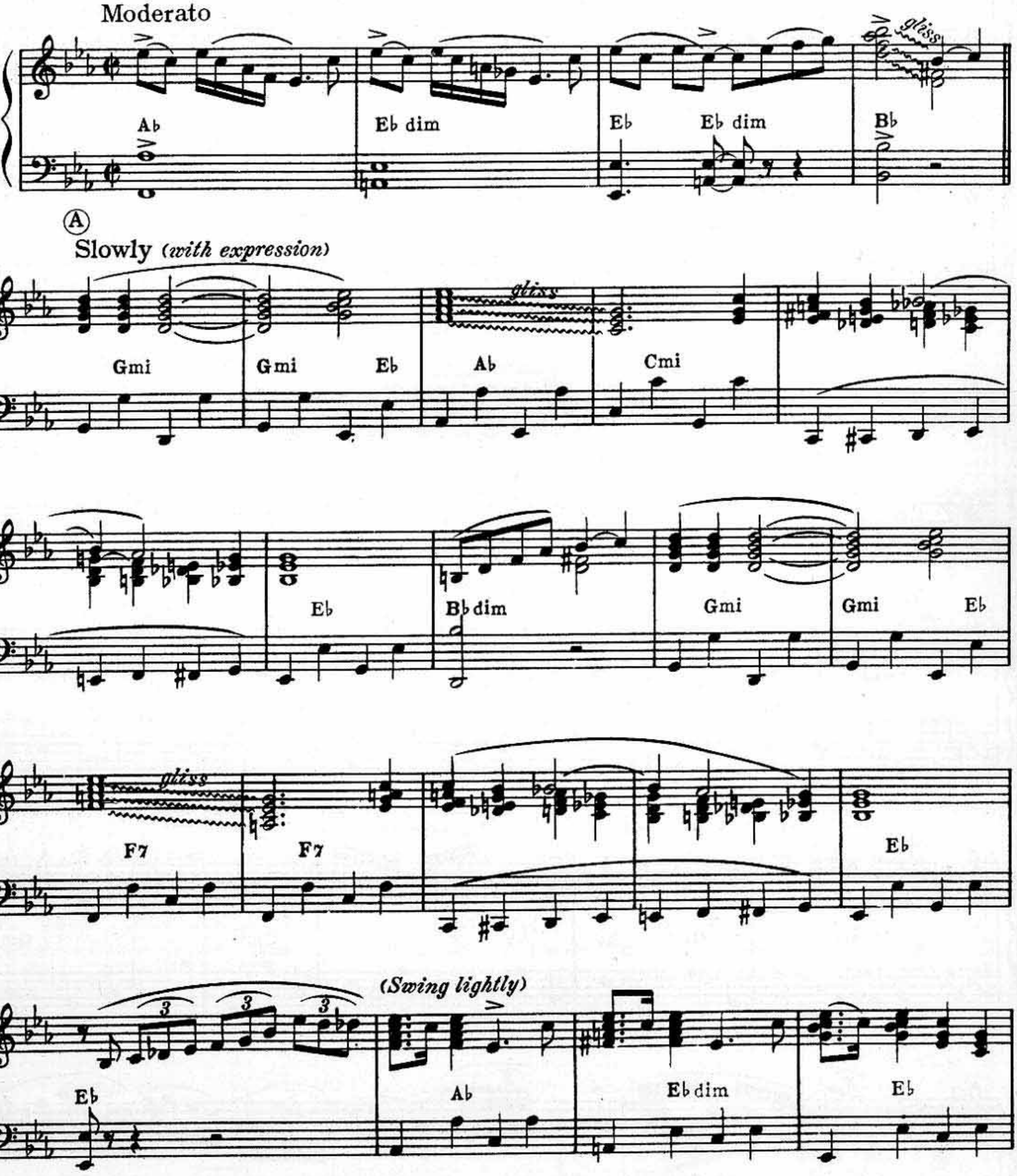
Moderato
Ab
Eb dim
Eb
Eb dim
gliss
Bb
A
Slowly (with expression)
Gmi
Gmi
Eb
gliss
Ab
Cmi
Eb
Bb dim
Gmi
Gmi
Eb
gliss
F7
F7
Eb
(Swing lightly)
3
3
3
Eb
Ab
Eb dim
Eb

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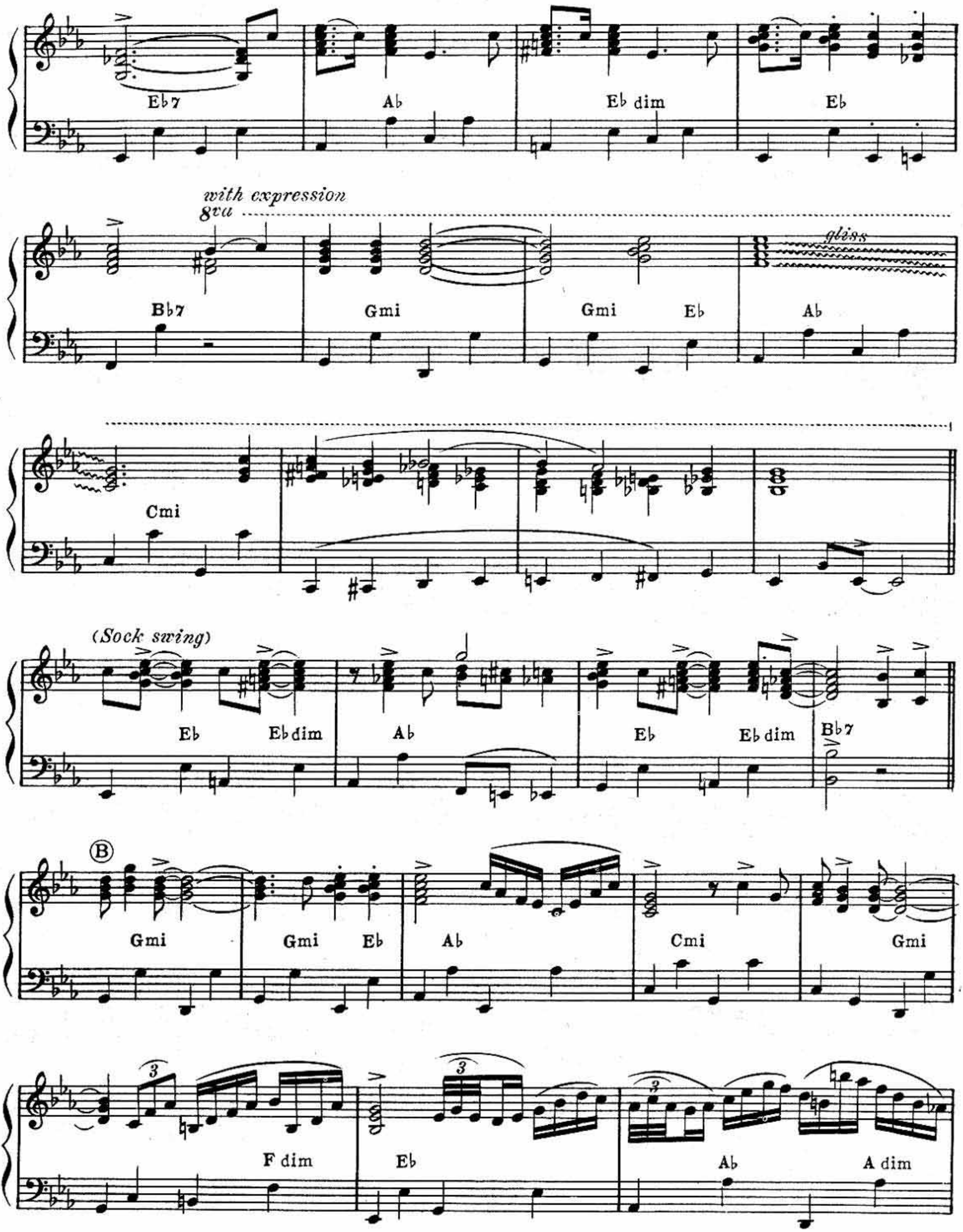
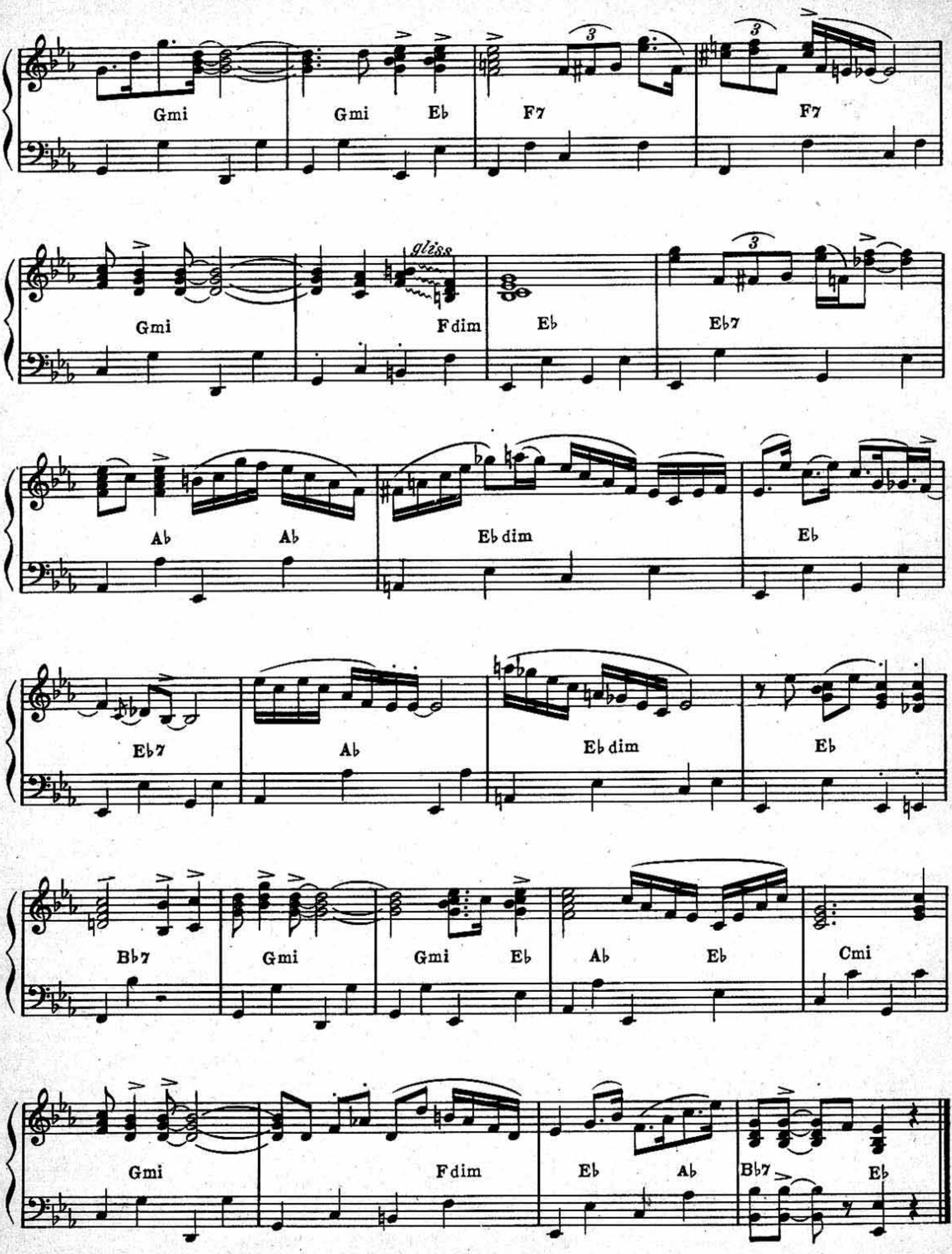
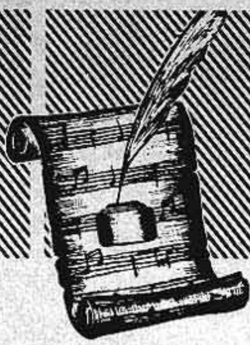

Eb7
Ab
Eb dim
Eb
with expression
8va
Bb7
Gmi
Gmi
Eb
gliss
Ab
Cmi
(Sock swing)
Eb
Eb dim
Ab
Eb
Eb dim
Bb7
B
Gmi
Gmi
Eb
Ab
Cmi
Gmi
3
F dim
3
Eb
3
Ab
A dim


Gmi
Gmi
Eb
F7
F7
Gmi
gliss
Fdim
Eb
Eb7
Ab
Ab
Eb dim
Eb
Eb7
Ab
Eb dim
Eb
Bb7
Gmi
Gmi
Eb
Ab
Eb
Cmi
Gmi
Fdim
Eb
Ab
Bb7
Eb



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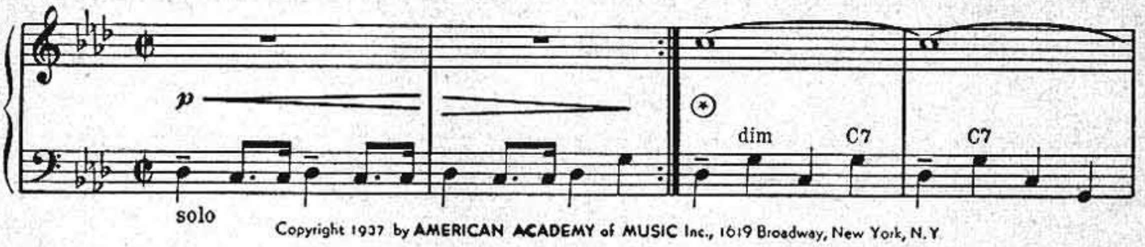

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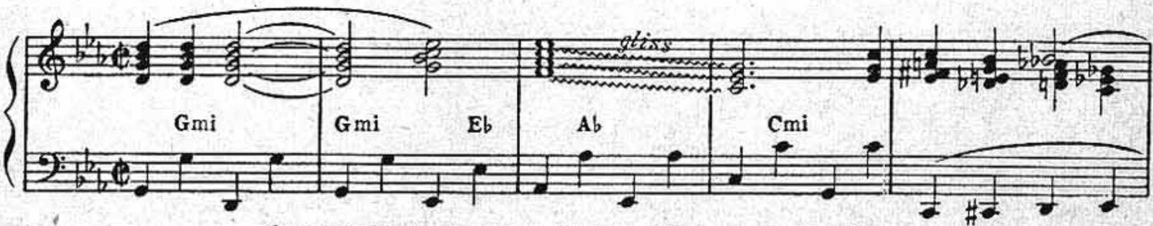

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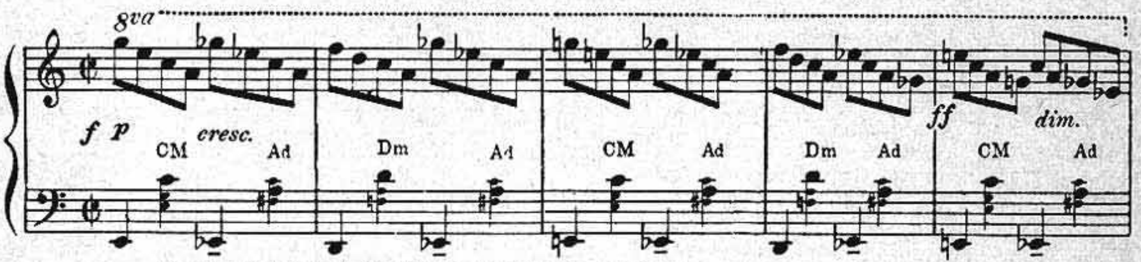

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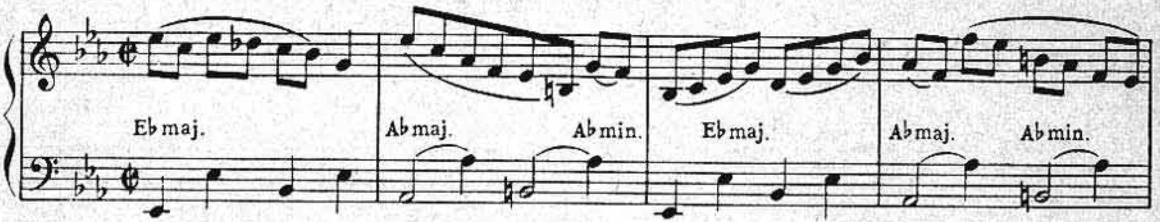

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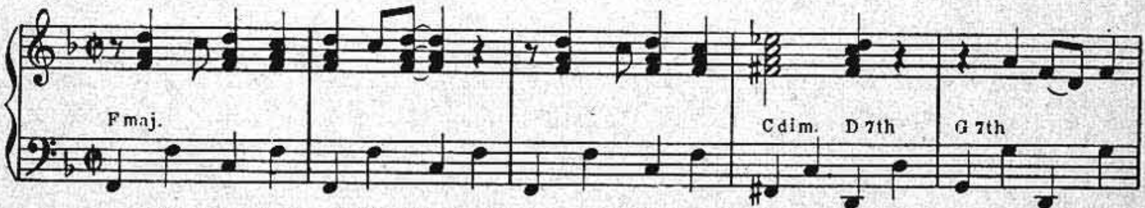

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Hollywood Fantasia

(Tito Guidotti)

Las indicaciones de tiempo pertenecen a la grabación de Randy Arase: Tempo GIUSTO (1:07) 🔊)

Youtube

Randy Arase Accordian Virtuoso: "Hollywood Fantasia" (+)

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HOLLYWOOD FANTASIA

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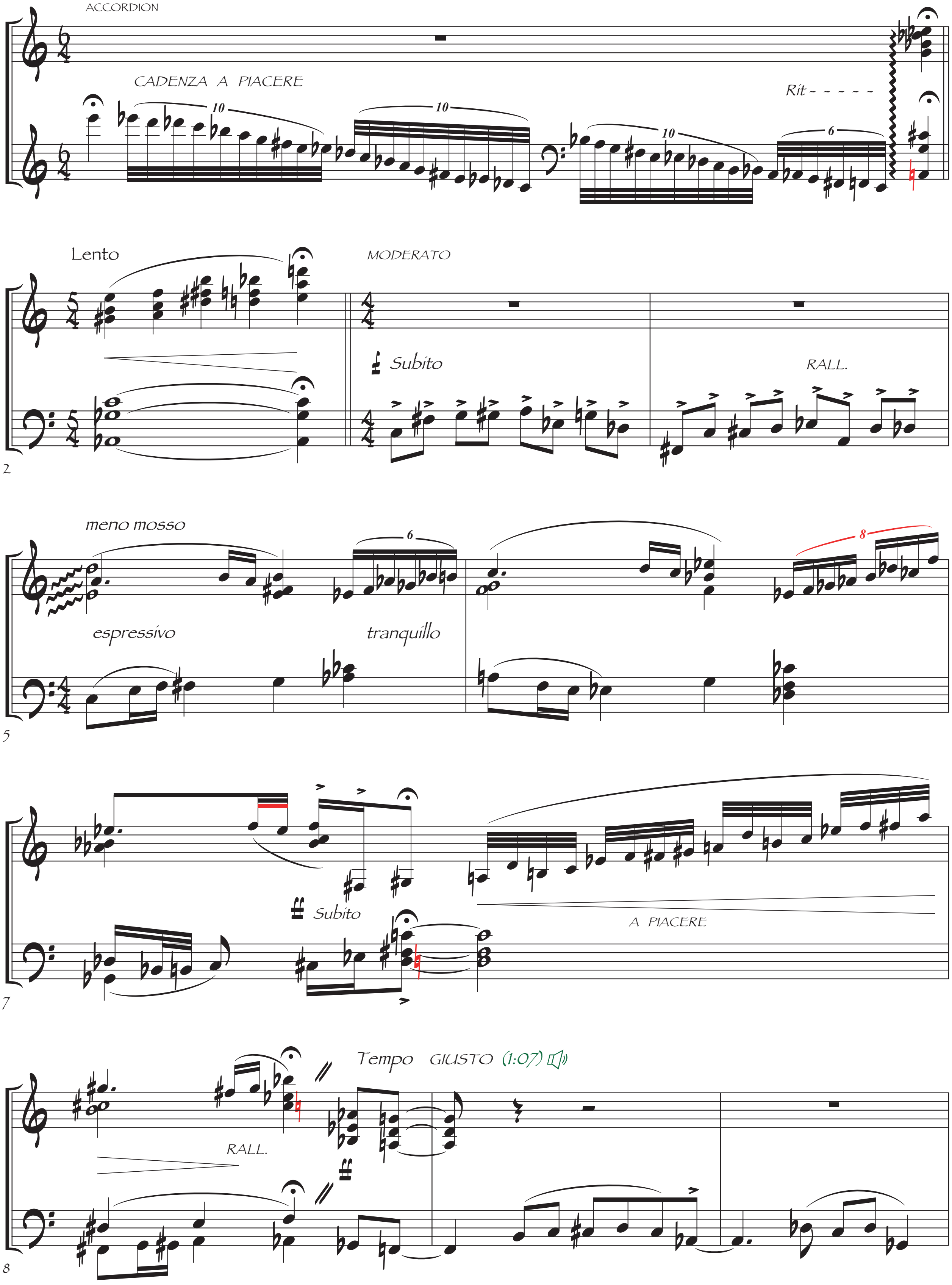
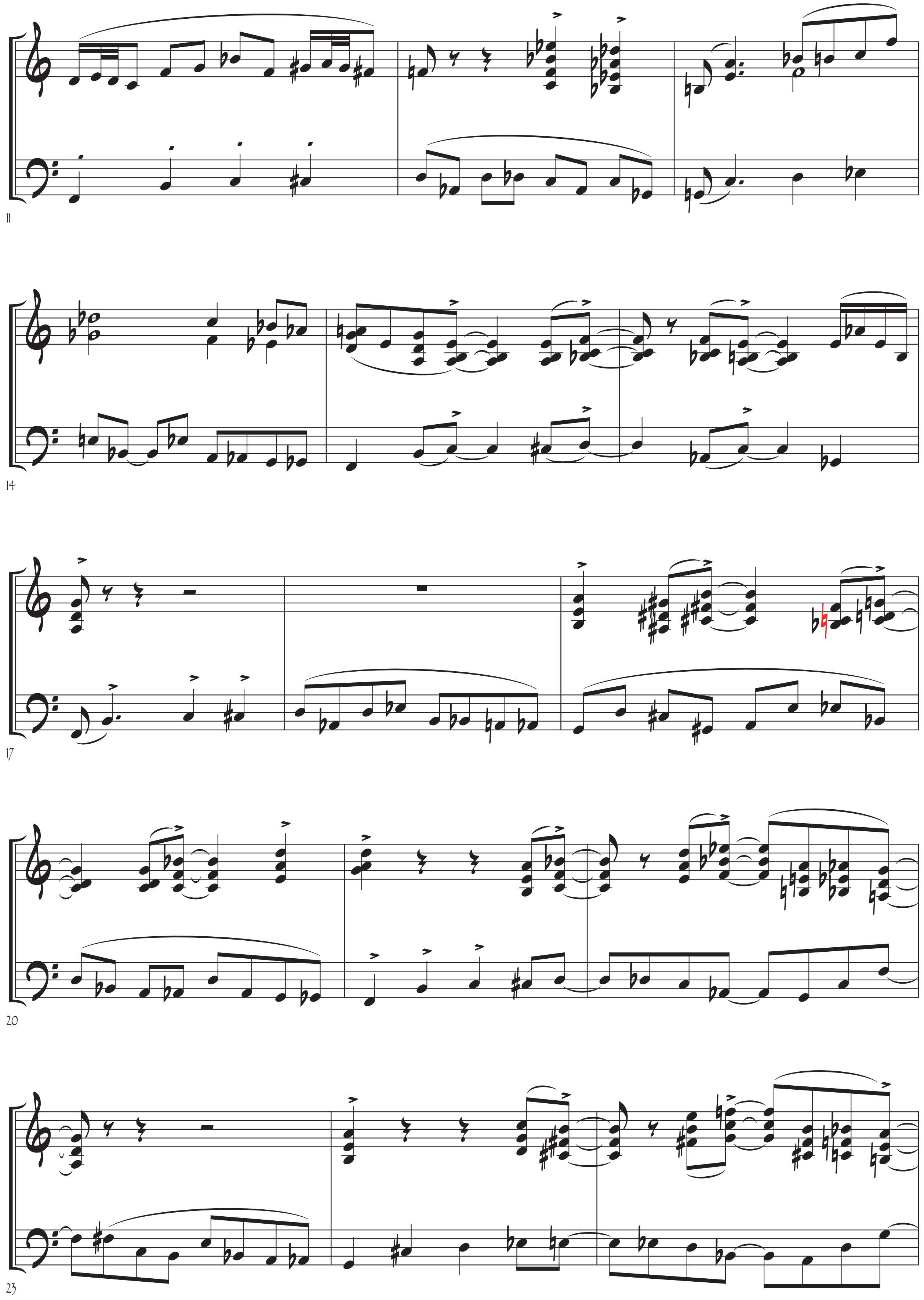
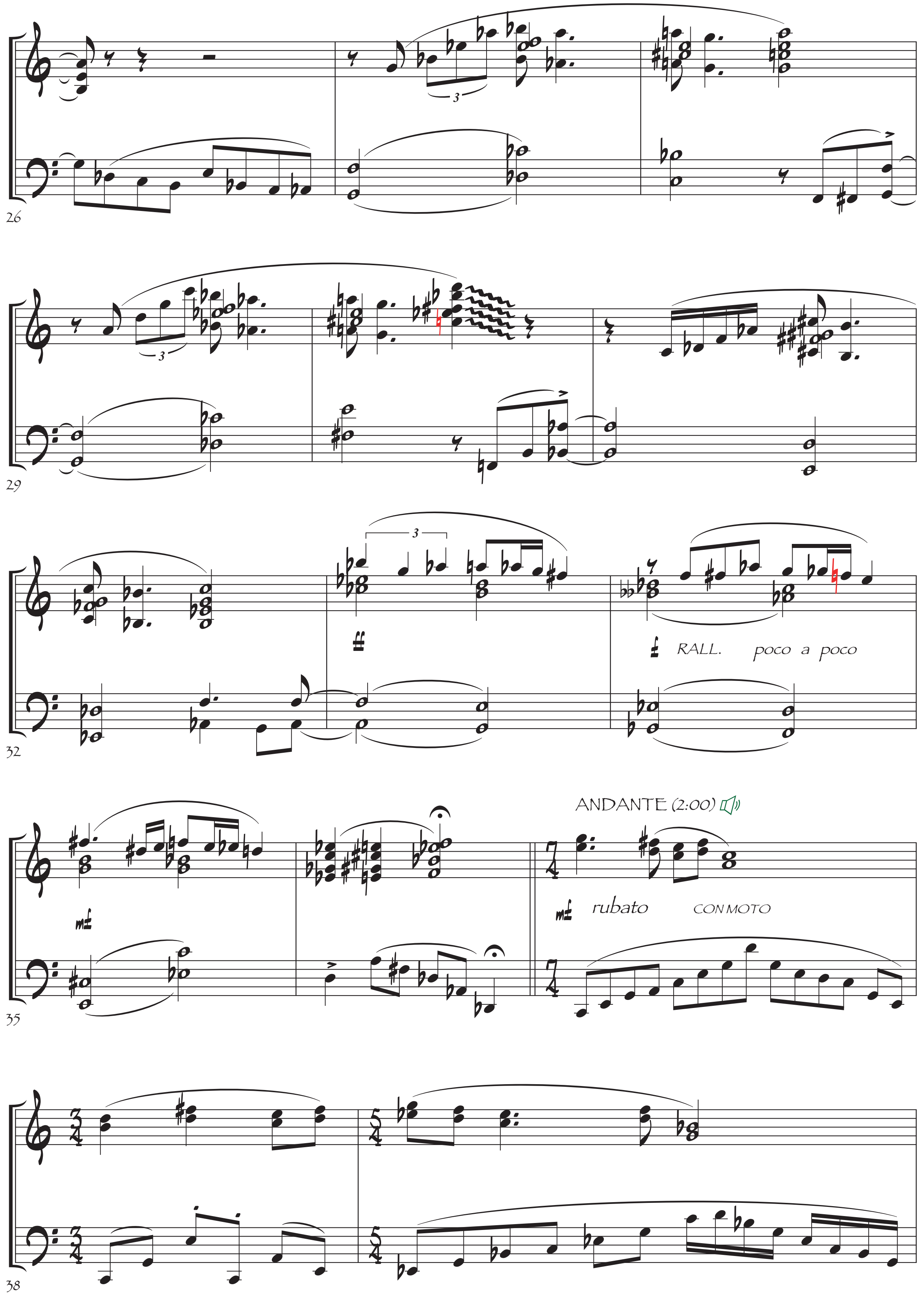
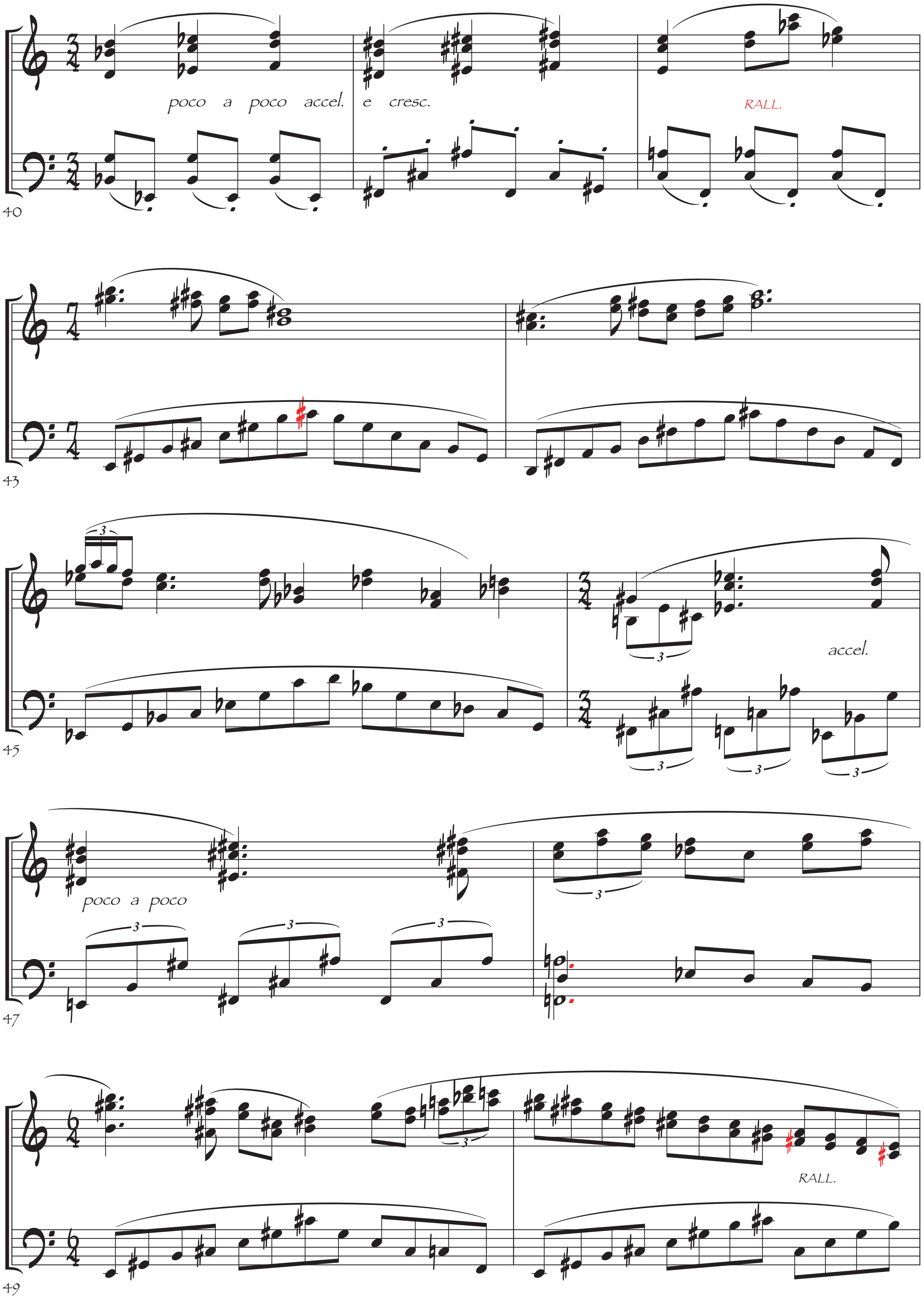
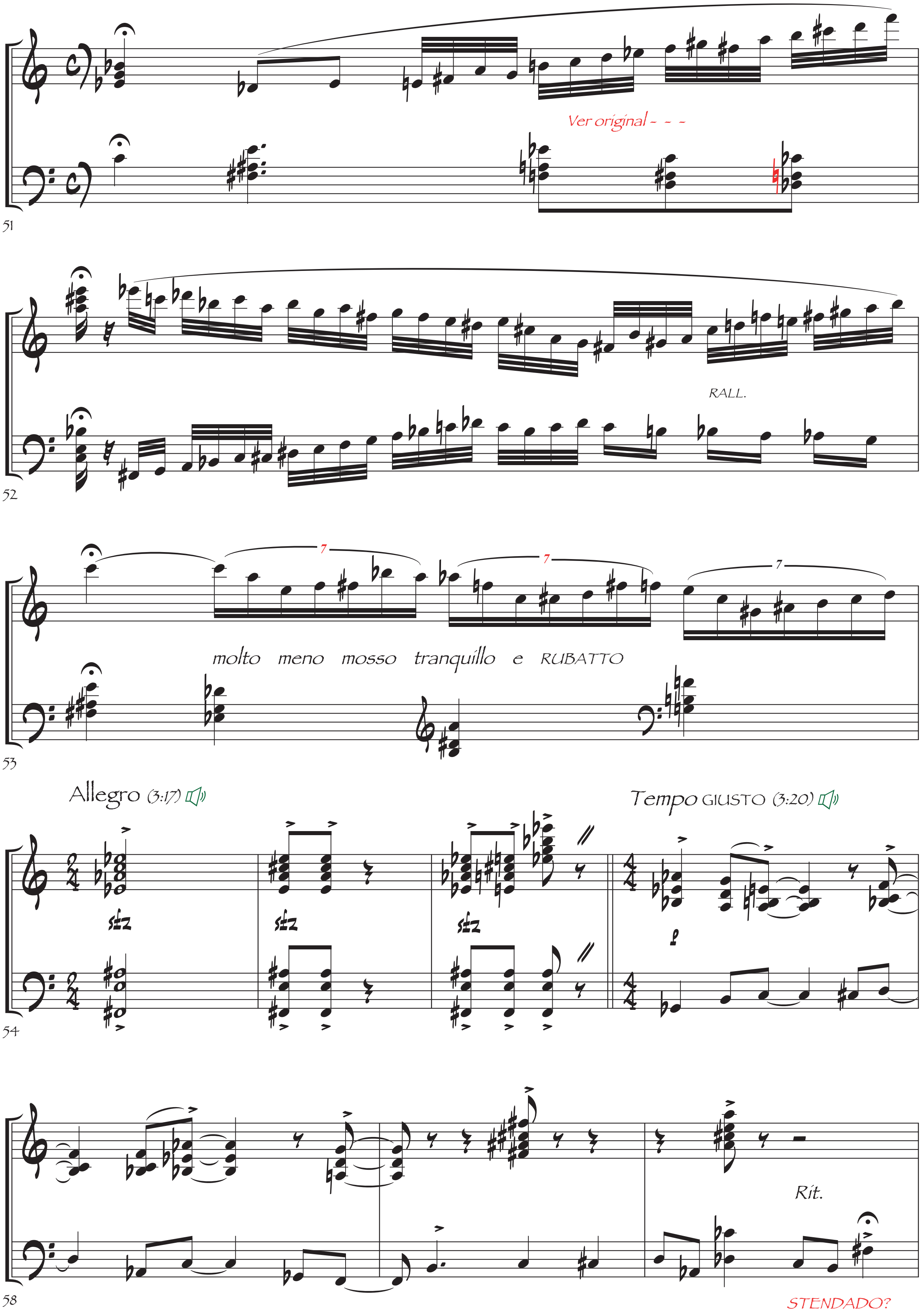
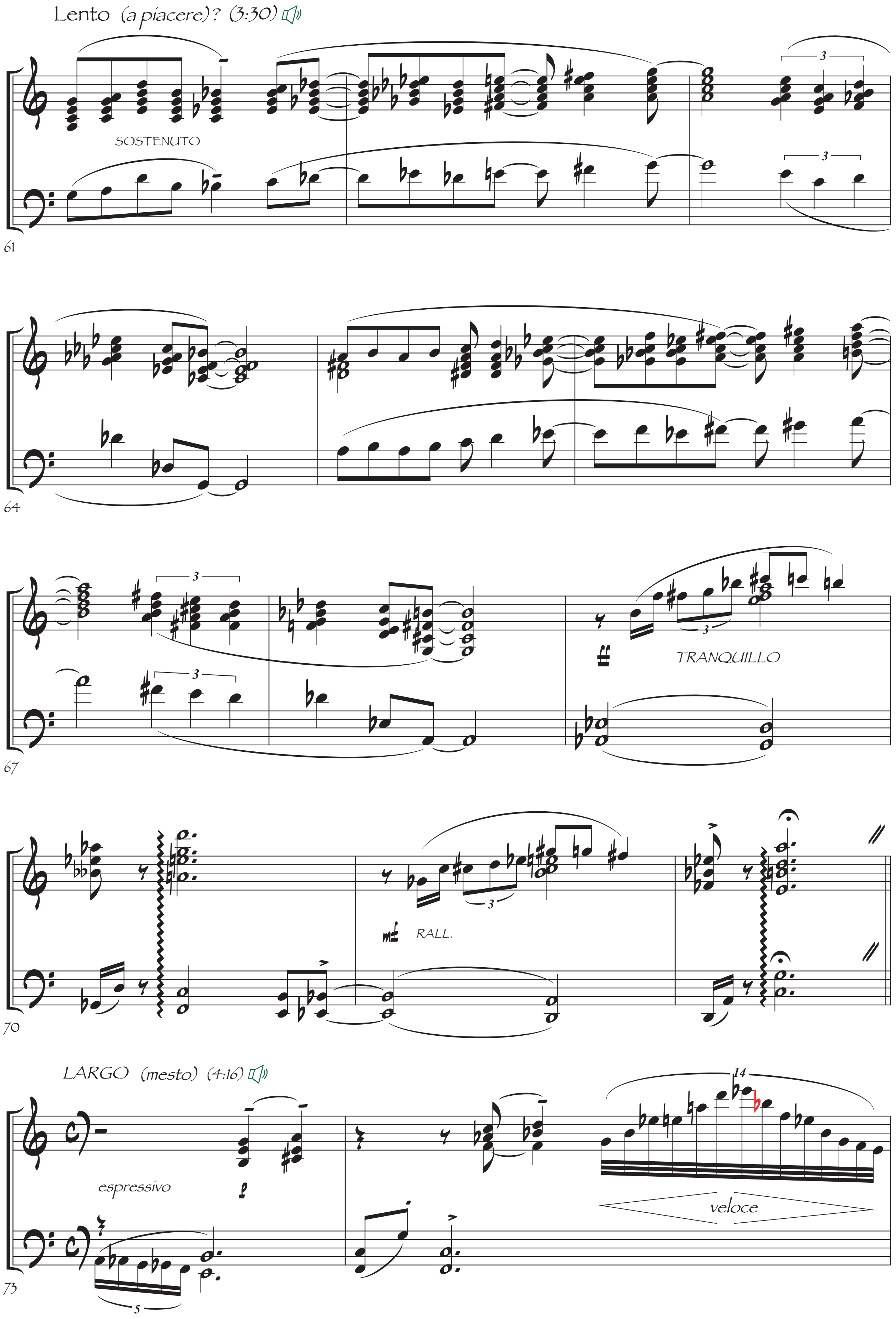

CADENZA A PIACERE
10
10
10
6
Rit - - - - -
Lento
MODERATO
Subito
RALL.
2
meno mosso
6
espressivo
tranquillo
8
5
Subito
A PIACERE
7
Tempo GIUSTO (1:07)
RALL.
8

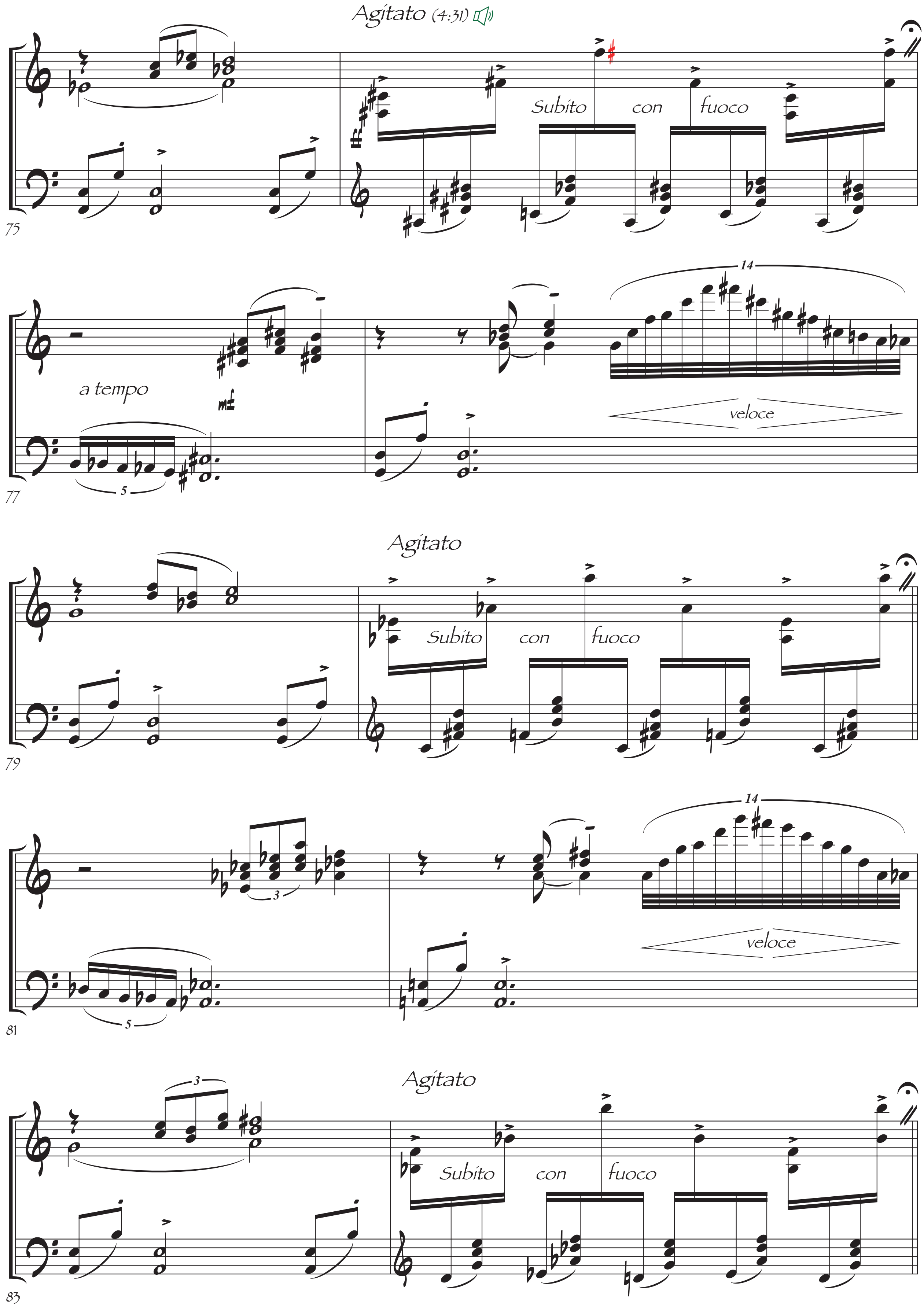


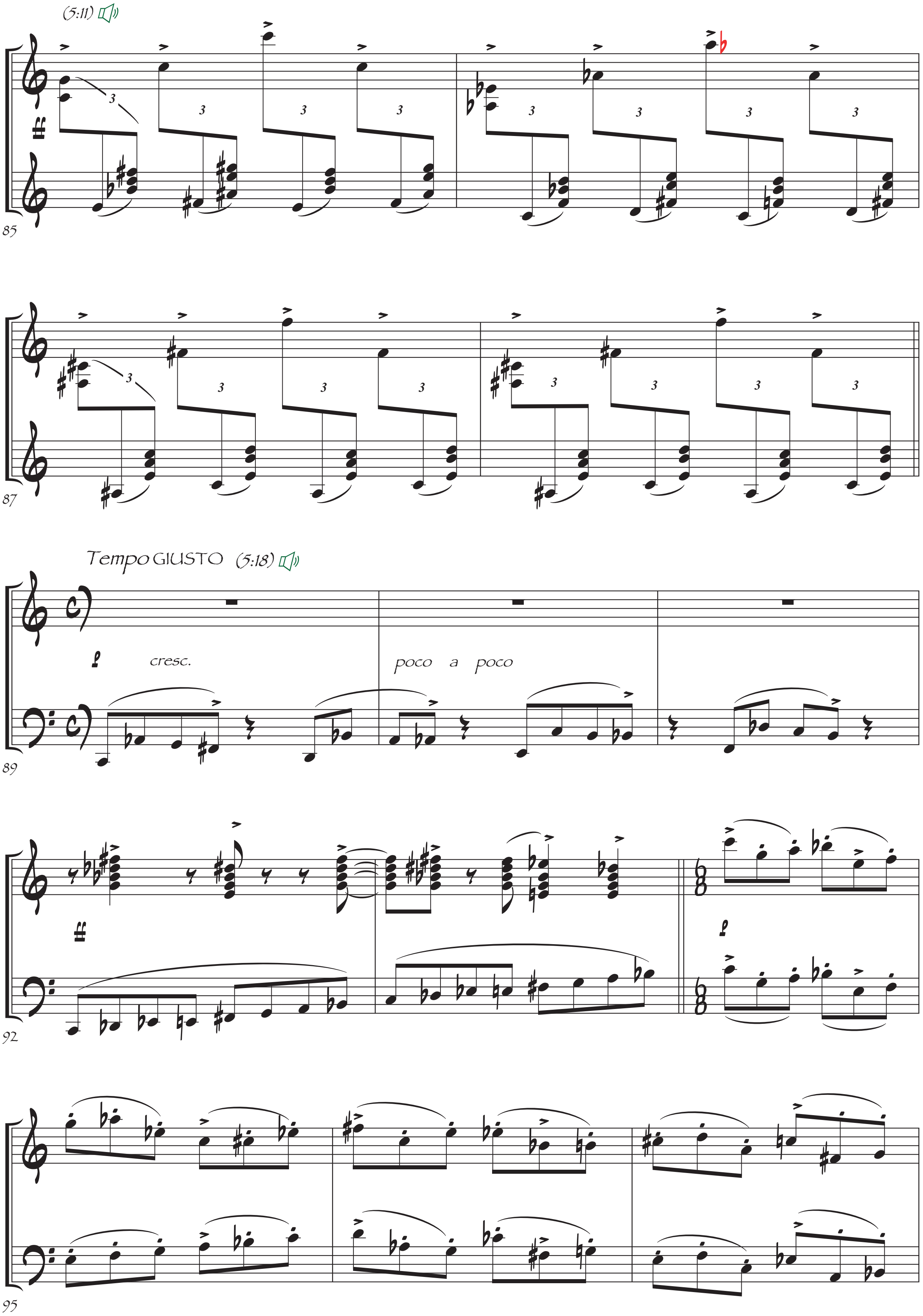

ff
f RALL. poco a poco
mf
ANDANTE (2:00)
mf rubato CON MOTO

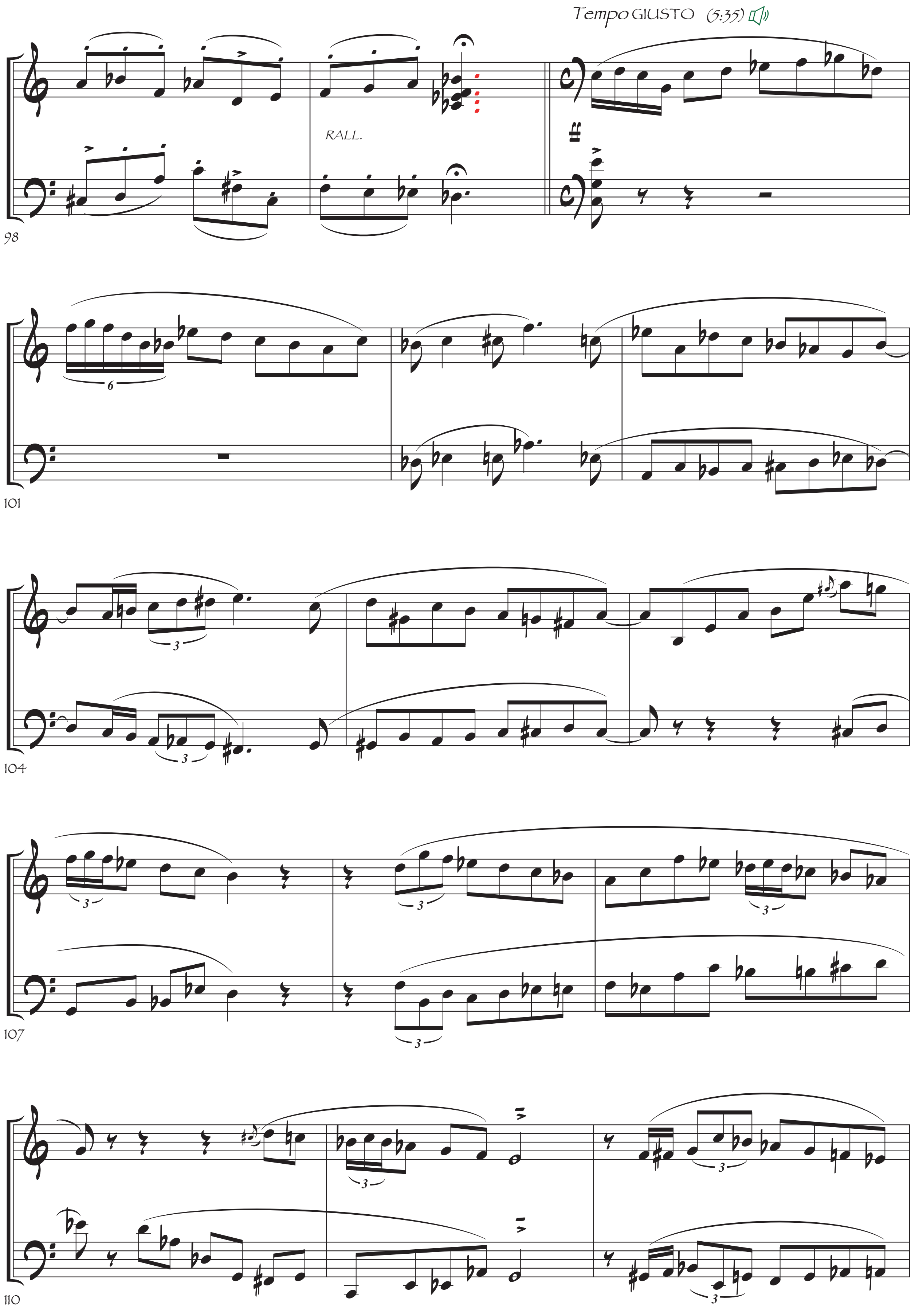

poco a poco accel.
e cresc.
RALL.
40
43
45
accel.
47
poco a poco
49
RALL.

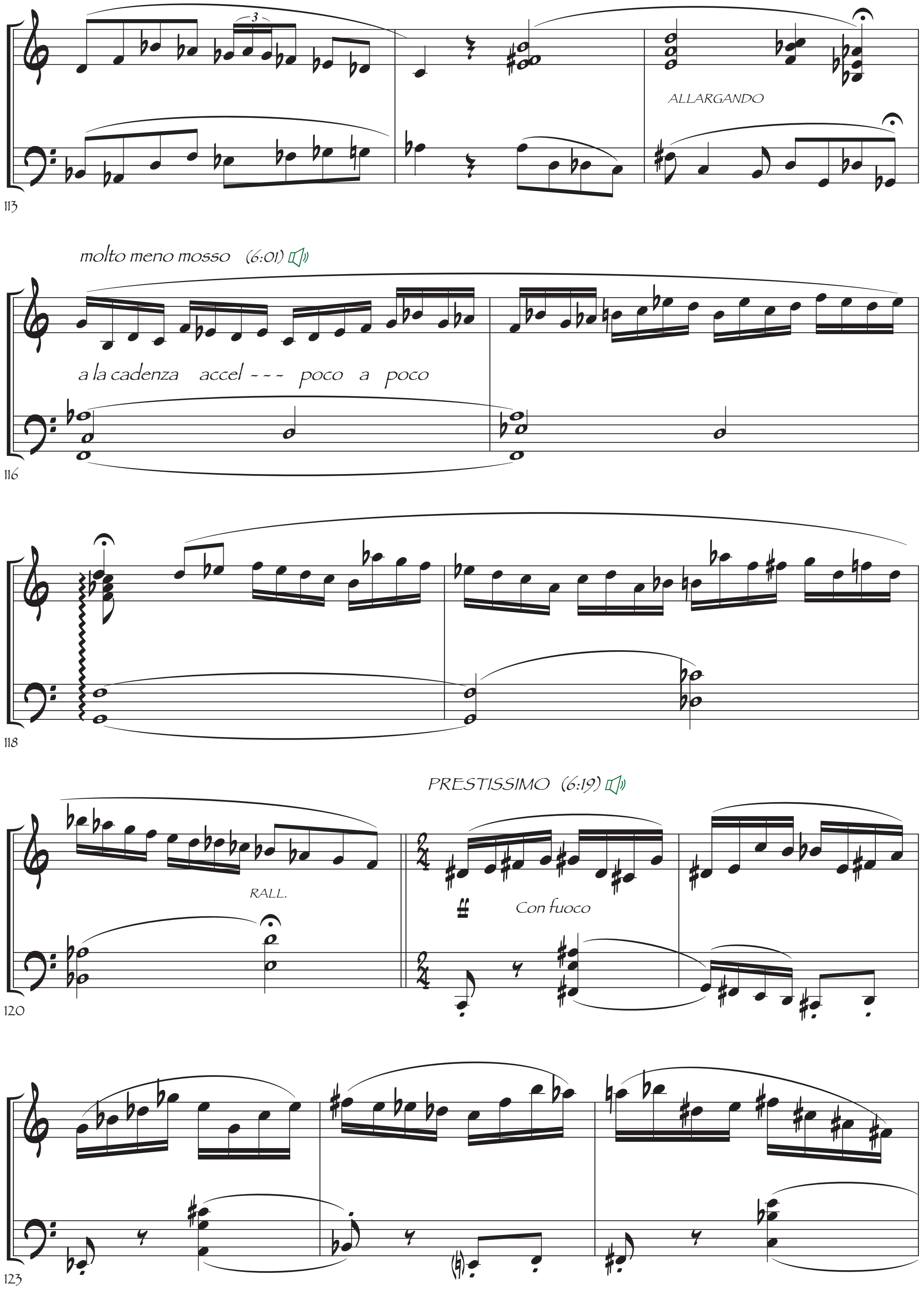

Ver original - - -
51
RALL.
52
7
7
7
molto meno mosso tranquillo e RUBATTO
53
Allegro (3:17)
Tempo GIUSTO (3:20)
sfz
sfz
sfz
54
Rít.
58
STENDADO?

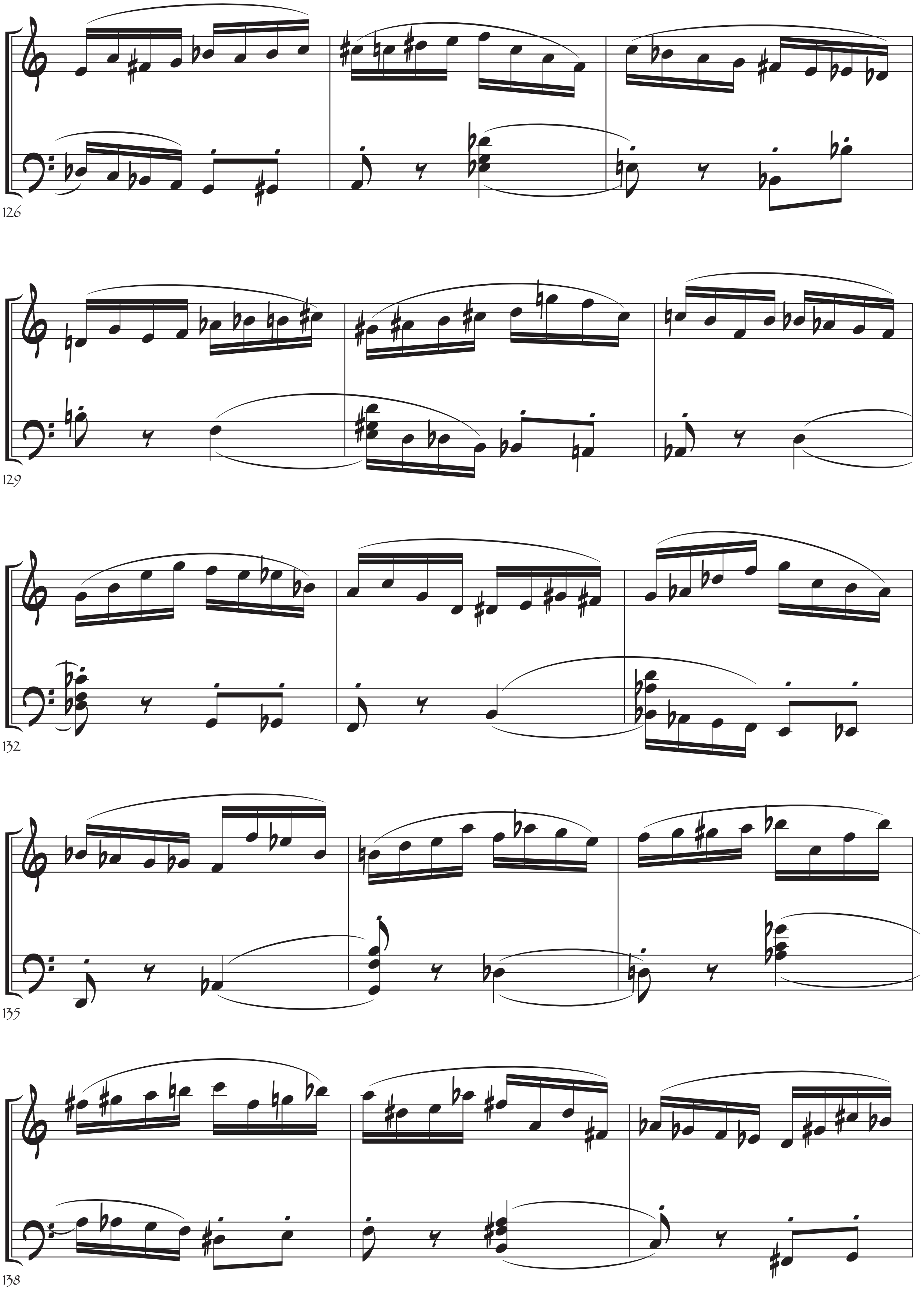

Lento (a piacere)? (3:30)
SOSTENUTO
3
61
64
67
TRANQUILLO
70
mf
RALL.
LARGO (mesto) (4:16)
espressivo
14
veloce
5
73

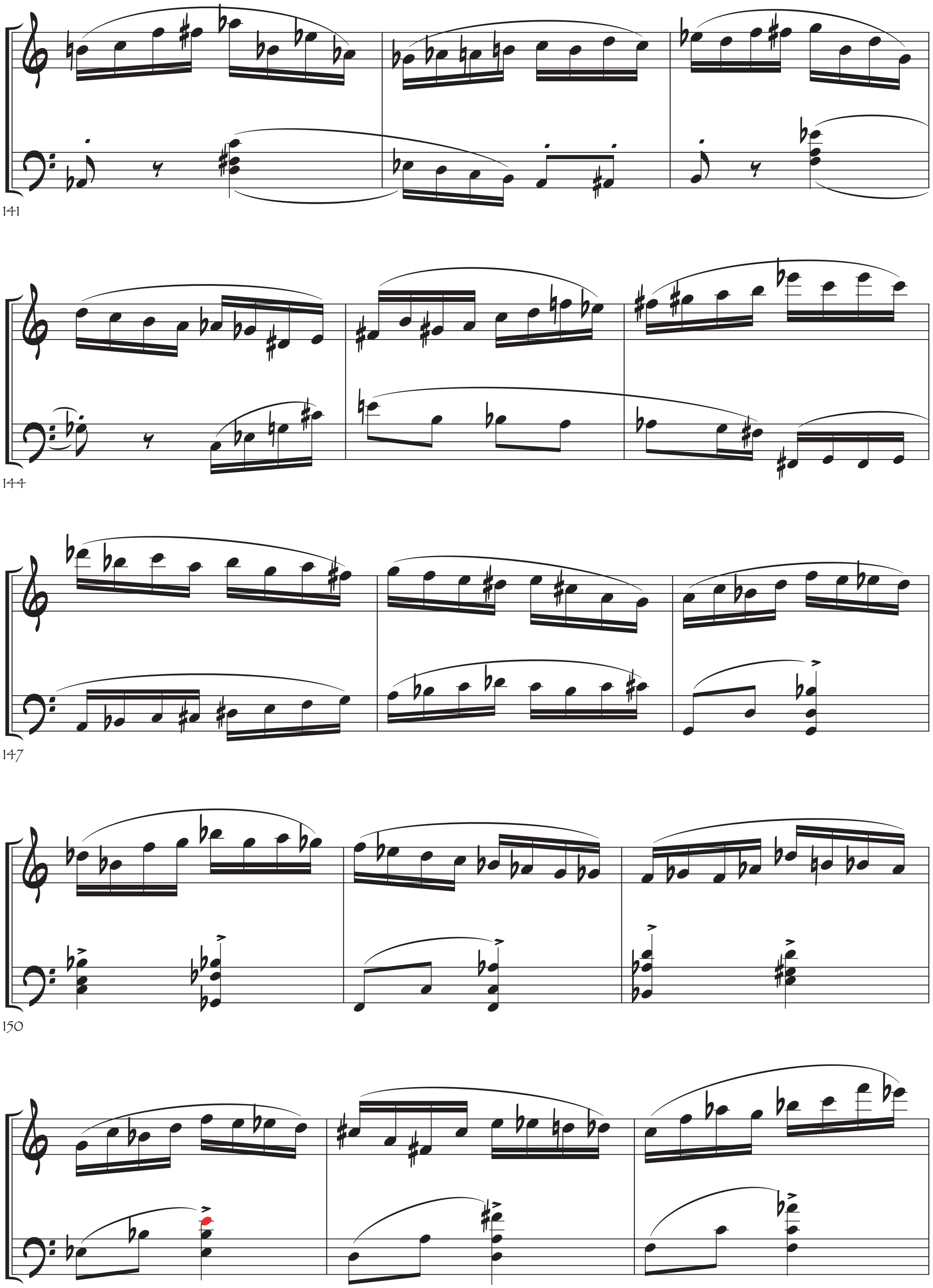

Agitato (4:31)
Subito con fuoco
75
a tempo
mf
14
veloce
77
Agitato
Subito con fuoco
79
3
14
veloce
81
3
Agitato
Subito con fuoco
83

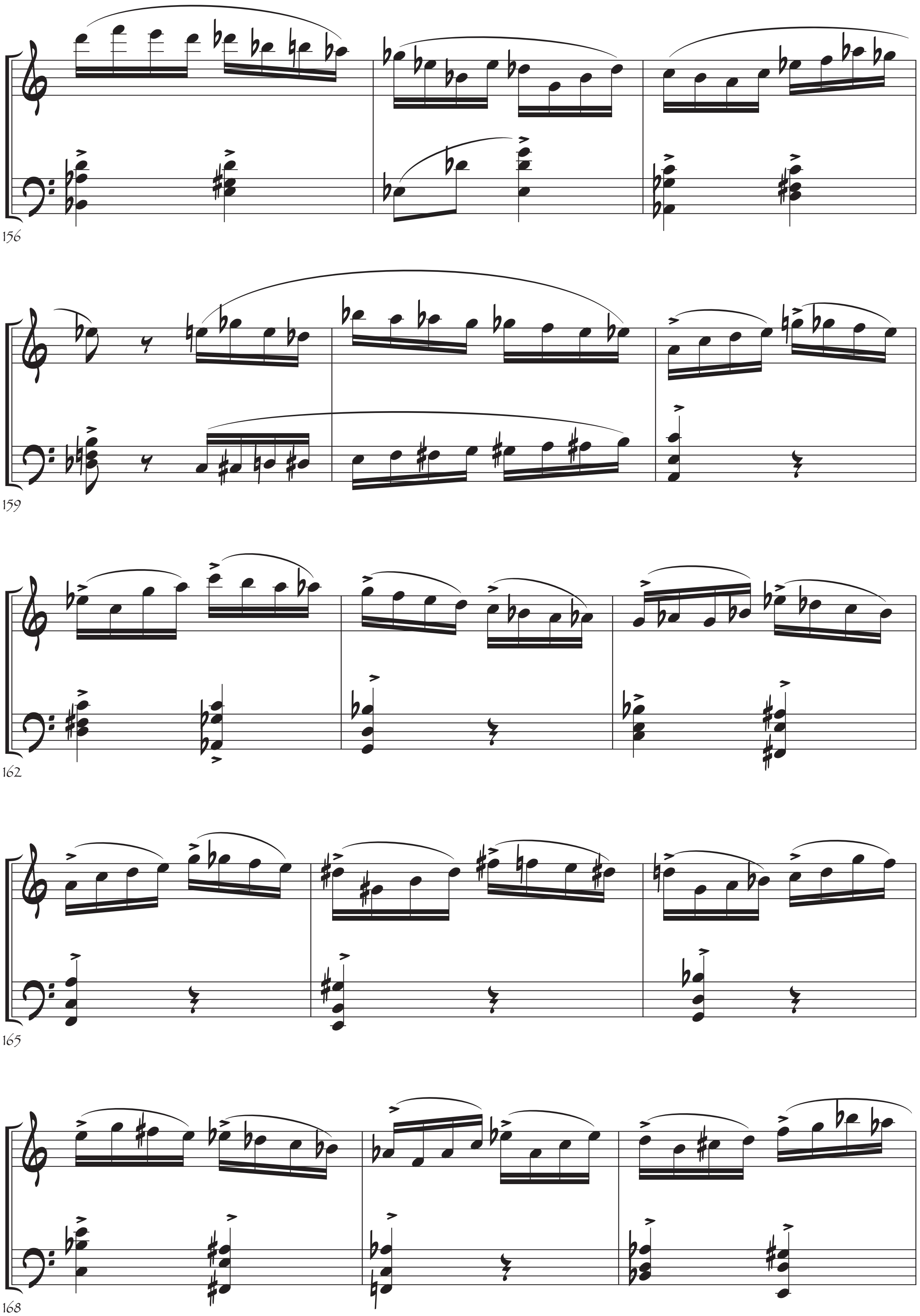

(5:11)
ff
85
87
Tempo GIUSTO
(5:18)
p
cresc.
poco a poco
89
ff
92
p
95

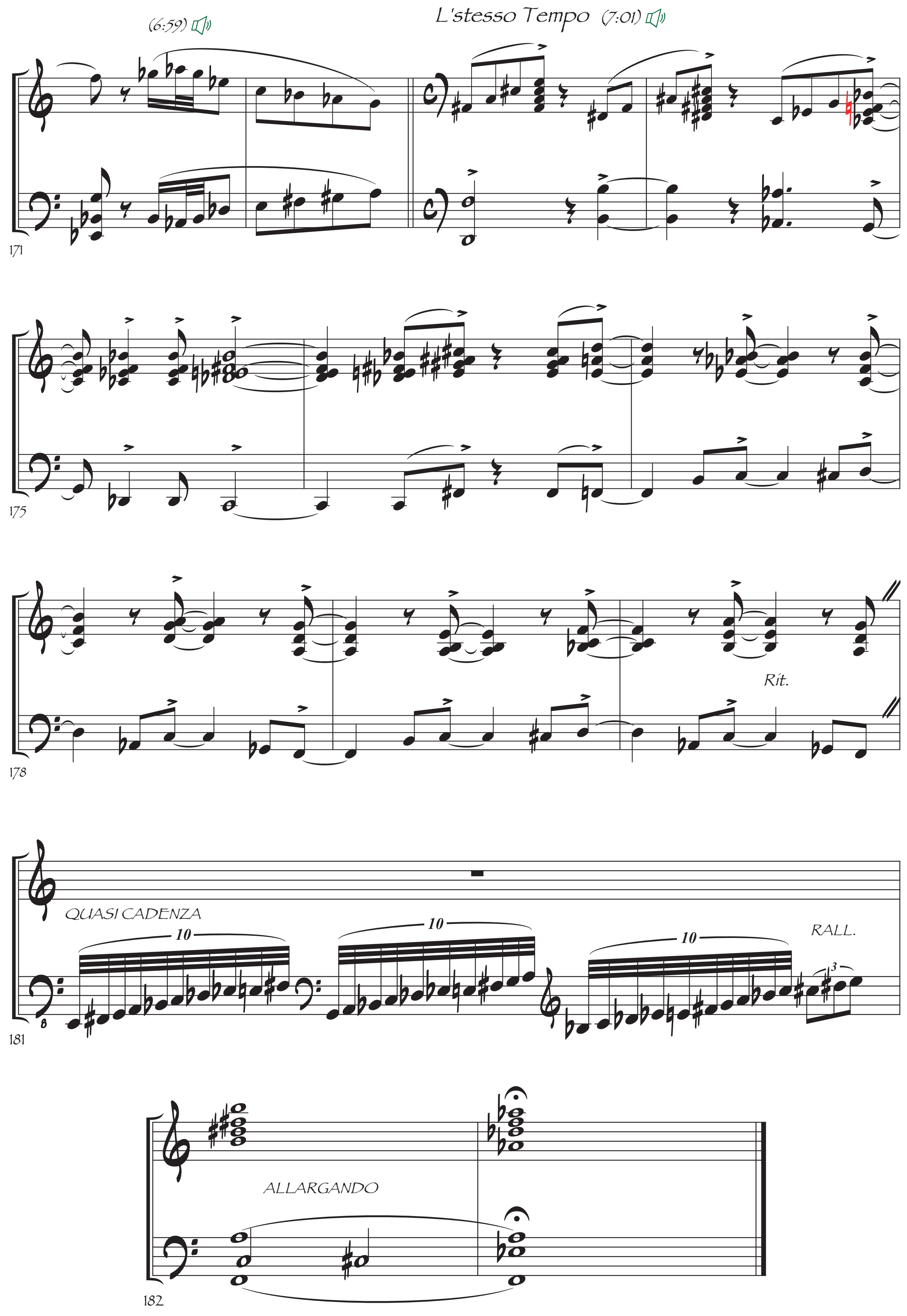

Tempo GIUSTO (5:35)
RALL.


3
ALLARGANDO
113
molto meno mosso (6:01)
a la cadenza accel - - - poco a poco
116
118
PRESTISSIMO (6:19)
RALL.
2/4
ff
Con fuoco
120
123







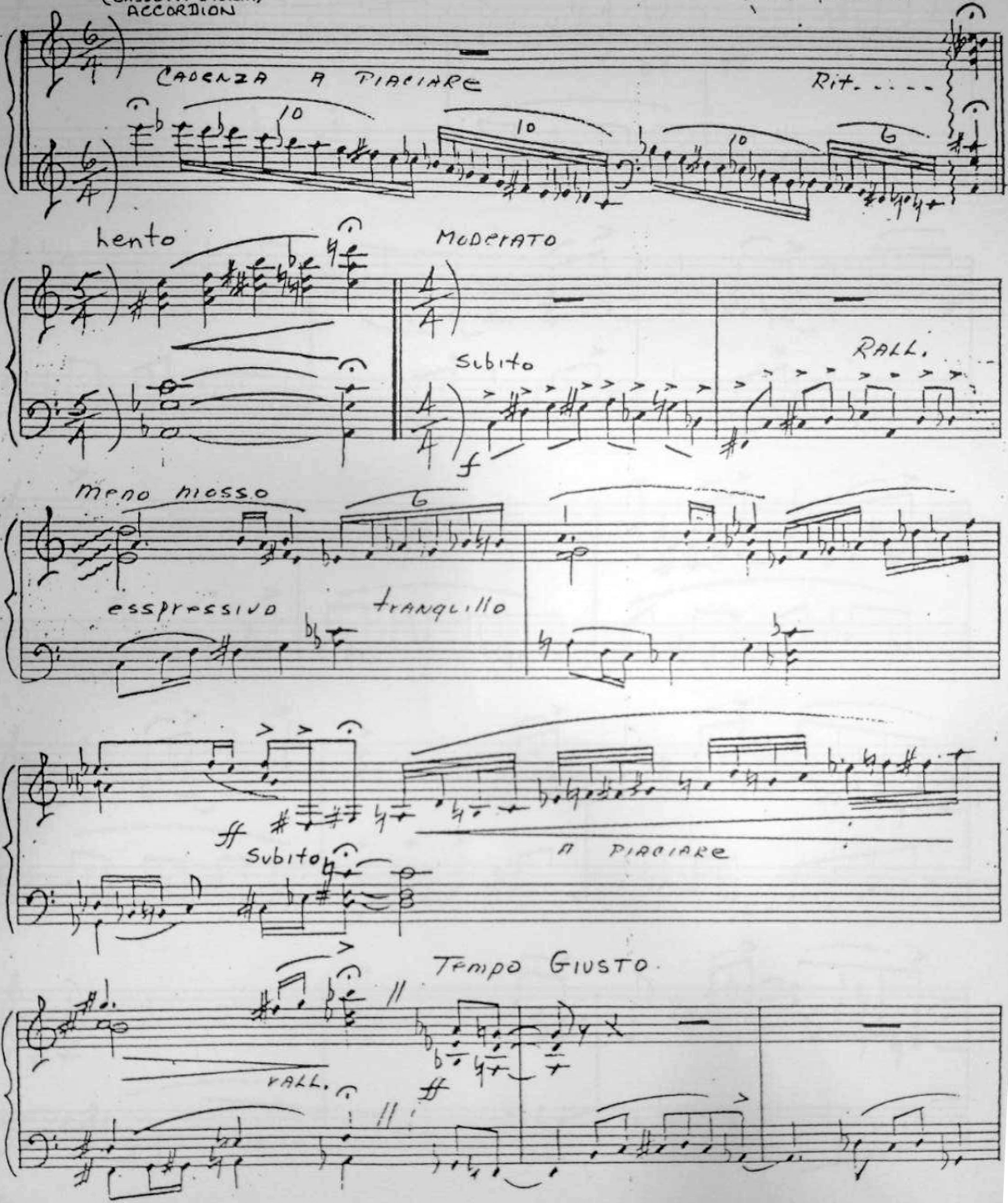

(6:59)
L'stesso Tempo (7:01)
Rit.
QUASI CADENZA
RALL.
ALLARGANDO

HOLLYWOOD FANTASIA

DEDICATED TO BILL COSBY

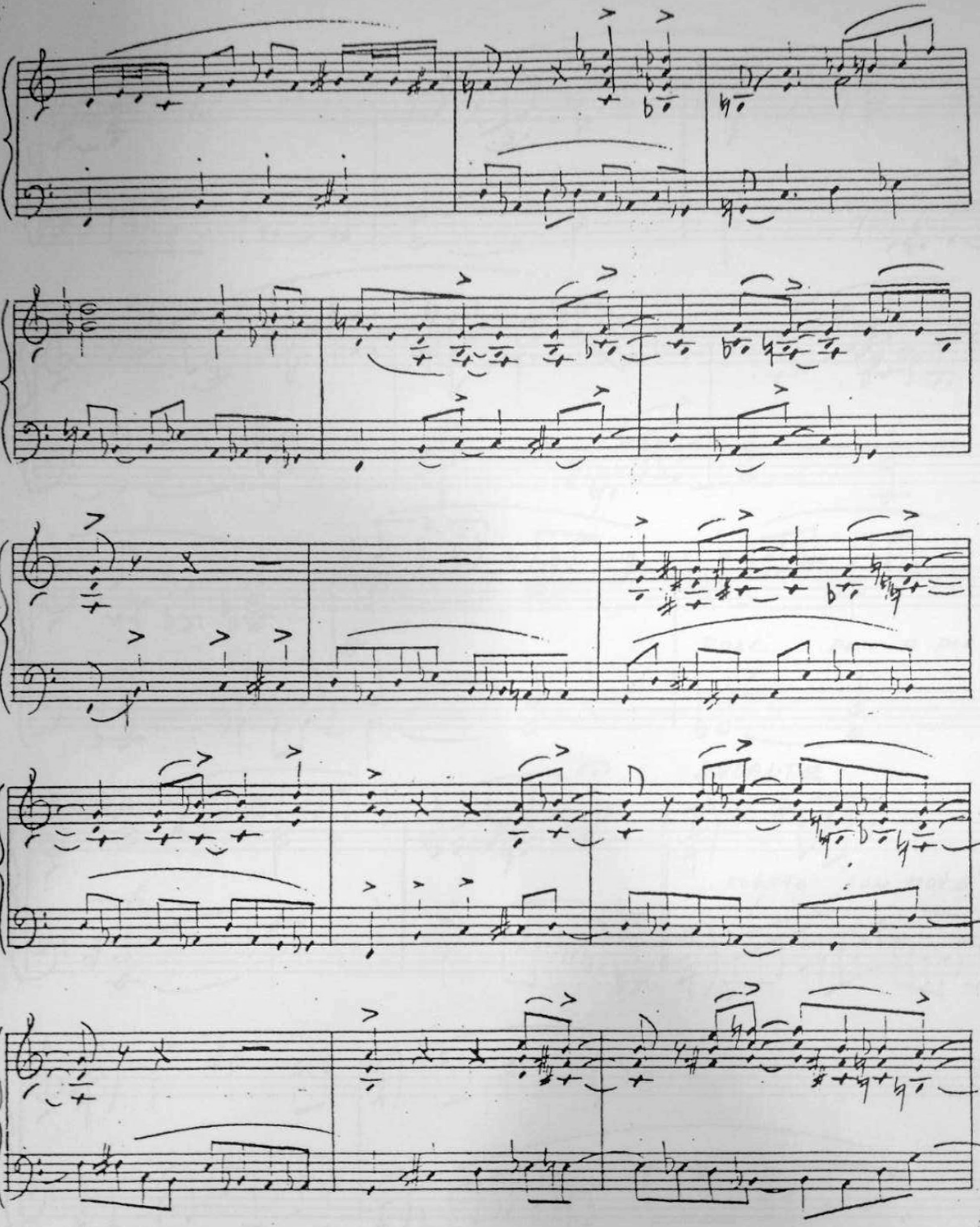
FOR THE FREE BASS
(BASSETTI SYSTEM)
ACCORDION

TITO GUIDOTTI

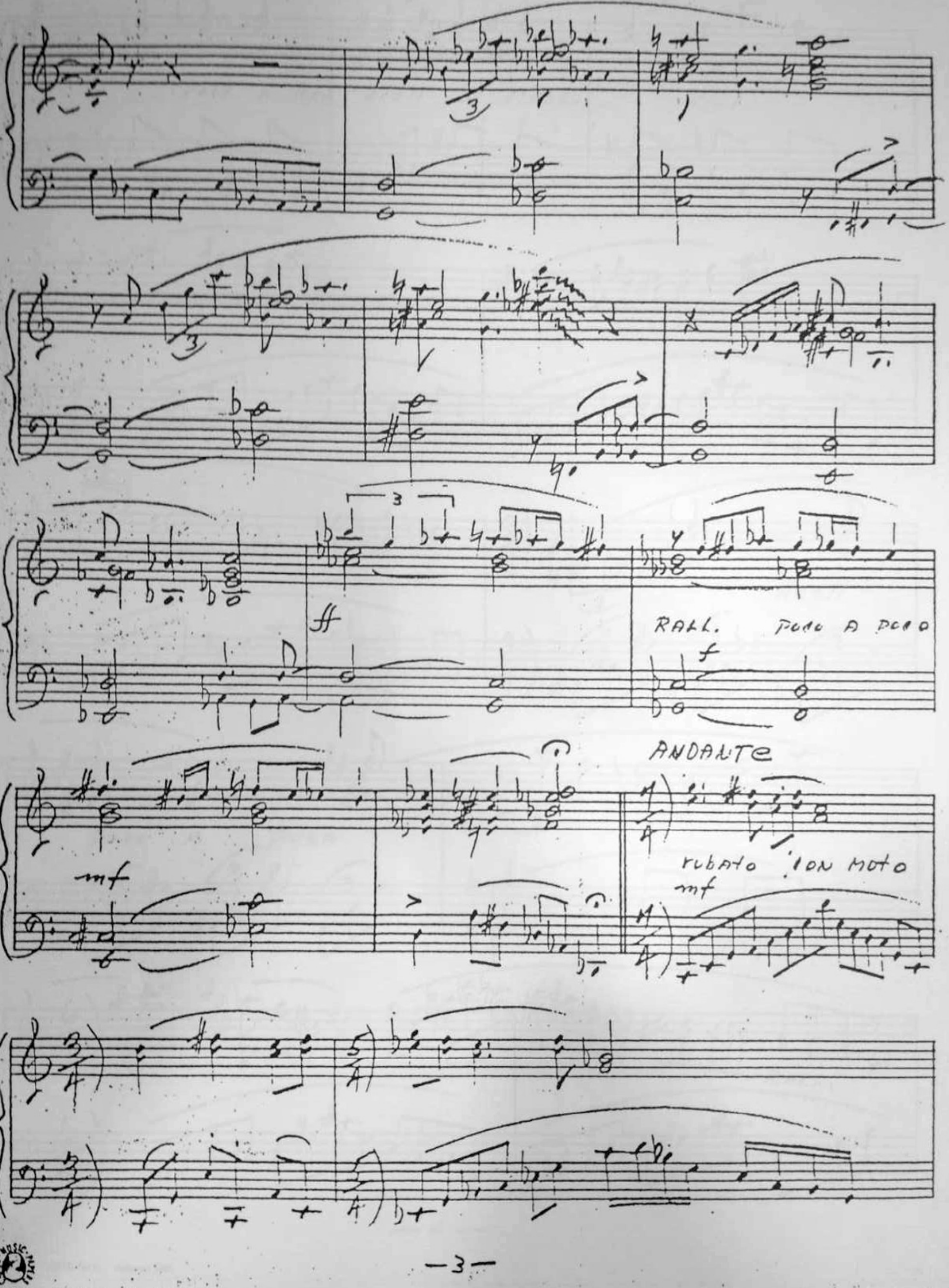


CADENZA A PIACIARE
Rit. - - - -
10
10
10
6
Lento
MODERATO
Subito
f
RALL.
Meno mosso
espressivo
tranquillo
6
ff
Subito
A PIACIARE
TEMPO GIUSTO
RALL.
ff

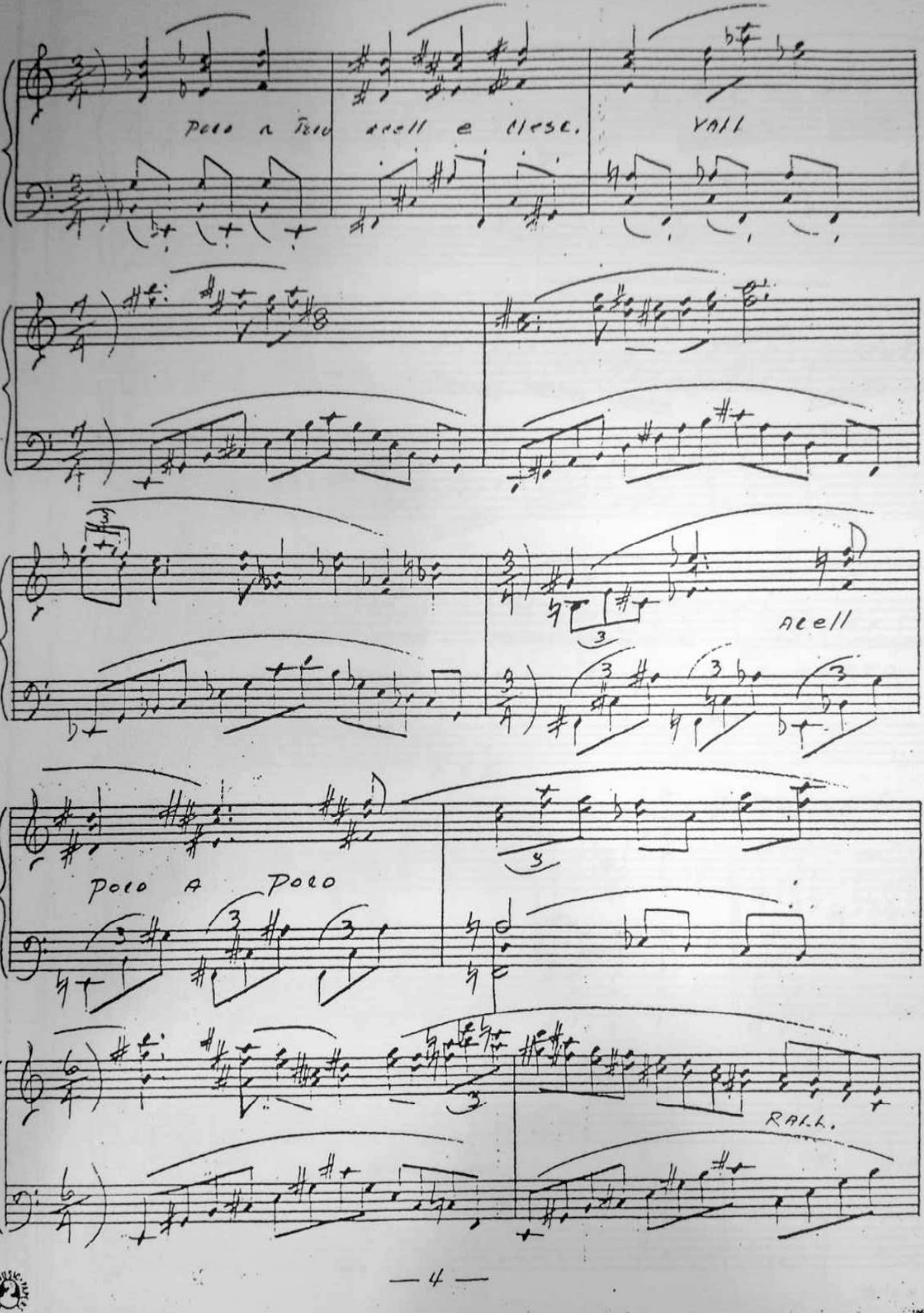
NO. 5-3174 1527½ Vine St. Hollywood, Calif.



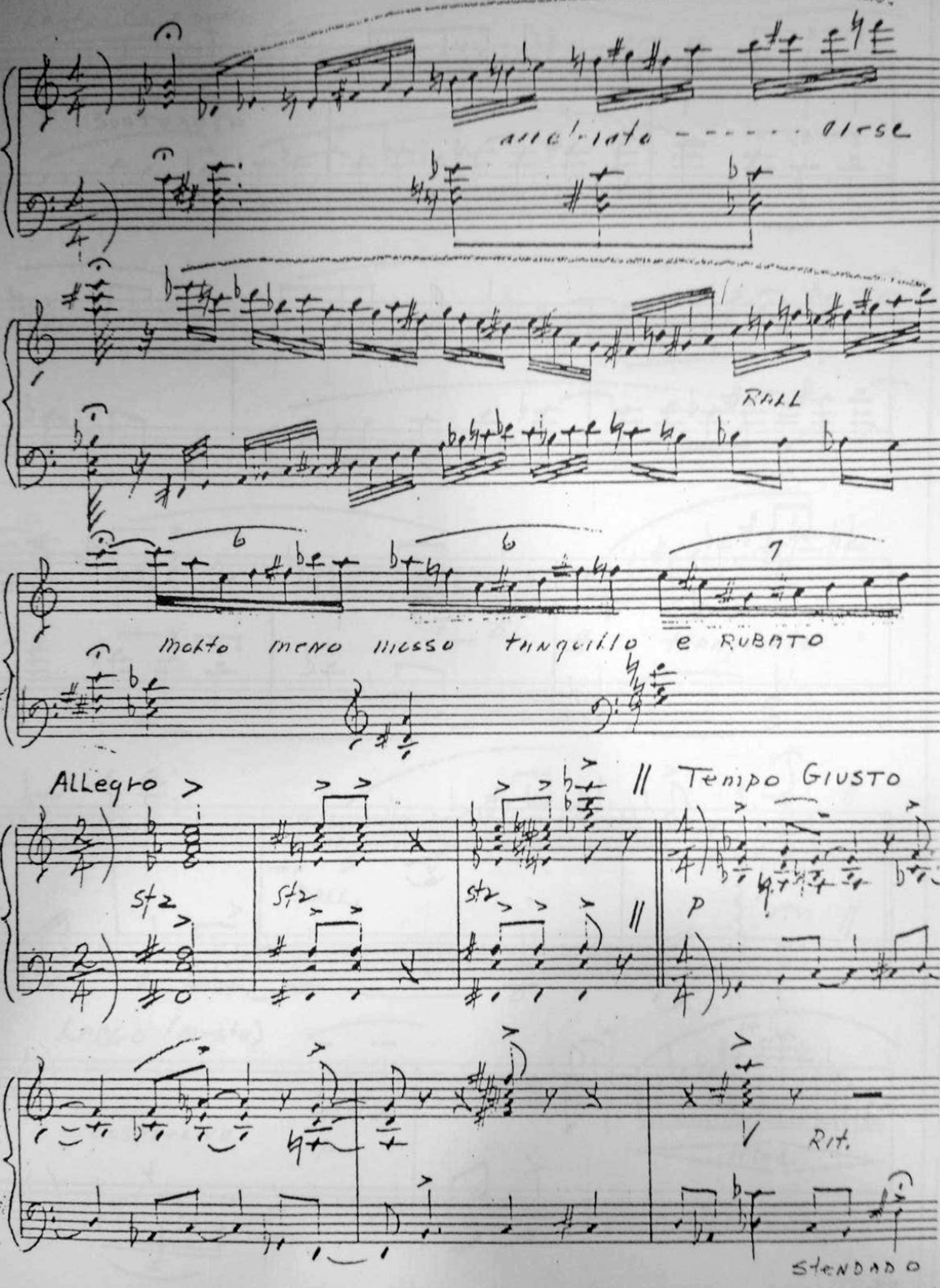
NO. S-3124 1527½ Vine St. Hollywood, Calif.

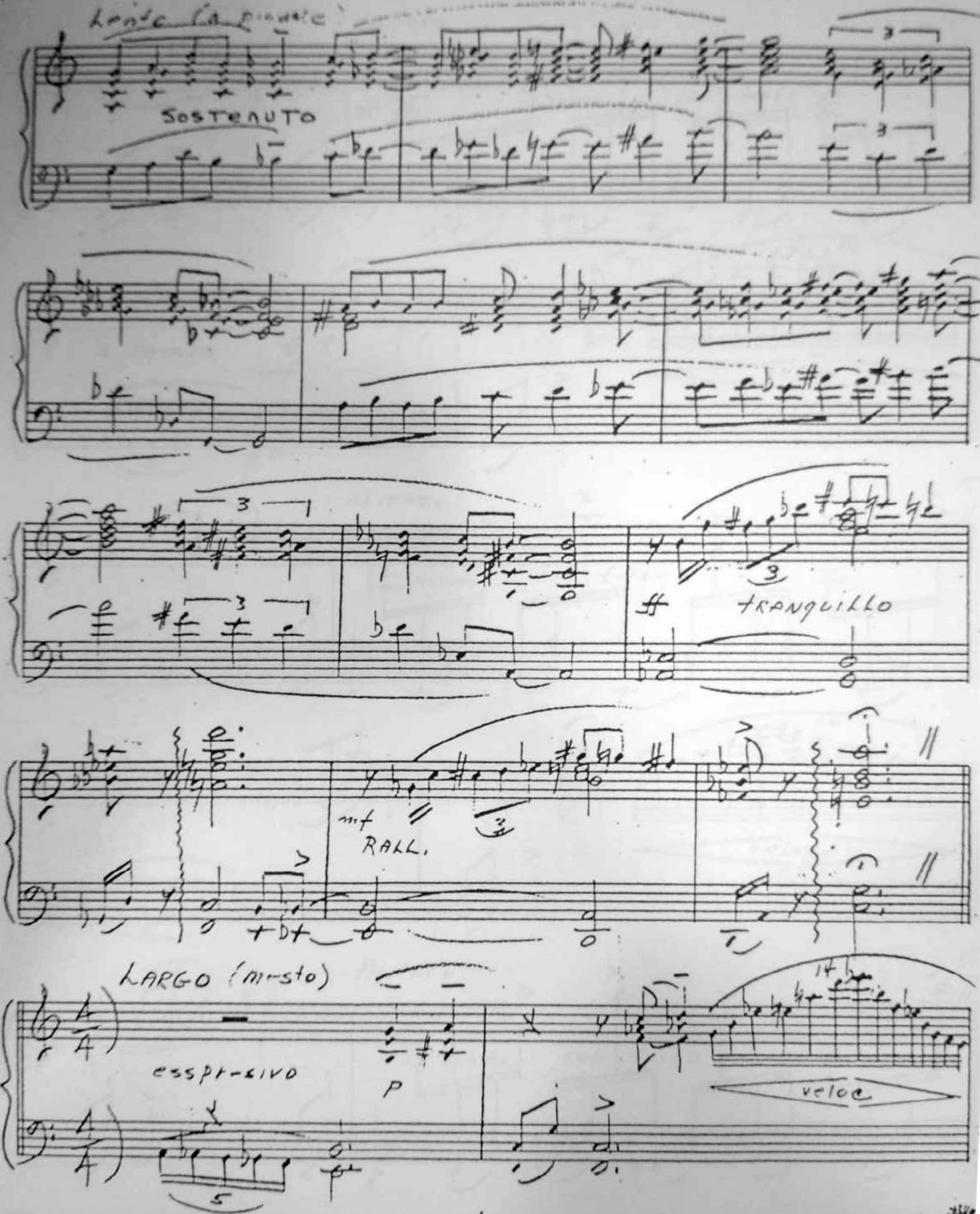

ff
RALL. poco a poco
f
mf
ANDANTE
rubato con moto
mf

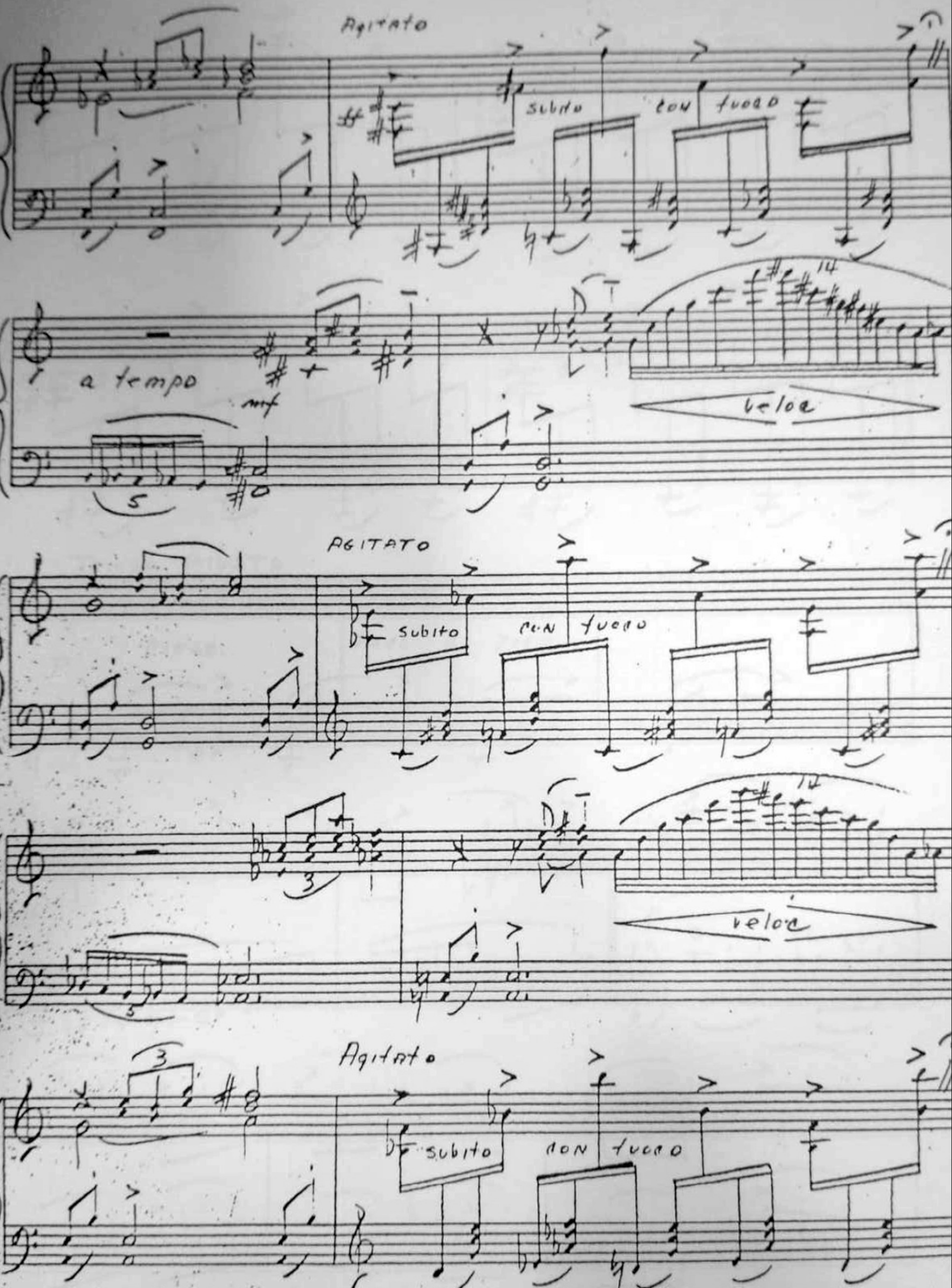
NO. 5-3124 1527½ Vine St. Hollywood, Calif.

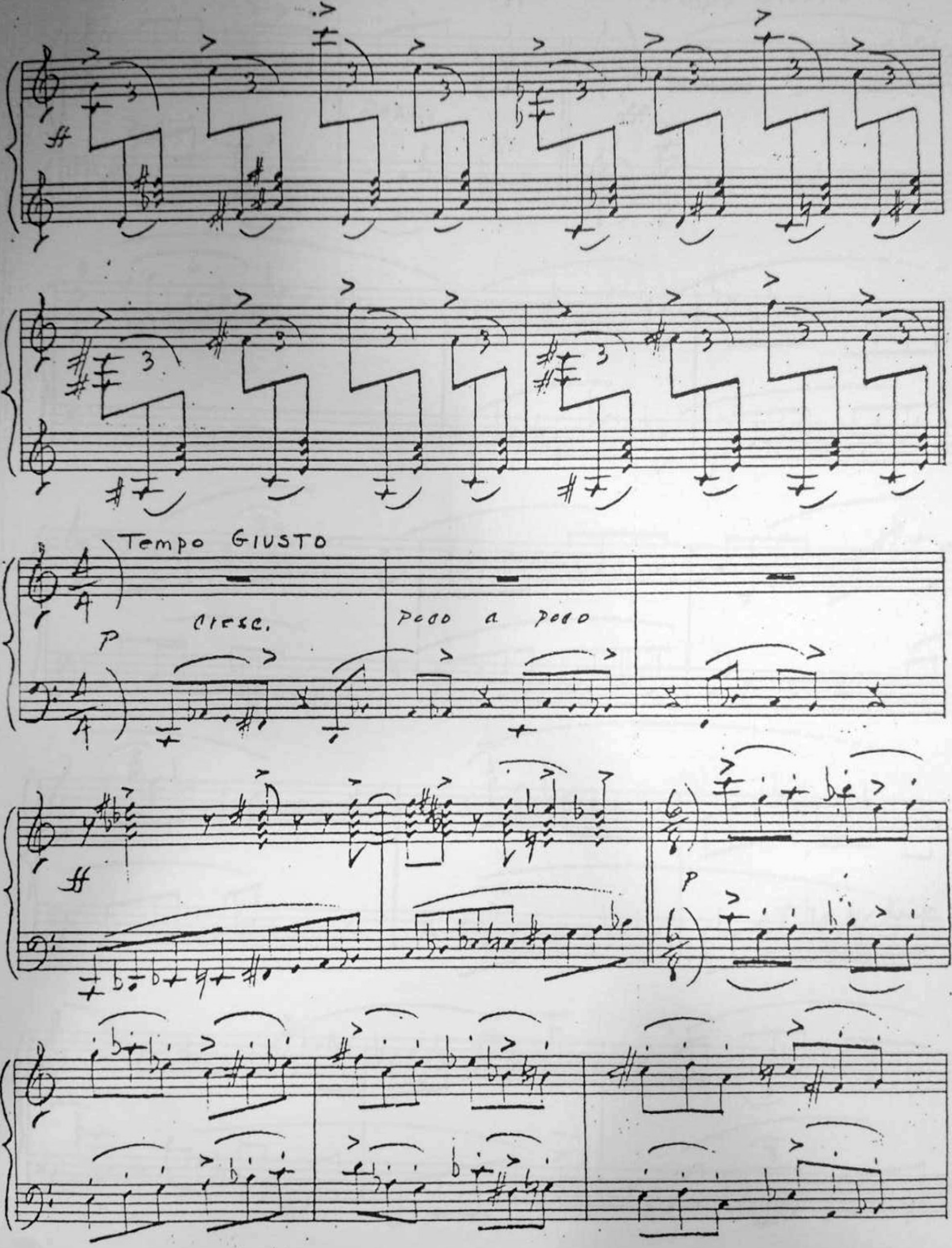

Poco a poco accell e cresc.
rall
accell
poco a poco
RALL.

NO. S-3124 1527½ Vine St. Hollywood, Calif.

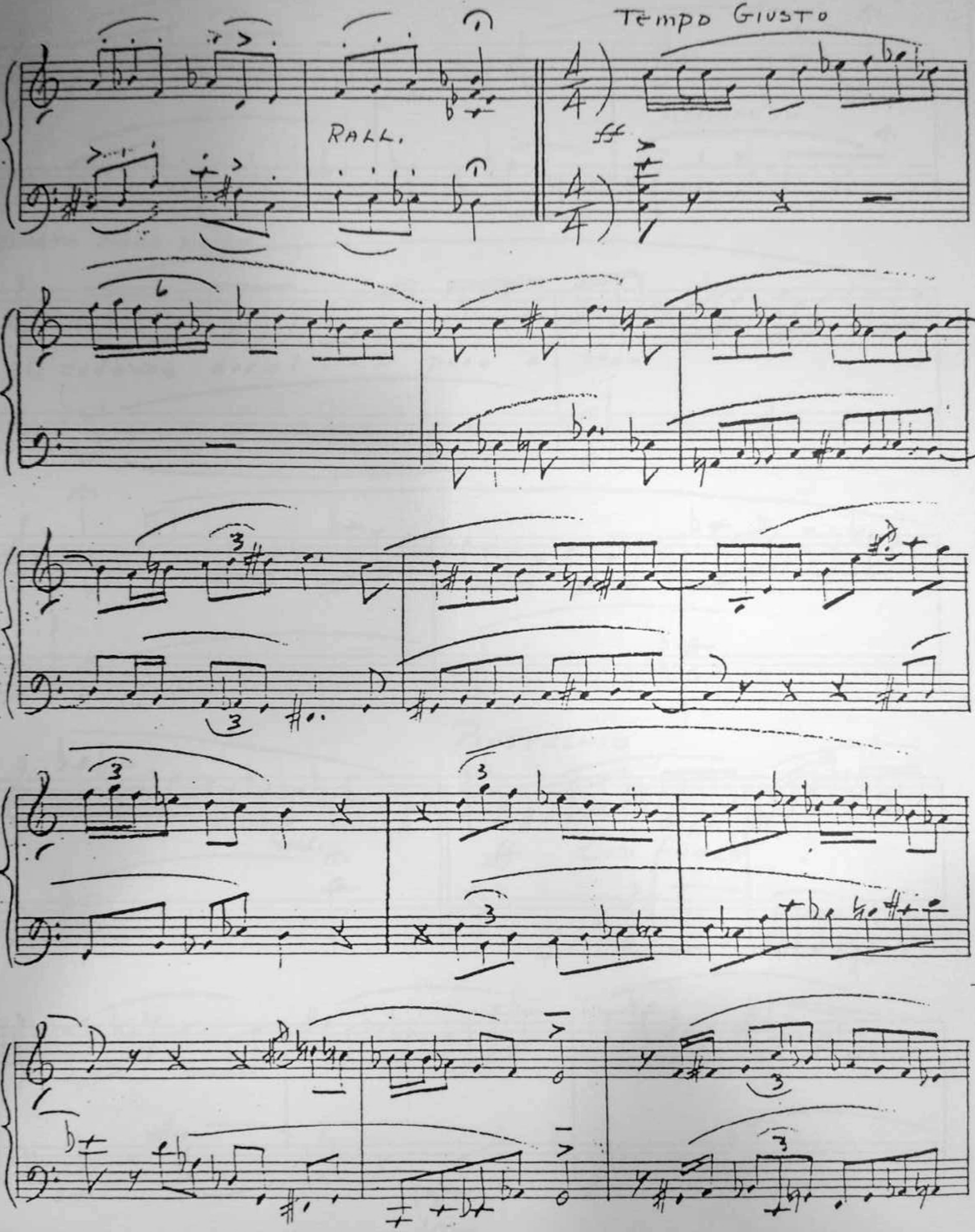

accel'rato ------- verse
RALL
6
6
7
molto meno mosso tranquillo e RUBATO
Allegro
sfz
sfz
sfz
Tempo GIUSTO
p
Rit.
STENDADO


Lento (a piacere)
SOSTENUTO
3
3
3
3
3
TRANQUILLO
mf
RALL.
3
LARGO (mesto)
esspresivo
P
5
14
veloce

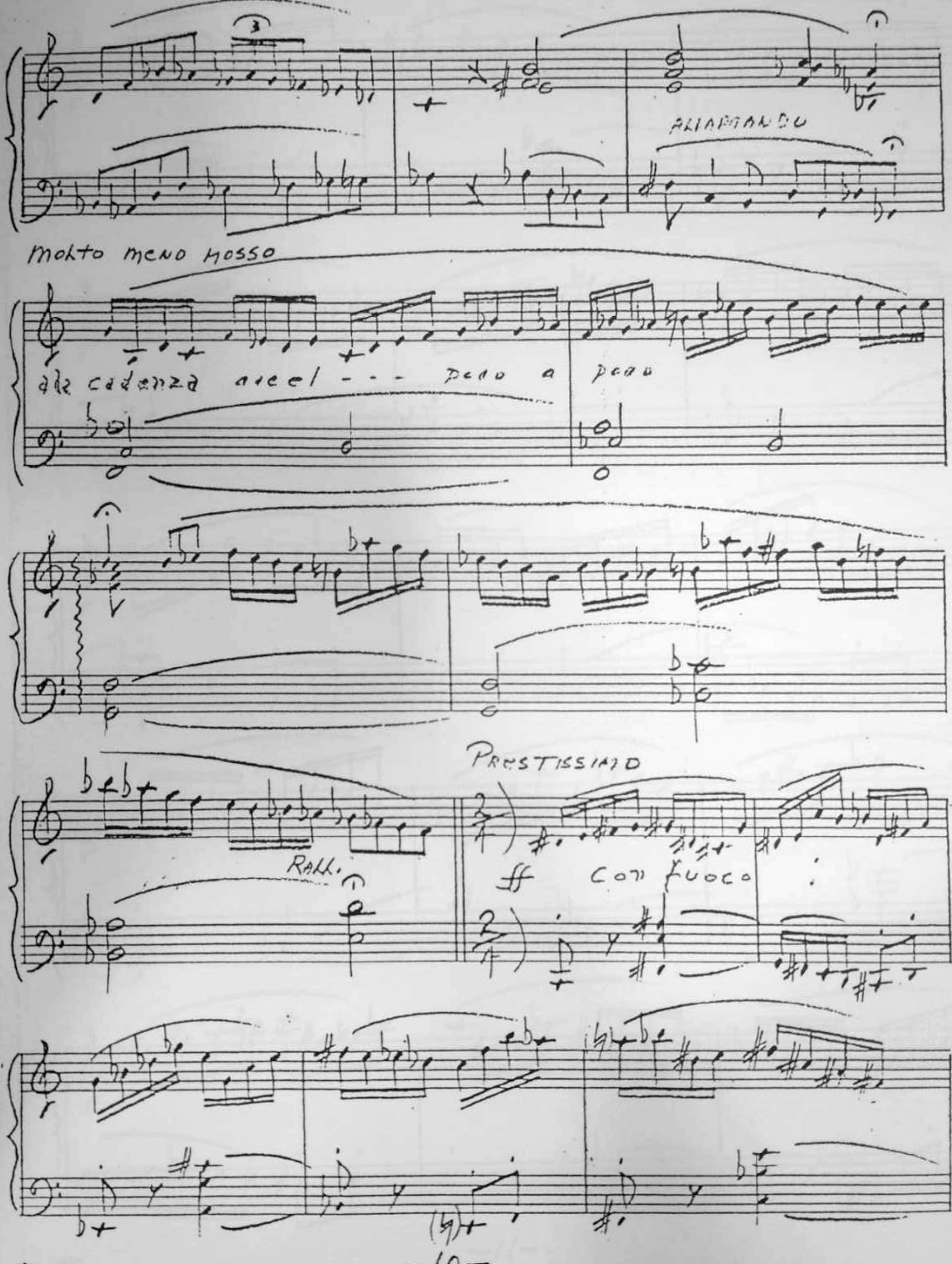

Agitato
subito con fuoco
a tempo
mf
14
veloce
5
AGITATO
subito con fuoco
3
12
veloce
5
Agitato
3
subito con fuoco

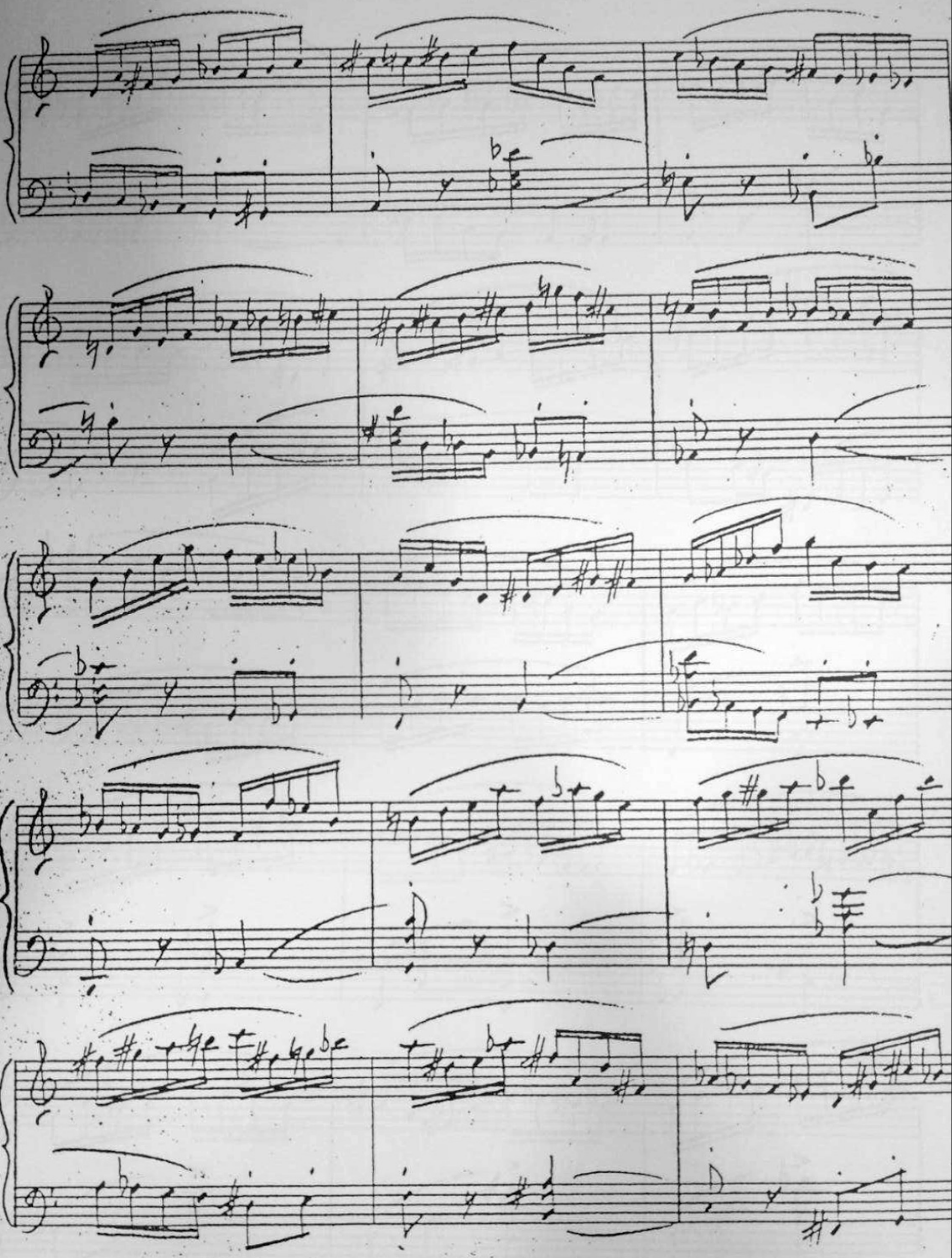

Tempo GIUSTO
p
cresc.
poco a poco
p

CAMEO MUSIC PAPERS
NO. 5-3124 1527½ Vine St. Hollywood, Calif.

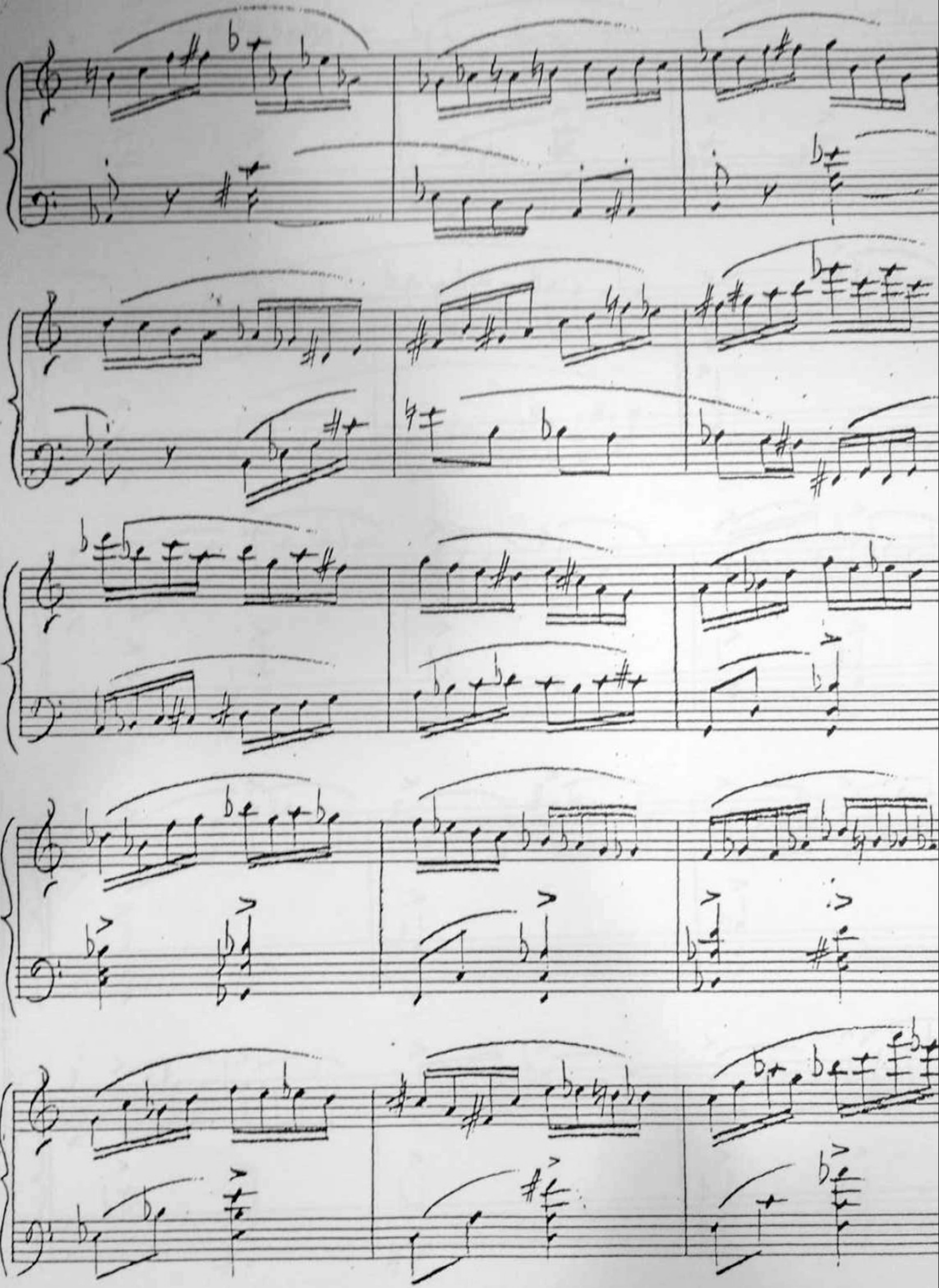

Tempo Giusto
RALL.
ff
4/4
6
3

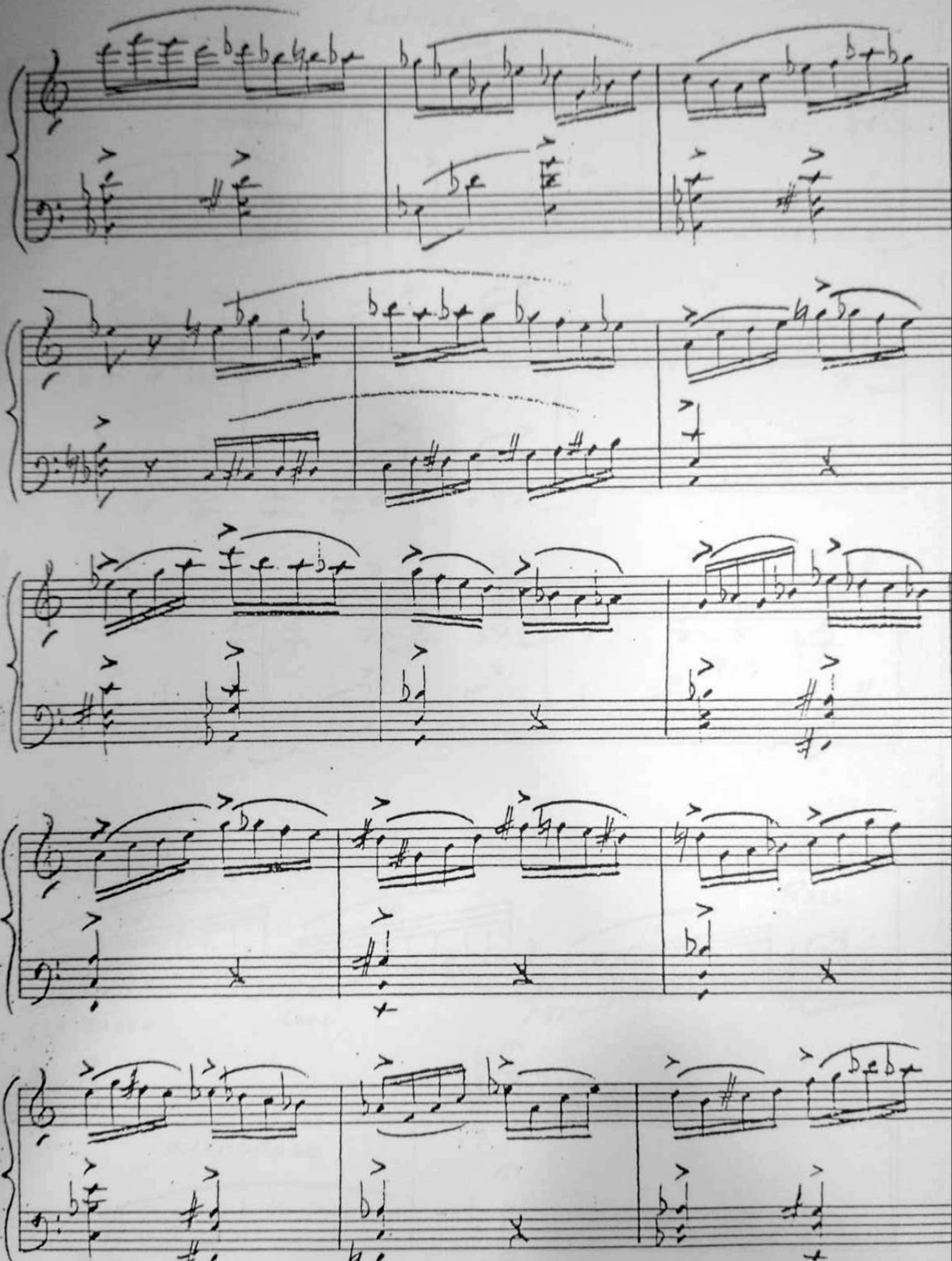
CAMEO MUSIC PAPERS
NO. 53124 1527½ Vine St. Hollywood, Calif.

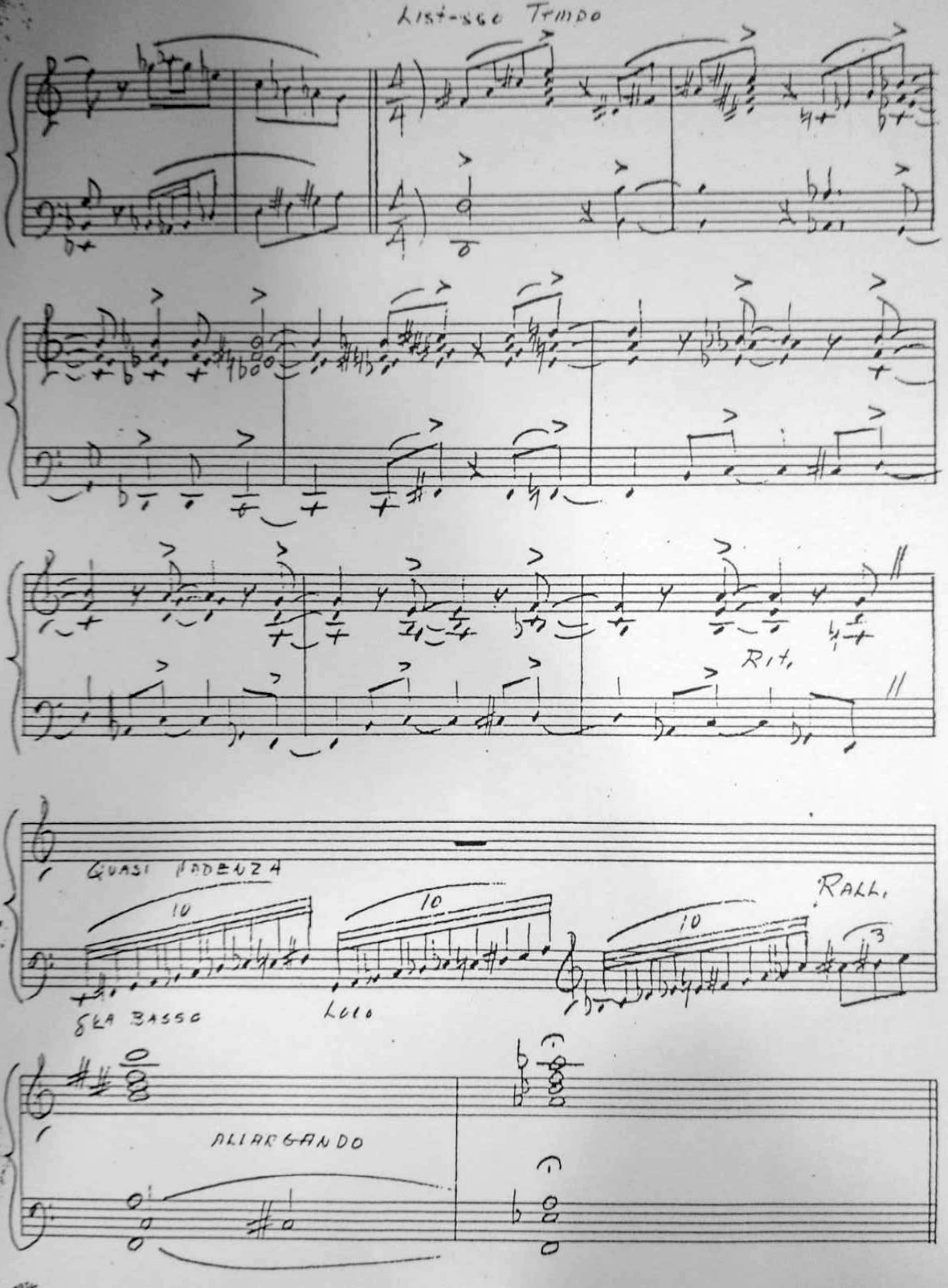

3
ALLARGANDO
Molto meno mosso
alla cadenza accel - - - poco a poco
RALL.
PRESTISSIMO
2/4
ff
con fuoco



HO. 5-3124 1527½ Vine St. Hollywood, Calif.






L'istesso Tempo
Rit.
Quasi Cadenza
10
10
10
3
8va basso
Loco
Rall.
Allargando

NO. S-2124 1527½ Kew St. Hollywood, Calif.

JUST JAZZ

FOR THE ACCORDION

by *Angelo Di Pippo*

No. 8088

Price DEFFNER PUB. $ 595

O. PAGANI

ABOUT THE COMPOSER

He hails from Providence, works and lives in New York and creates sounds that have been likened to those of the West Coast Jazz School He is one of today's most exciting accordionists, and was the first accordionist to be booked in to New York's Birdland and Cafe Bohemia. After graduating from Holy Cross College in 1951, he acquired great musical experience through his playing at the Waldorf, Plaza and Pierre also by doing club work at the Latin Quarter. He was the staff accordionist at WOR and also did radio work on A. B. C.

1958 proved a most important year for this jazzminded accordionist when he was called upon to play at the Newport Jazz festival, where he was a sensation and subsequently recorded a jazz album with his quartet. Besides his playing, Angelo DiPippo does a great deal of writing. Some of his more important writings have been the writing and scoring of personal music for Carol Heiss the skating champion and the complete music score for a motion picture for Miracle Films. This proved to be a brilliant and exciting showcase of Angelo DiPipp's scoring and style, as well as of multiple recording.
This is what the critics say:

PROVIDENCE EVENING BULLETIN: "Angelò Di Pippo is, if memory serves, the only accordionist ever to crash the sacred precincts of Newport jazz. He may be from Providence, but he is very West Coast, though now working in New York".

DOWN BEAT: "Angelo's main style here is a punching, abrupt series of rifflike figures, rather than the dazzling flow of right-hand work punctuated by occasional chords. The feeling is much like hearing he attack of a percussive trumpet player".

NEW YORK JOURNAL AMERICAN: "An ad-lib jazz feeling is enhanced by studied technical polish, as Di Pippo's squeezebox swings with drums, bass and a double-up on flute and clarinet".

BILLBOARD: "Features some mighty listenable jazz enhanced by the great blend achieved by Angelo Di Pippo on the accordion and Sam Most on Flute".

METRONOME: "He plays with a light, airy quality not usually found in accordionists. He can charge, too, of course, but most of his charging takes a feathered approach, exploring the subtle and low key portions of his instrument.

NEW YORK WORLD-TELEGRAM & SUN: "Using the accordion and a flute for the lead voices, he creates a gentle interplay of effects that is smooth and expressive".

THE PUBLISHERS

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4. LEBANON 18
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NO. 8088

PRICE $2.50 O. P. B.

PUBLISHED BY
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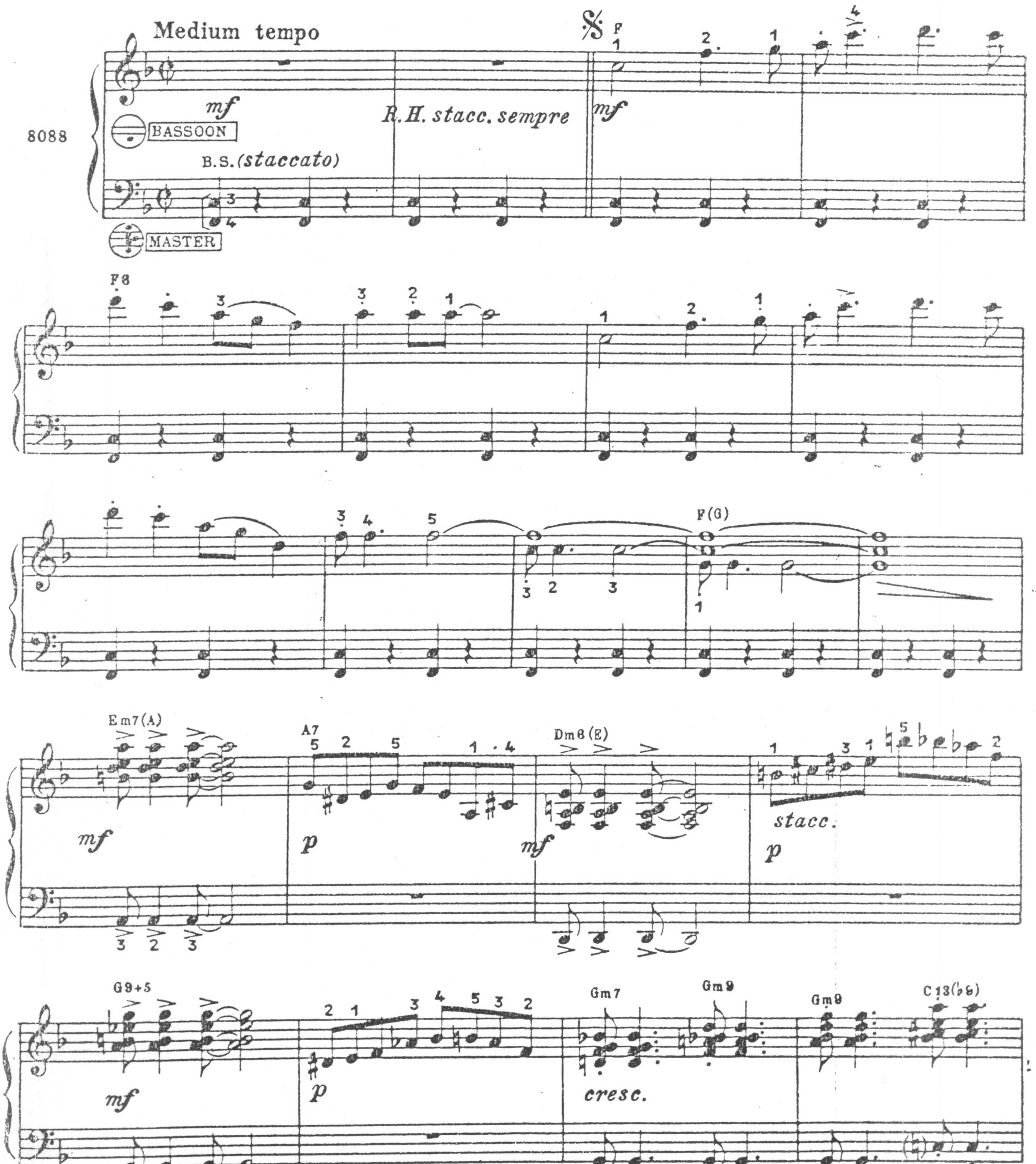
289 BLEECKER ST., NEW YORK, N. Y.

BACKWOODS

ACCORDION
(A.A.A. Notation)

ANGELO DI PIPPO


Medium tempo
mf
BASSOON
B.S. (staccato)
MASTER
8088
R.H. stacc. sempre
F
F6
F(G)
Em7(A)
A7
Dm6(E)
stacc.
p
G9+5
Gm7
Gm9
C13(b9)
cresc.

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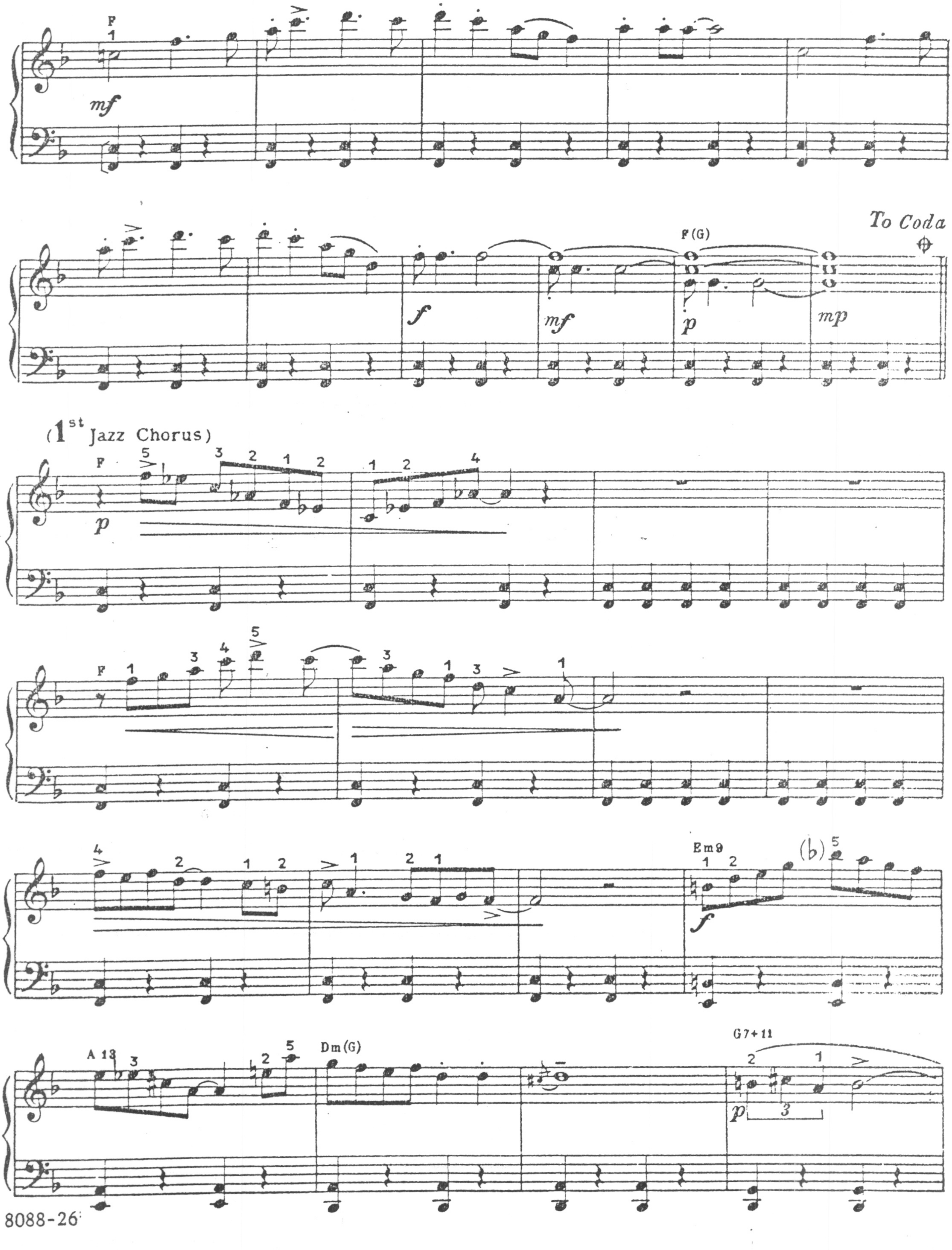
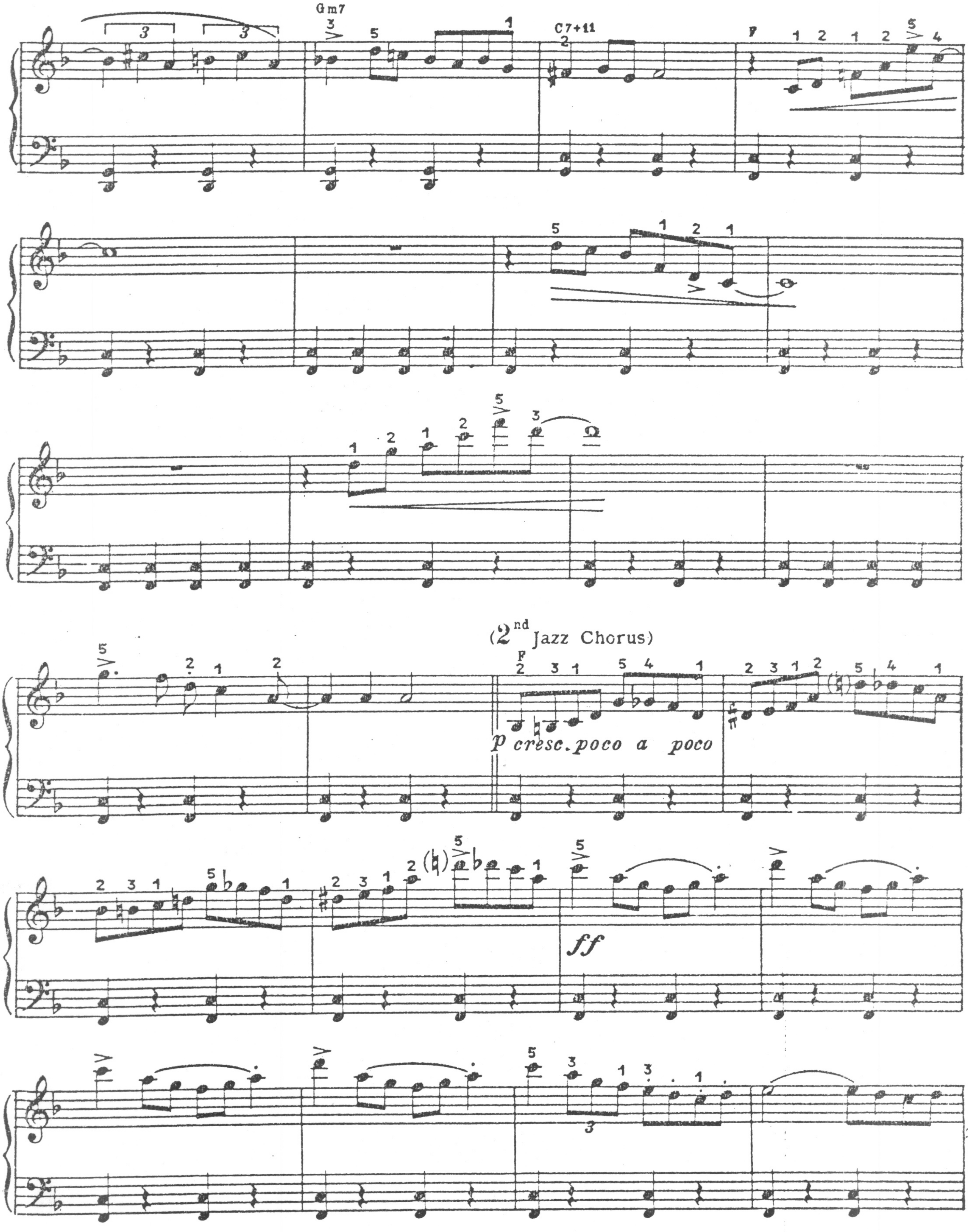
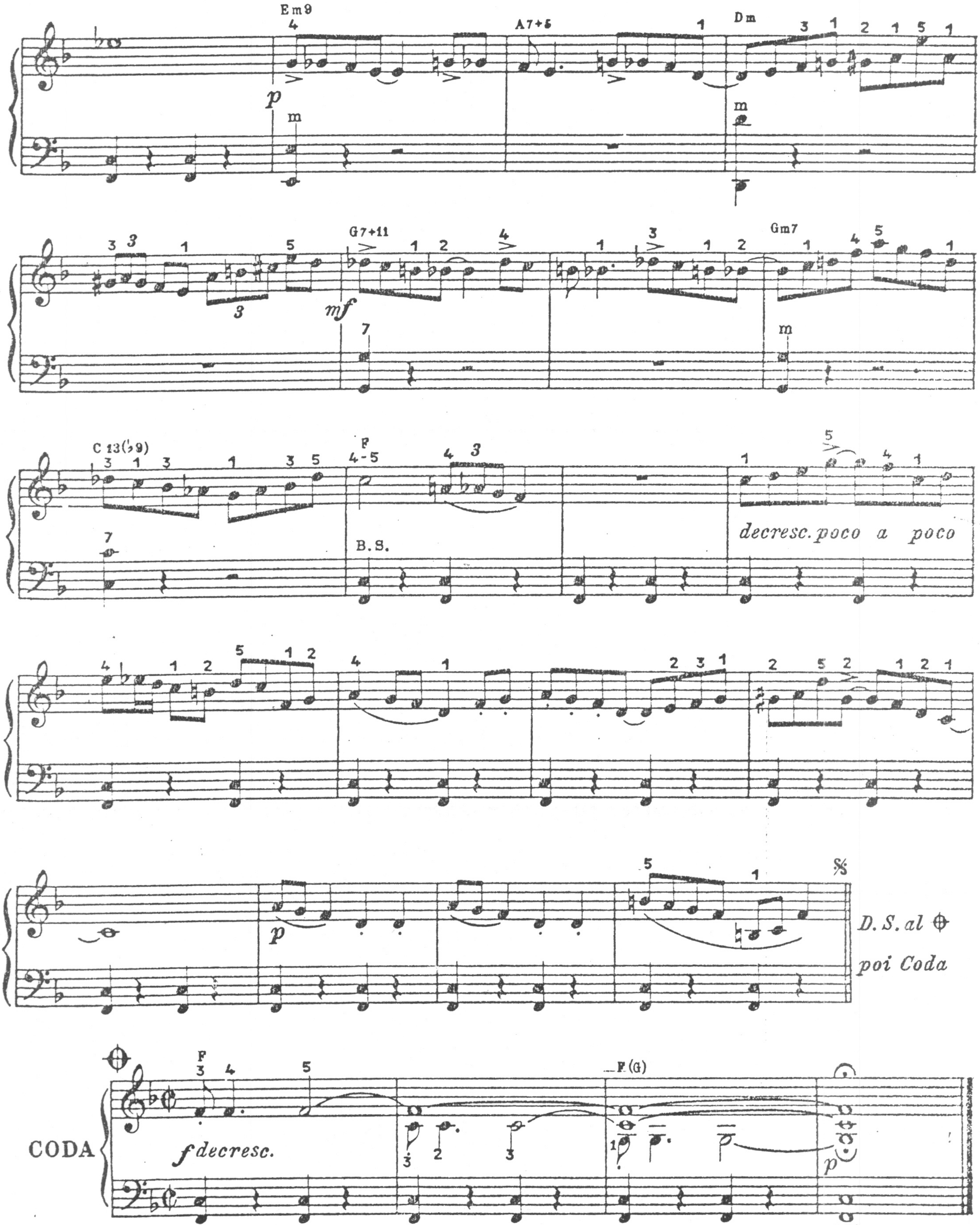

F
mf
To Coda
F(G)
f
mf
p
mp
(1st Jazz Chorus)
F
p
F
Em9
(b)
f
A 13
Dm(G)
G7+11
p
3

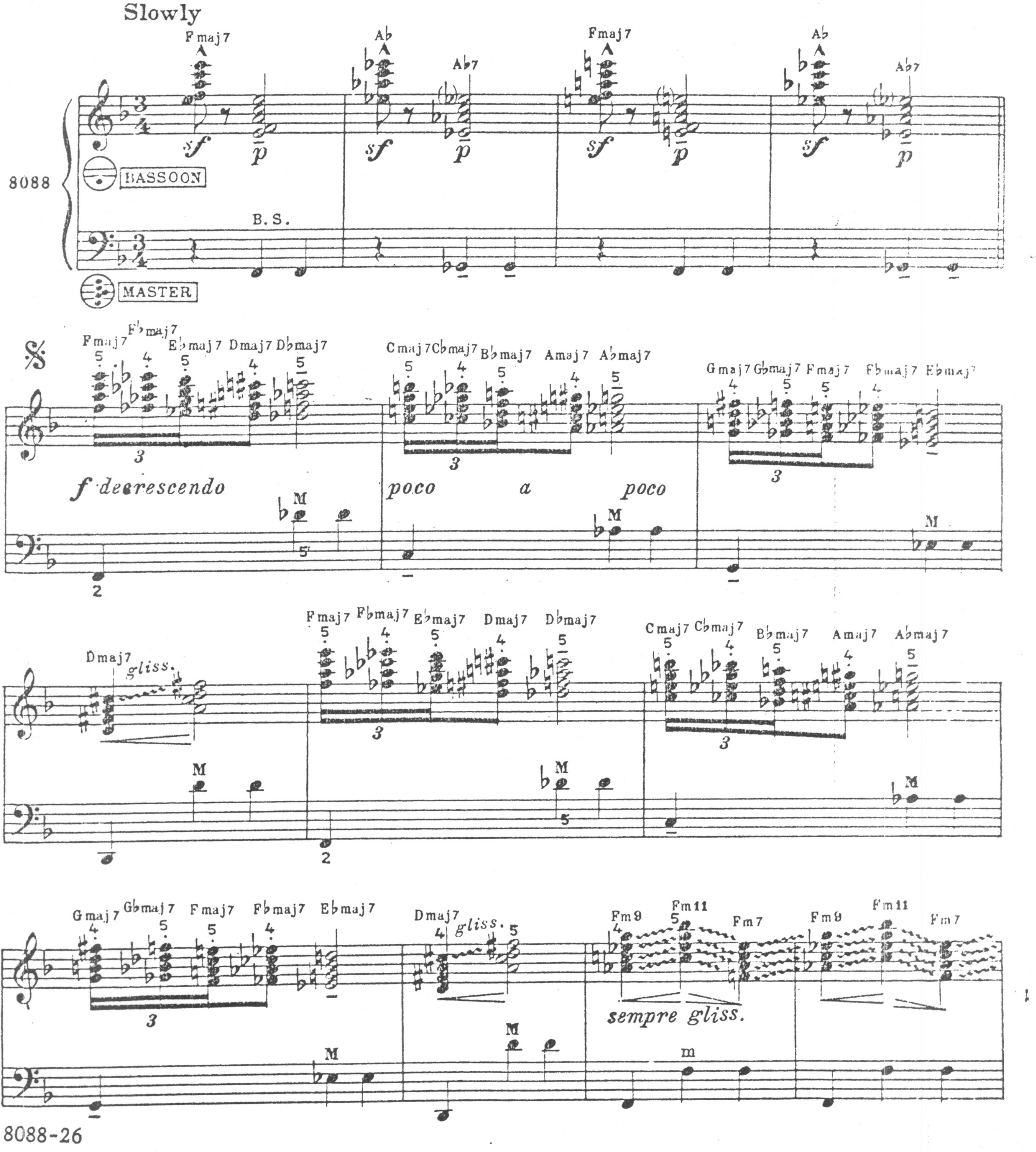

Gm7
C7+11
F
(2nd Jazz Chorus)
F
p cresc. poco a poco
ff


Em9
p
m
A7+5
Dm
m
G7+11
mf
7
Gm7
m
C 13(♭9)
7
F
B.S.
decresc. poco a poco
p
D.S. al ⊕
poi Coda
⊕
CODA
F
f decresc.
F(G)
p

JAZZ WALTZ

ACCORDION
(A.A.A.Notation)

ANGELO DI PIPPO


Slowly
Fmaj7
Ab
Ab7
sf
p
BASSOON
B.S.
MASTER
8088
Fmaj7
Fbmaj7
Ebmaj7
Dmaj7
Dbmaj7
Cmaj7
Cbmaj7
Bbmaj7
Amaj7
Abmaj7
Gmaj7
Gbmaj7
Ebmaj7
f decrescendo
poco a poco
M
gliss.
Fm9
Fm11
Fm7
sempre gliss.
m

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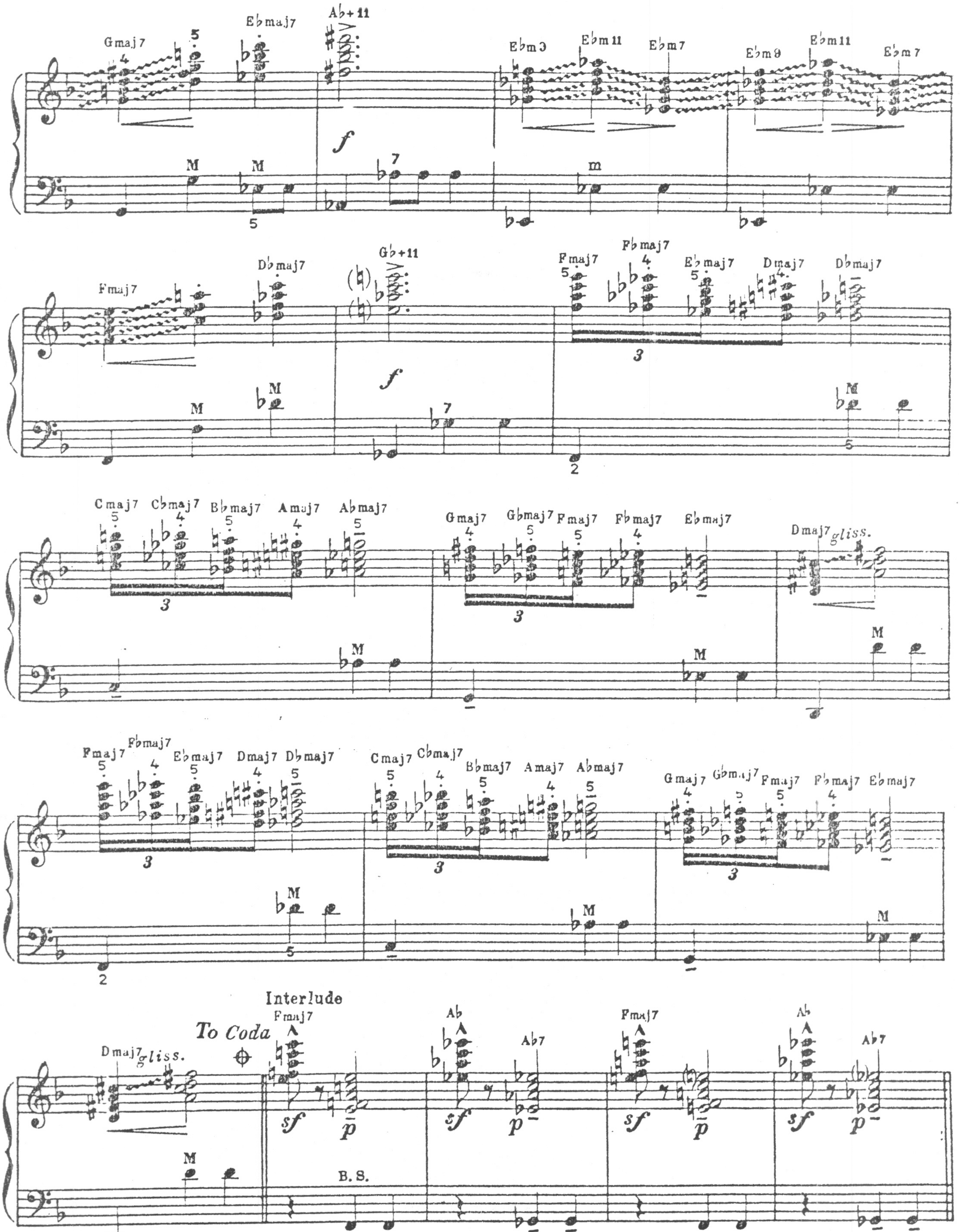
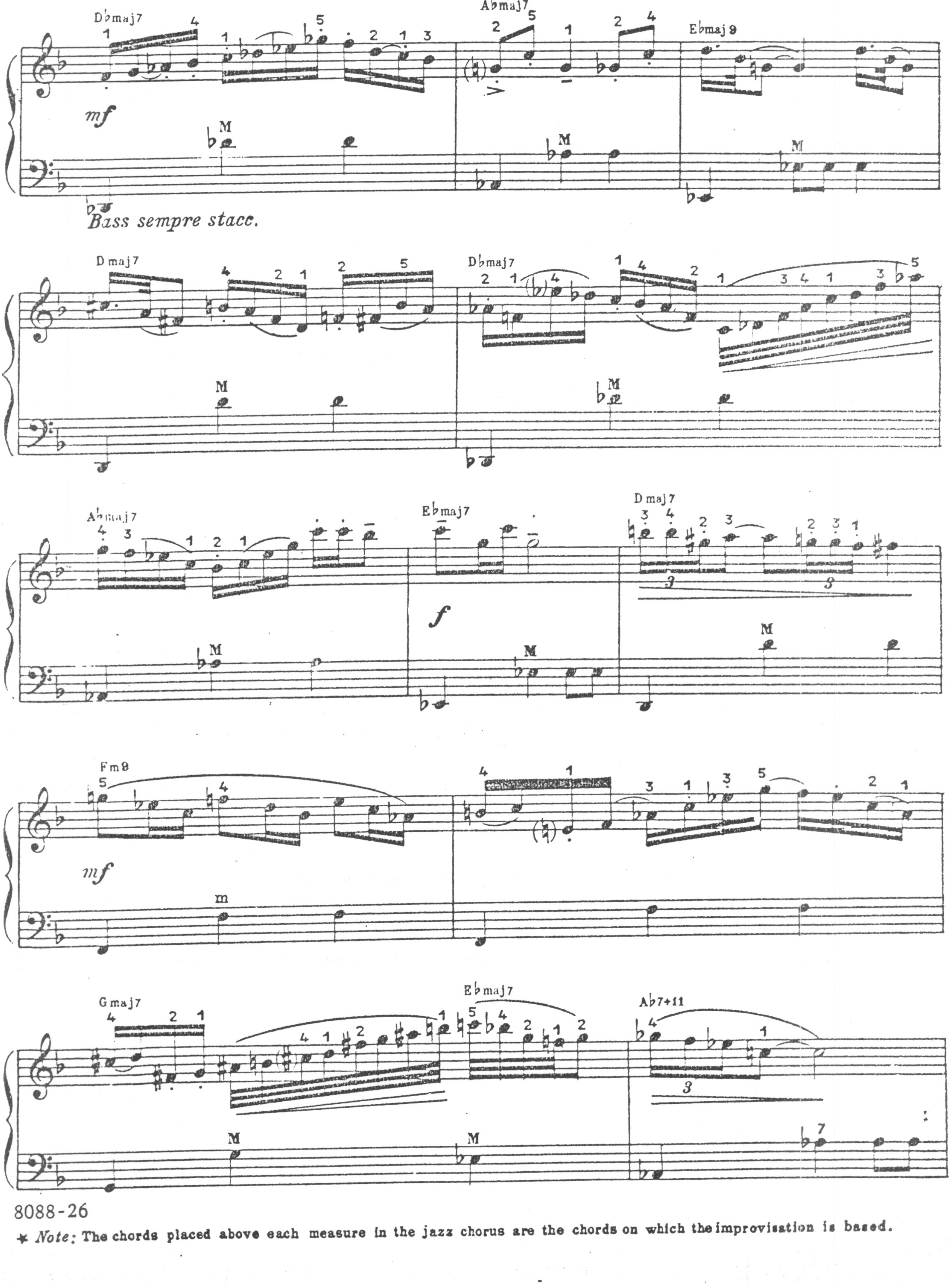
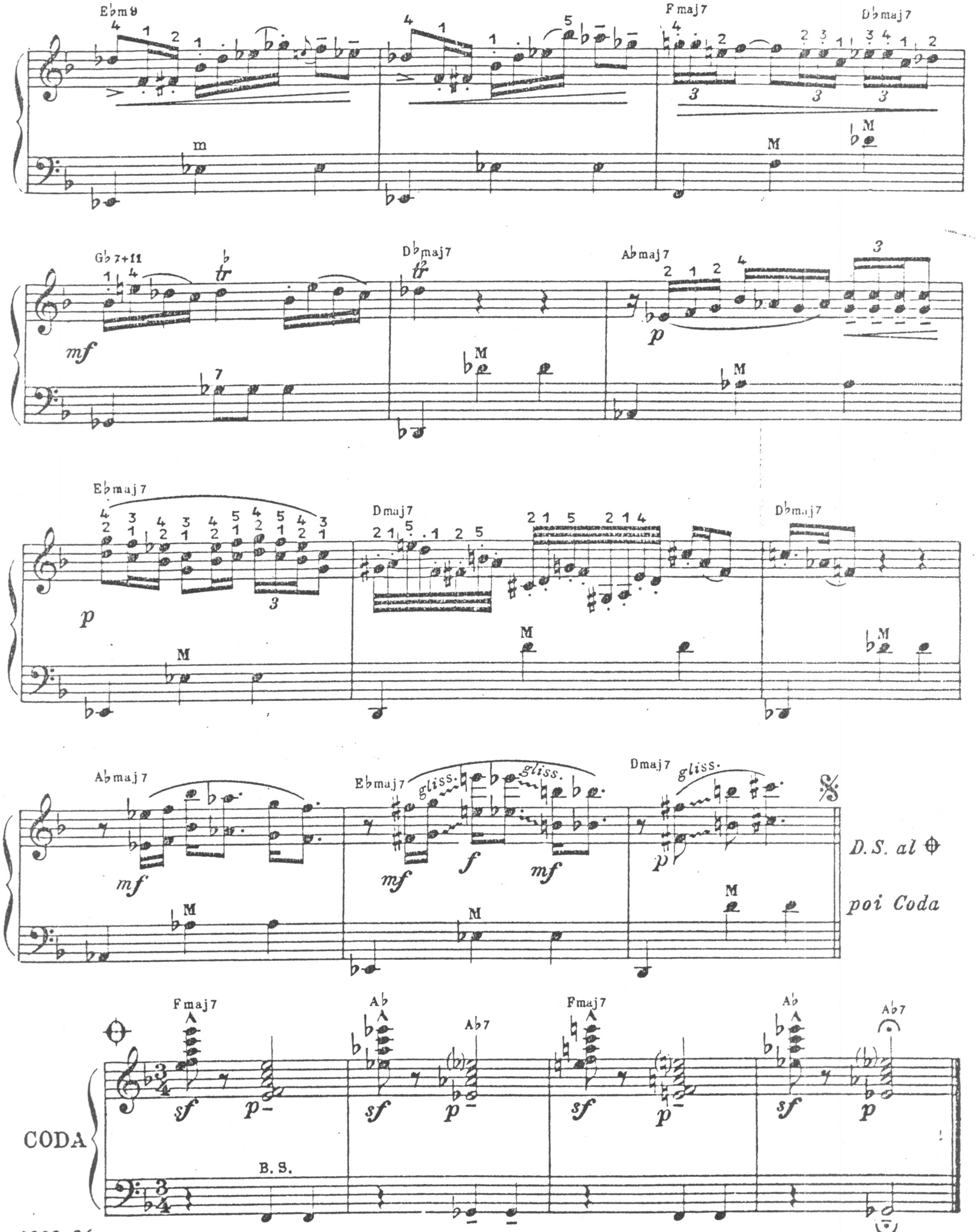

Gmaj7
Ebmaj7
Ab+11
f
M
M
7
Ebm9
Ebm11
Ebm7
Ebm9
Ebm11
Ebm7
m
Fmaj7
Dbmaj7
Gb+11
f
M
M
7
Fmaj7
Fbmaj7
Ebmaj7
Dmaj7
Dbmaj7
3
M
Cmaj7
Cbmaj7
Bbmaj7
Amaj7
Abmaj7
3
M
Gmaj7
Gbmaj7
Fmaj7
Fbmaj7
Ebmaj7
3
M
Dmaj7 gliss.
M
Fmaj7
Fbmaj7
Ebmaj7
Dmaj7
Dbmaj7
3
M
Cmaj7
Cbmaj7
Bbmaj7
Amaj7
Abmaj7
3
M
Gmaj7
Gbmaj7
Fmaj7
Fbmaj7
Ebmaj7
3
M
Dmaj7 gliss.
M
To Coda
Interlude
Fmaj7
sf
p
B. S.
Ab
Ab7
sf
p
Fmaj7
sf
p
Ab
Ab7
sf
p

* Jazz Chorus


D♭maj7
mf
M
Bass sempre stacc.
A♭maj7
E♭maj9
D maj7
D♭maj7
A♭maj7
E♭maj7
f
D maj7
Fm9
mf
m
G maj7
E♭maj7
A♭7+11
7

* *Note:* **The chords placed above each measure in the jazz chorus are the chords on which the improvisation is based.**

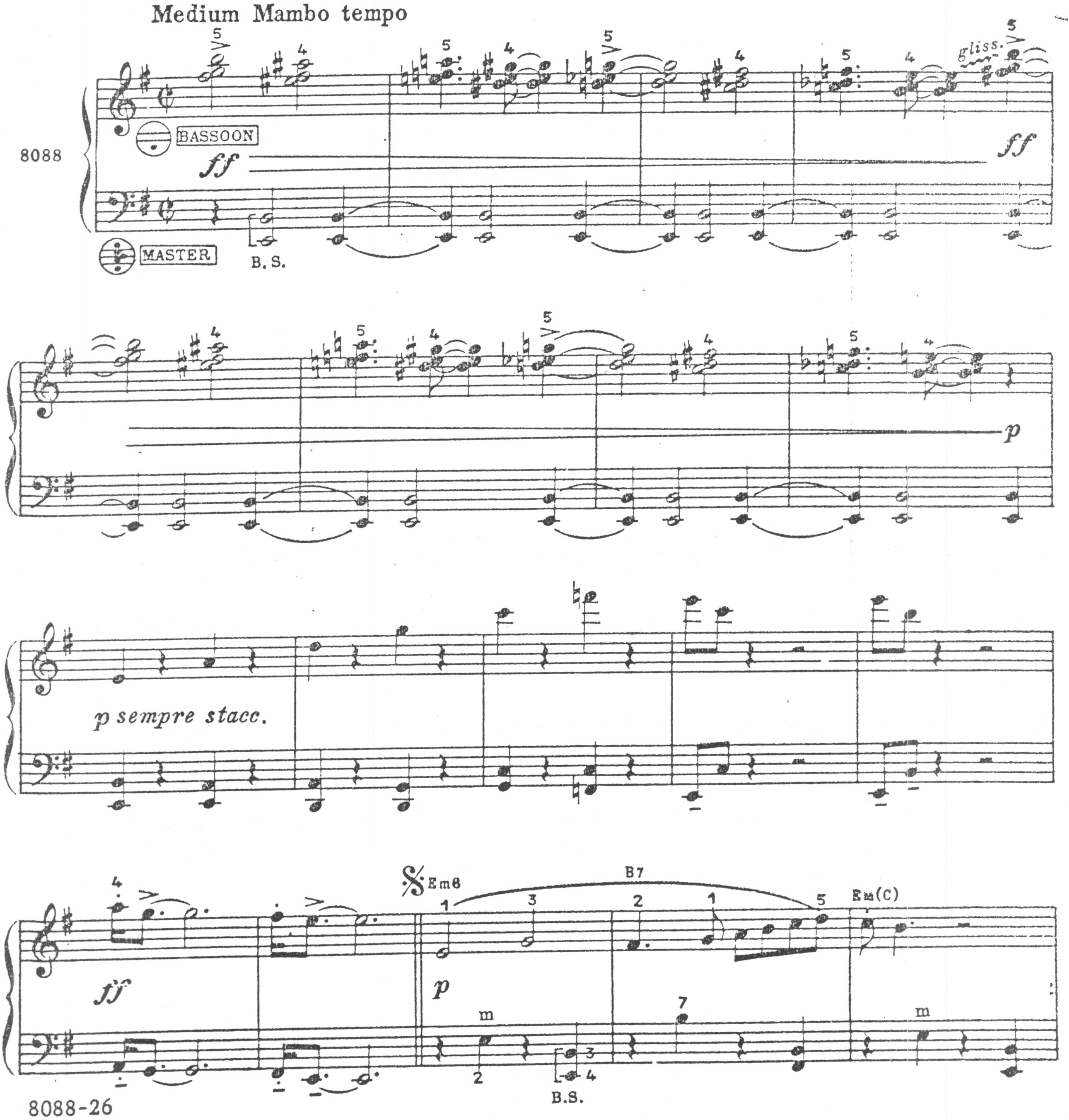

E♭m9
F maj7
D♭maj7
m
M
G♭7+11
mf
tr
D♭maj7
A♭maj7
p
7
E♭maj7
Dmaj7
D♭maj7
A♭maj7
E♭maj7
gliss.
f
Dmaj7
D.S. al ⊕
poi Coda
⊕
CODA
F maj7
sf
A♭
A♭7
B. S.
A♭7

LEBANON

MAMBO

ACCORDION
(A. A. A. Notation)

ANGELO DI PIPPO


Medium Mambo tempo
BASSOON
MASTER
8088
B. S.
ff
gliss.
p
p sempre stacc.
ff
Em6
B7
Em(C)
m
7
B.S.

8088-26

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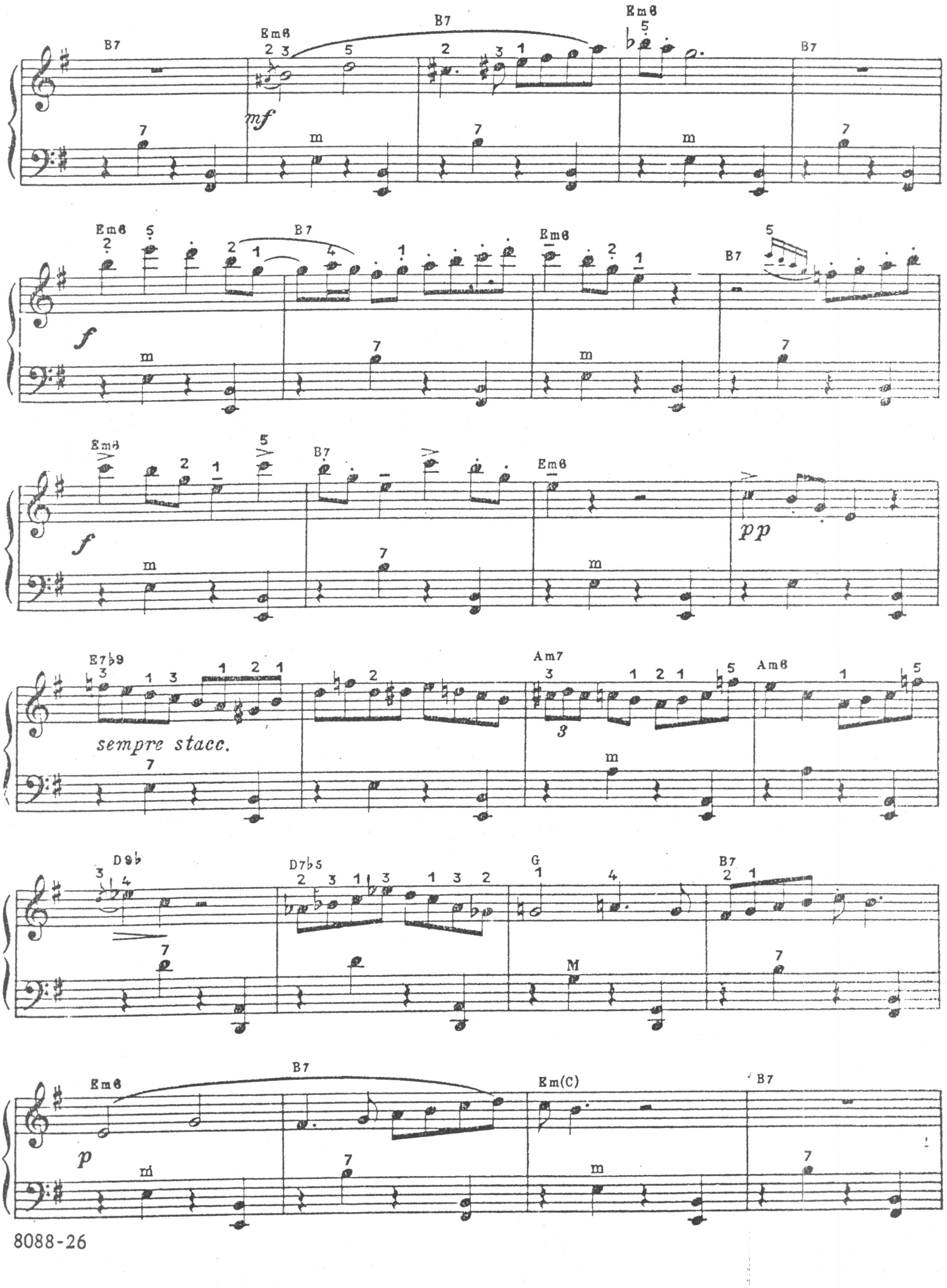
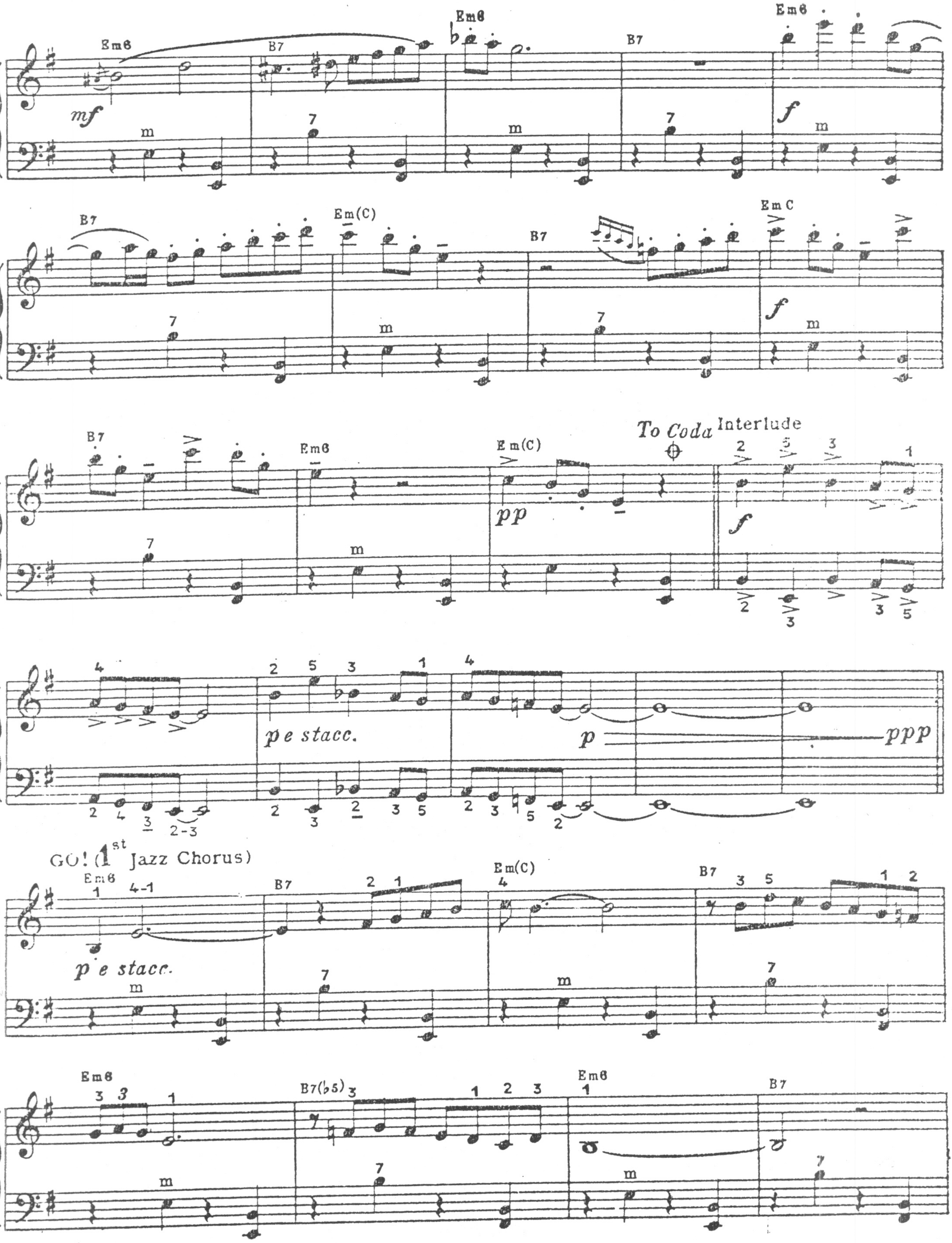
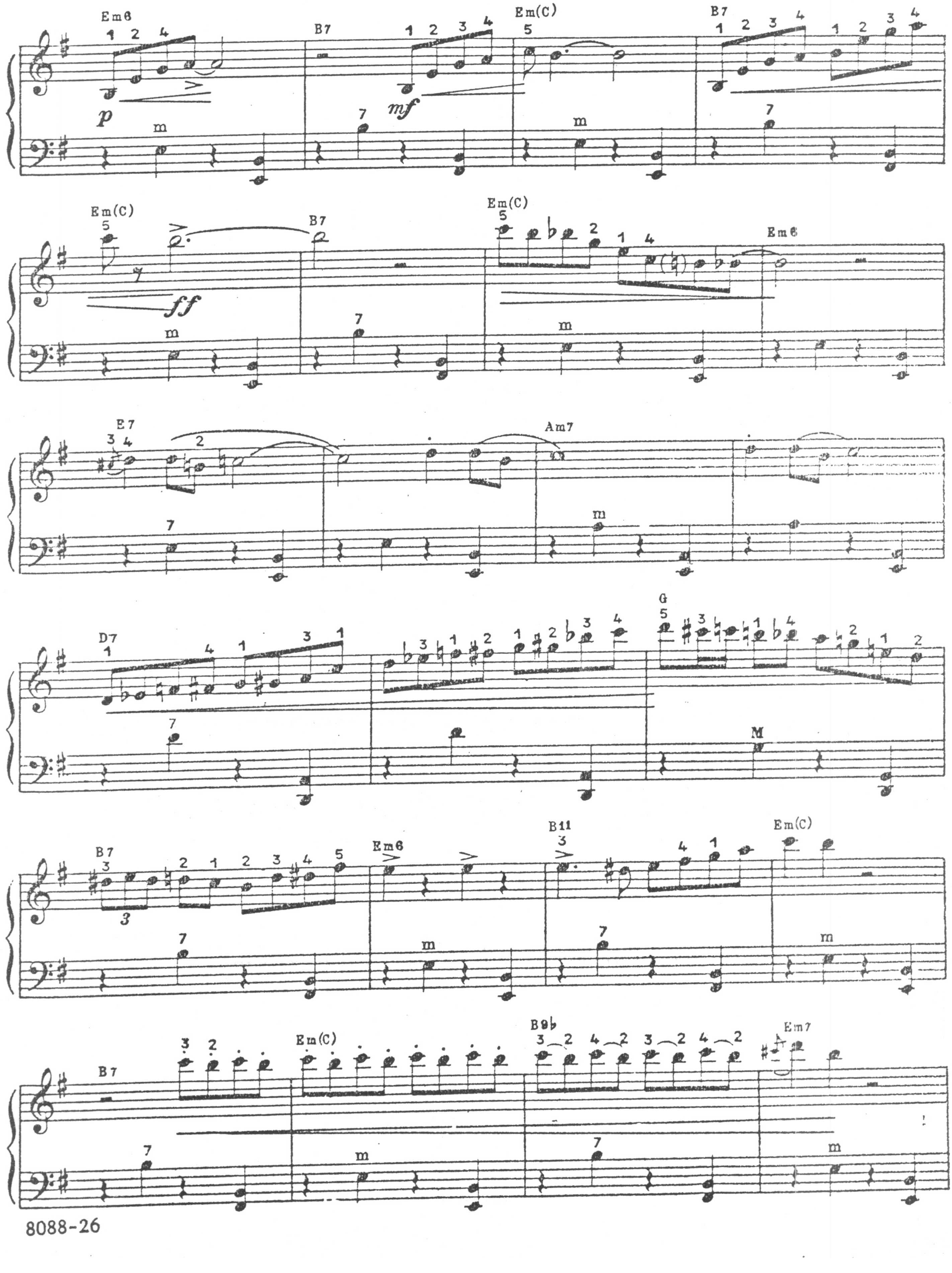
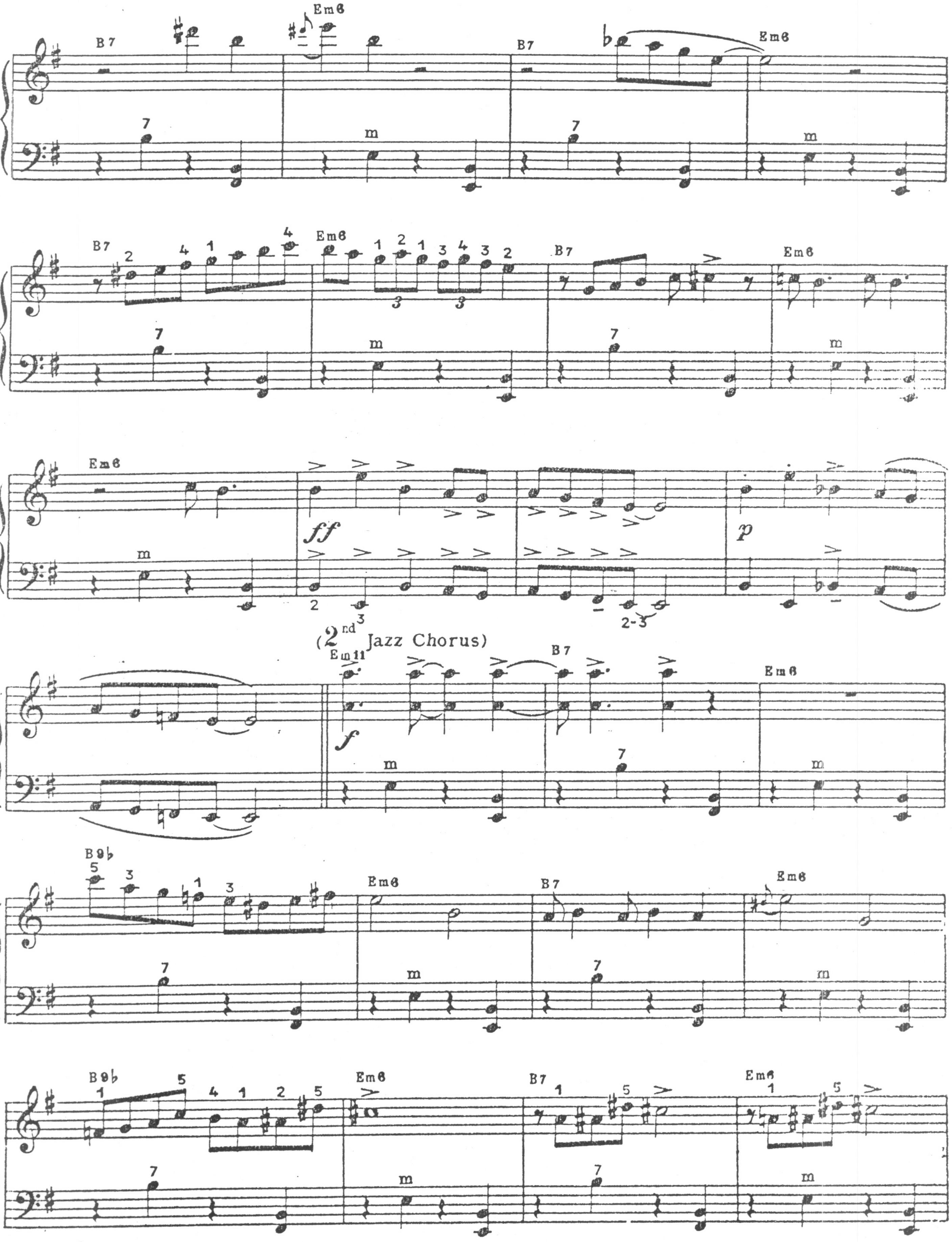
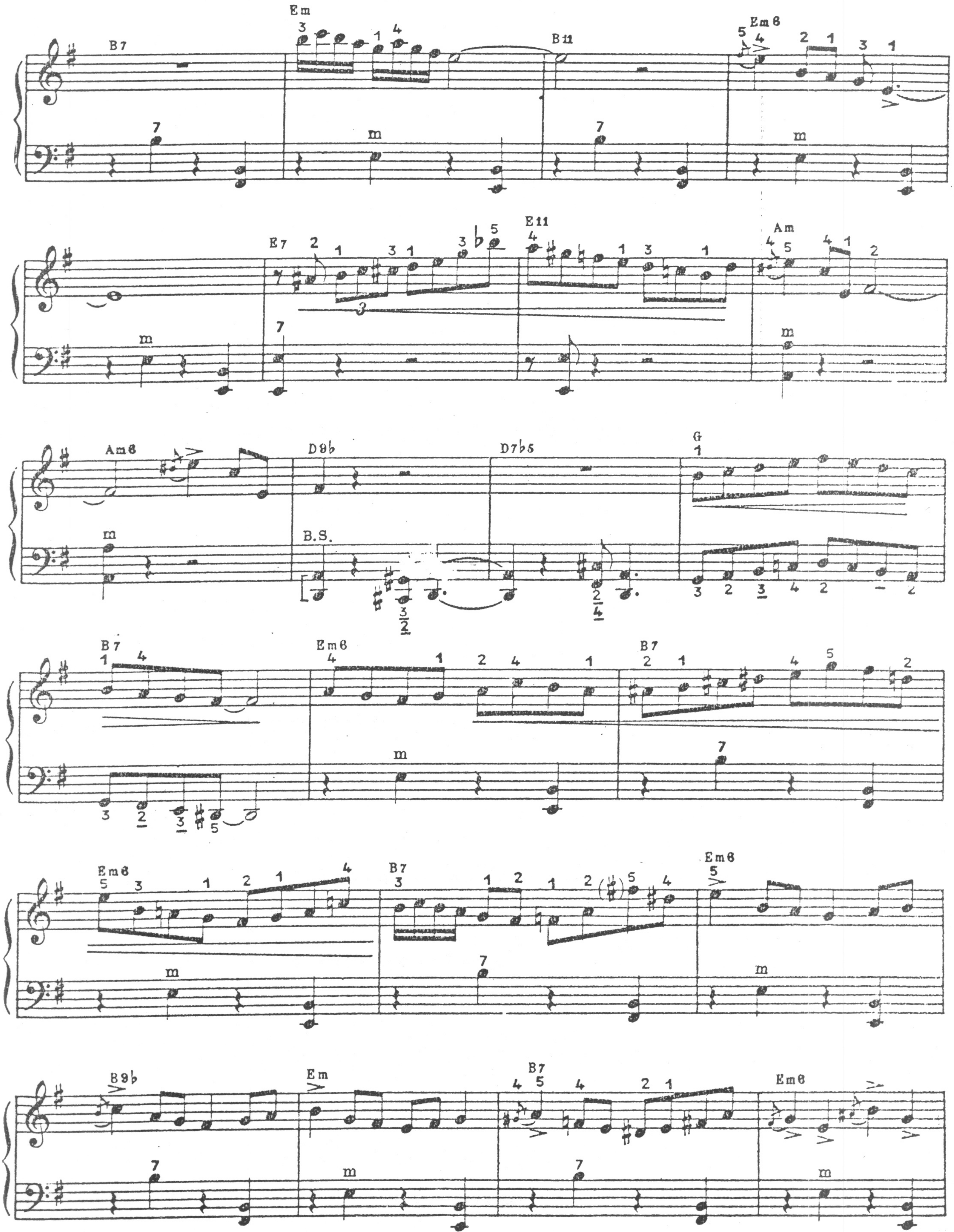
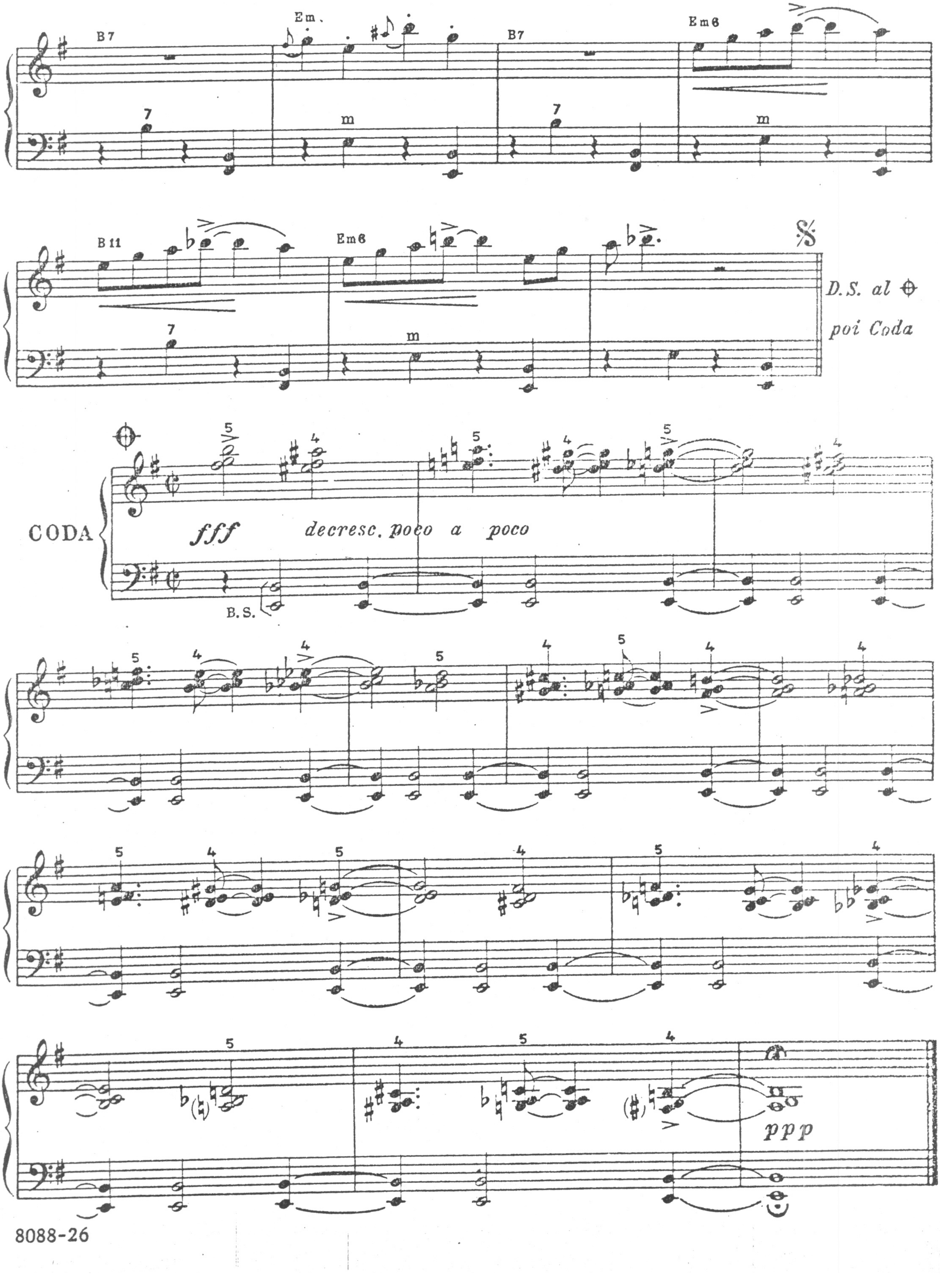

B7
Em6
B7
Em6
B7
mf
m
7
Em6
B7
Em6
B7
f
m
7
Em6
B7
Em6
f
pp
E7♭9
Am7
Am6
sempre stacc.
m
7
D9♭
D7♭5
G
B7
M
7
Em6
B7
Em(C)
B7
p
m
7


Em6
mf
B7
m
7
Em6
B7
Em6
f
B7
Em(C)
B7
Em C
f
B7
Em6
Em(C)
pp
To Coda
Interlude
f
p e stacc.
p
ppp
GO! (1st Jazz Chorus)
Em6
p e stacc.
B7
Em(C)
B7
Em6
B7(♭5)
Em6
B7


Em6
B7
Em(C)
B7
p
mf
m
7
Em(C)
B7
Em(C)
Em6
ff
E7
Am7
D7
G
M
B7
Em6
B11
Em(C)
B7
Em(C)
B9♭
Em7


B7
Em6
B7
Em6
7
m
7
m
B7
Em6
B7
Em6
7
m
7
m
Em6
ff
p
m
(2nd Jazz Chorus)
Em11
B7
Em6
f
m
7
m
B9♭
Em6
B7
Em6
7
m
7
m
B9♭
Em6
B7
Em6
7
m
7
m


B7
Em
B11
Em6
7
m
7
m
m
E7
E11
Am
7
m
Am6
D9♭
D7♭5
G
m
B.S.
B7
Em6
B7
m
7
Em6
B7
Em6
m
7
m
B9♭
Em
B7
Em6
7
m
7
m

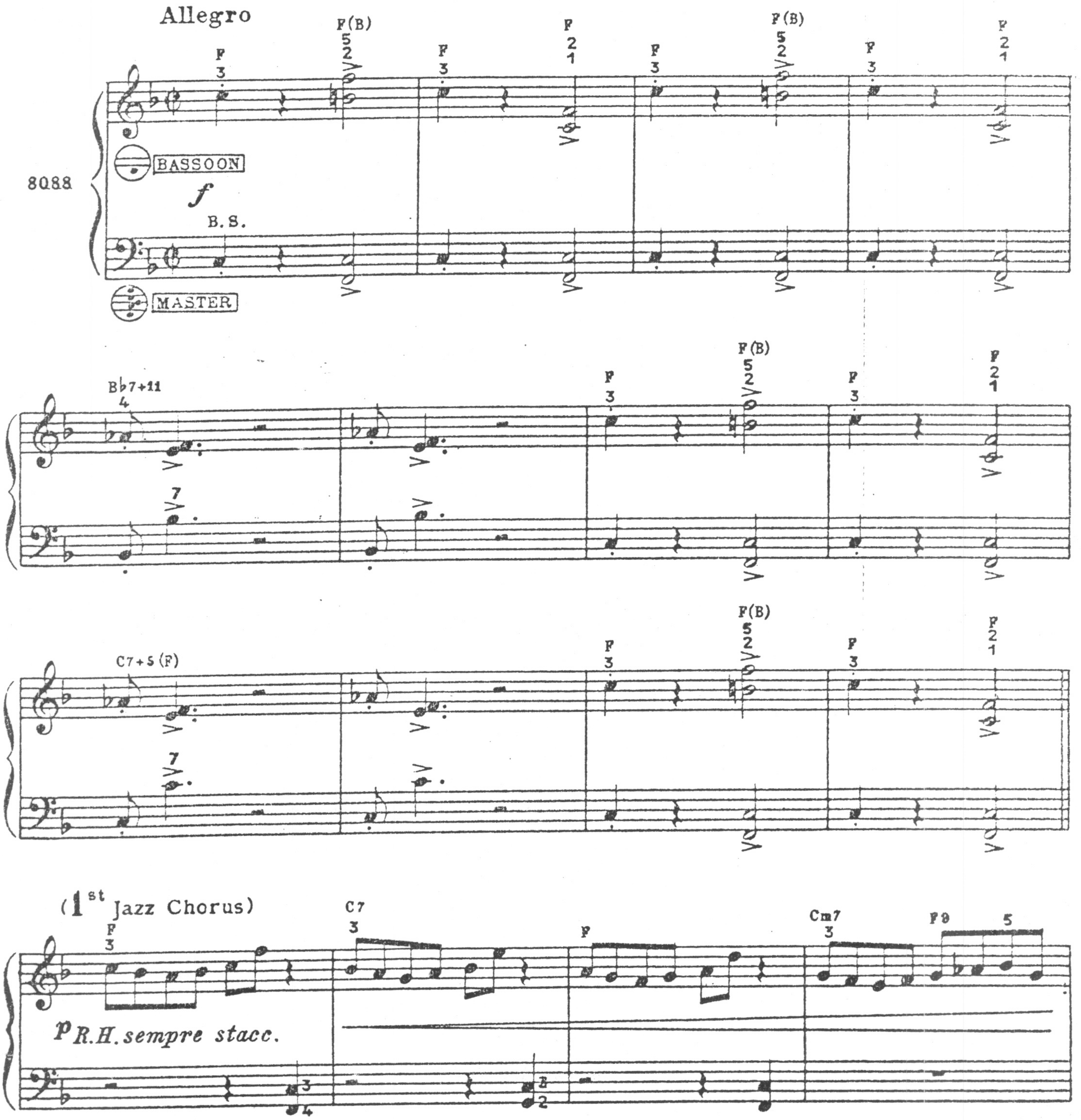

B7
Em.
B7
Em6
7
m
7
m
B11
Em6
7
m
D.S. al ⊕
poi Coda
⊕
CODA
fff
decresc. poco a poco
B.S.
5
4
5
4
5
4
5
4
5
4
5
4
4
5
4
5
4
5
4
5
4
ppp

JUST JAZZ

ACCORDION
(A.A.A. Notation)

ANGELO DI PIPPO

8088


Allegro
BASSOON
MASTER
f
B.S.
F(B)
Bb7+11
C7+5 (F)
(1st Jazz Chorus)
C7
F
Cm7
F9
p R.H. sempre stacc.

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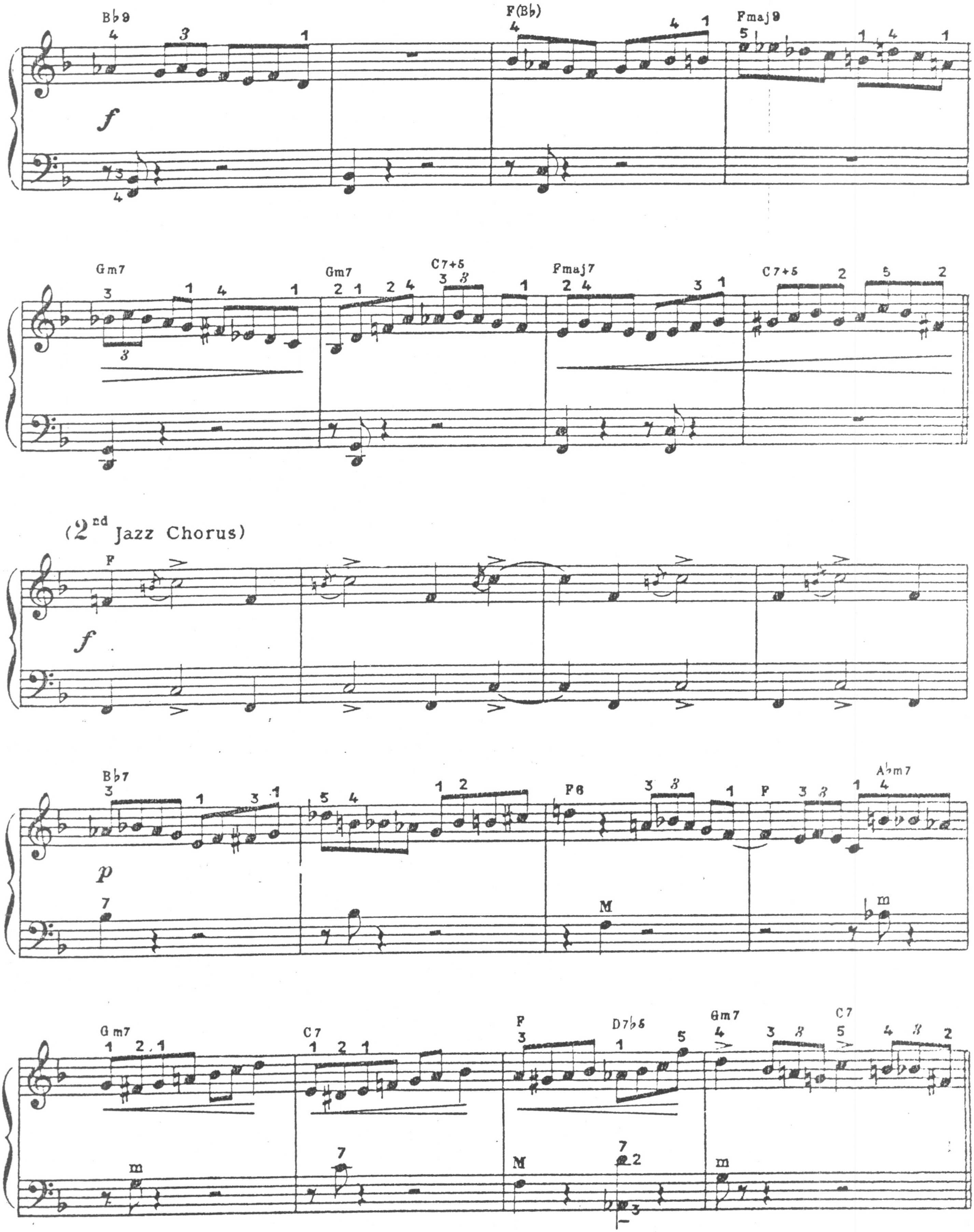
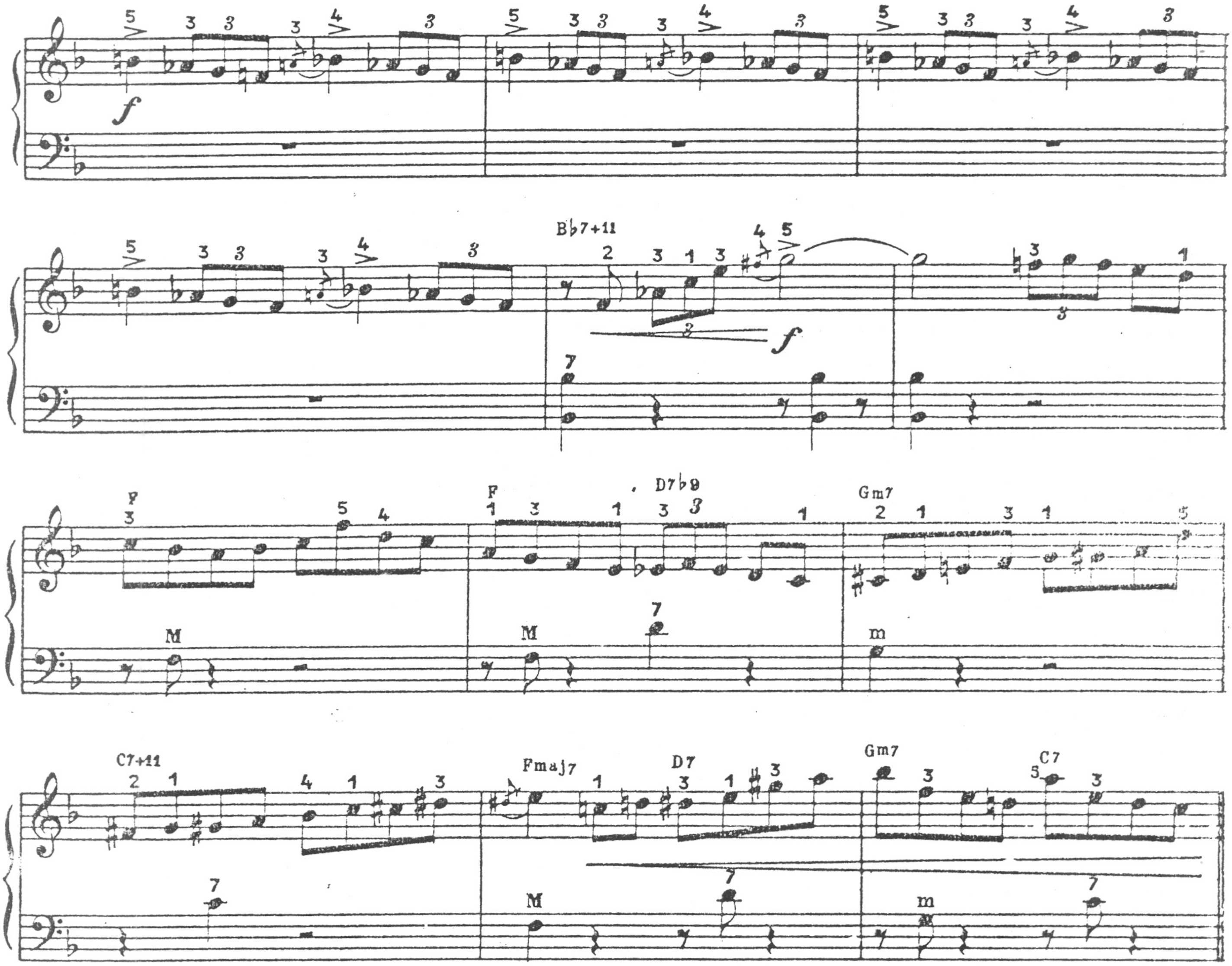
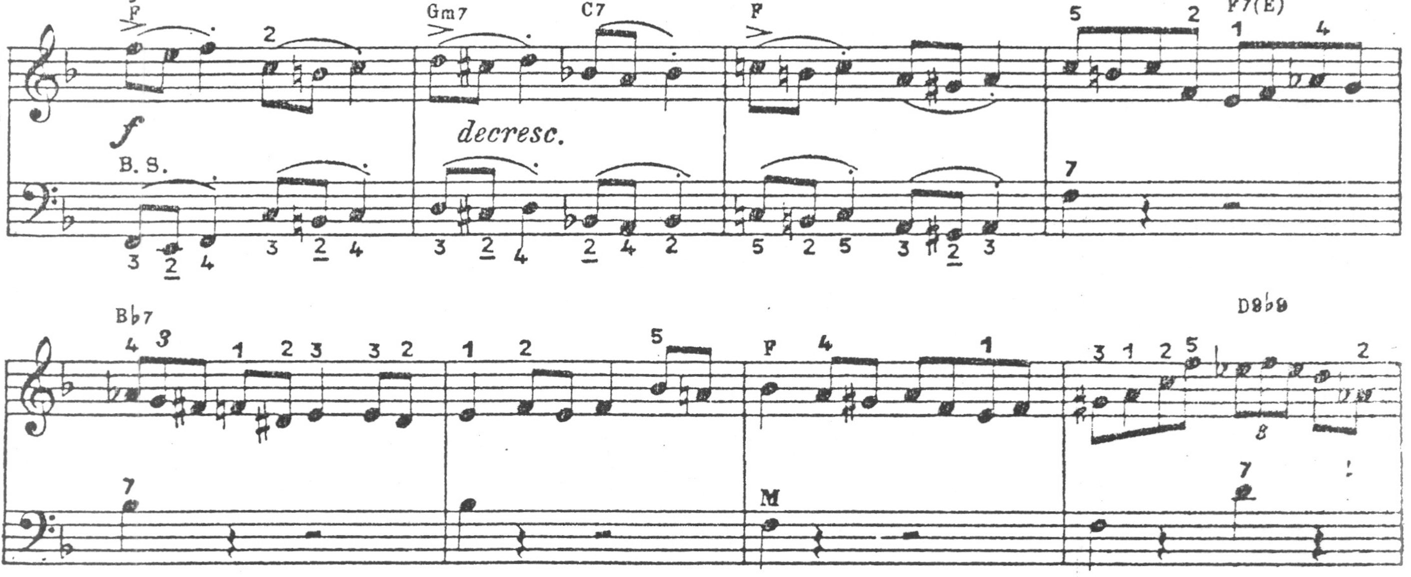
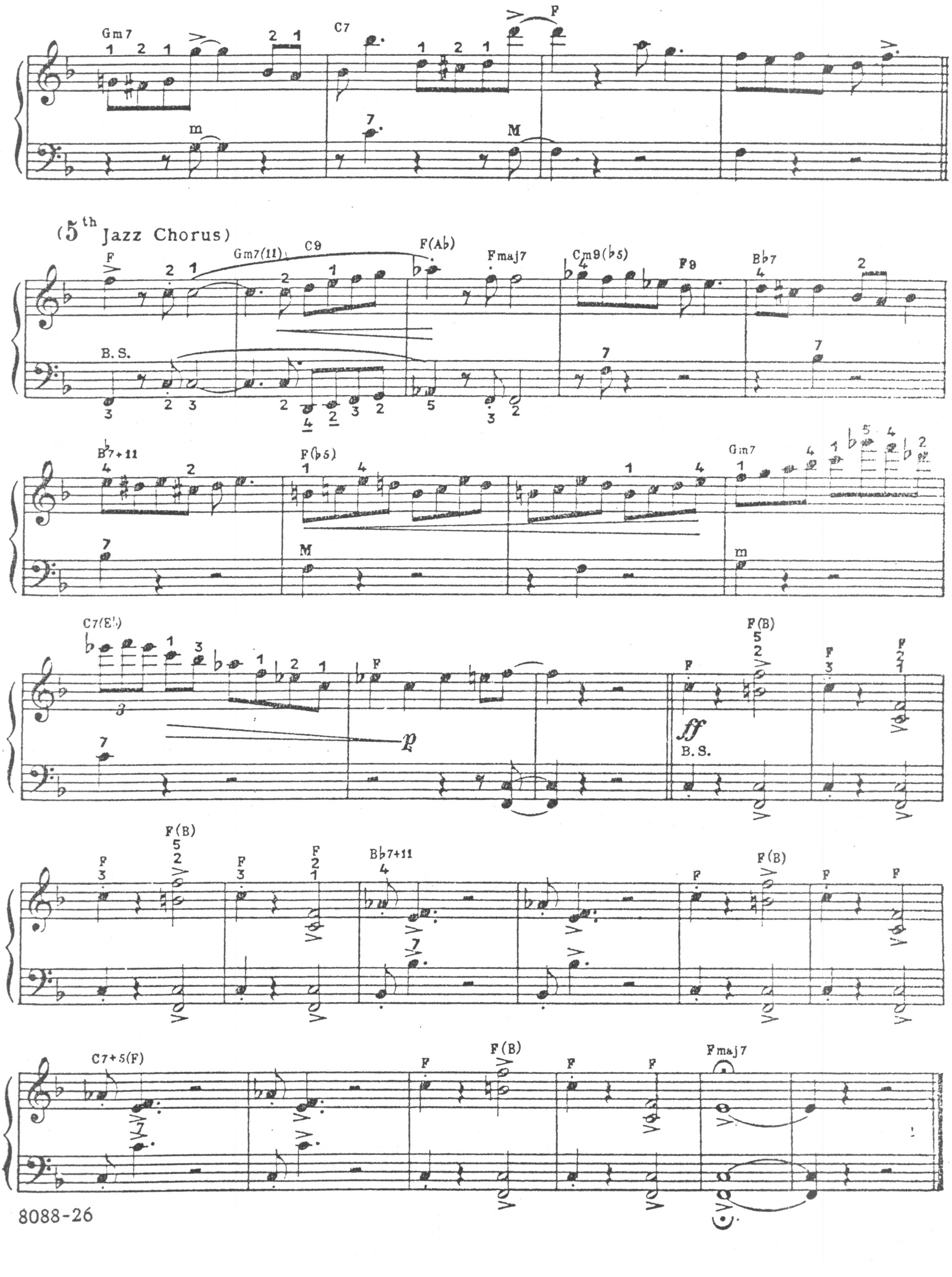

Bb9
F(Bb)
Fmaj9
f
Gm7
Gm7
C7+5
Fmaj7
C7+5
(2nd Jazz Chorus)
F
f
Bb7
F6
F
A♭m7
p
7
M
m
Gm7
C7
F
D7b5
Gm7
C7
m
7
M
7
m

(3rd Jazz Chorus)


f
Bb7+11
f
F
M
F
D7b9
M
Gm7
m
C7+11
Fmaj7
D7
M
Gm7
C7
m

(4th Jazz Chorus)


F
f
B. S.
Gm7
C7
decresc.
F
F7
F7(E)
Bb7
F
M
D9b9


Gm7
C7
F
m
M
(5th Jazz Chorus)
F
Gm7(11)
C9
F(Ab)
Fmaj7
Cm9(b5)
F9
Bb7
B.S.
Bb7+11
F(b5)
Gm7
C7(Eb)
F(B)
ff
p
Bb7+11
C7+5(F)
Fmaj7

B O Z O

BY ANGELO DI PIPPO

FOR ACCORDION

No. 0212

PRICE $1.00 IN U. S. A.

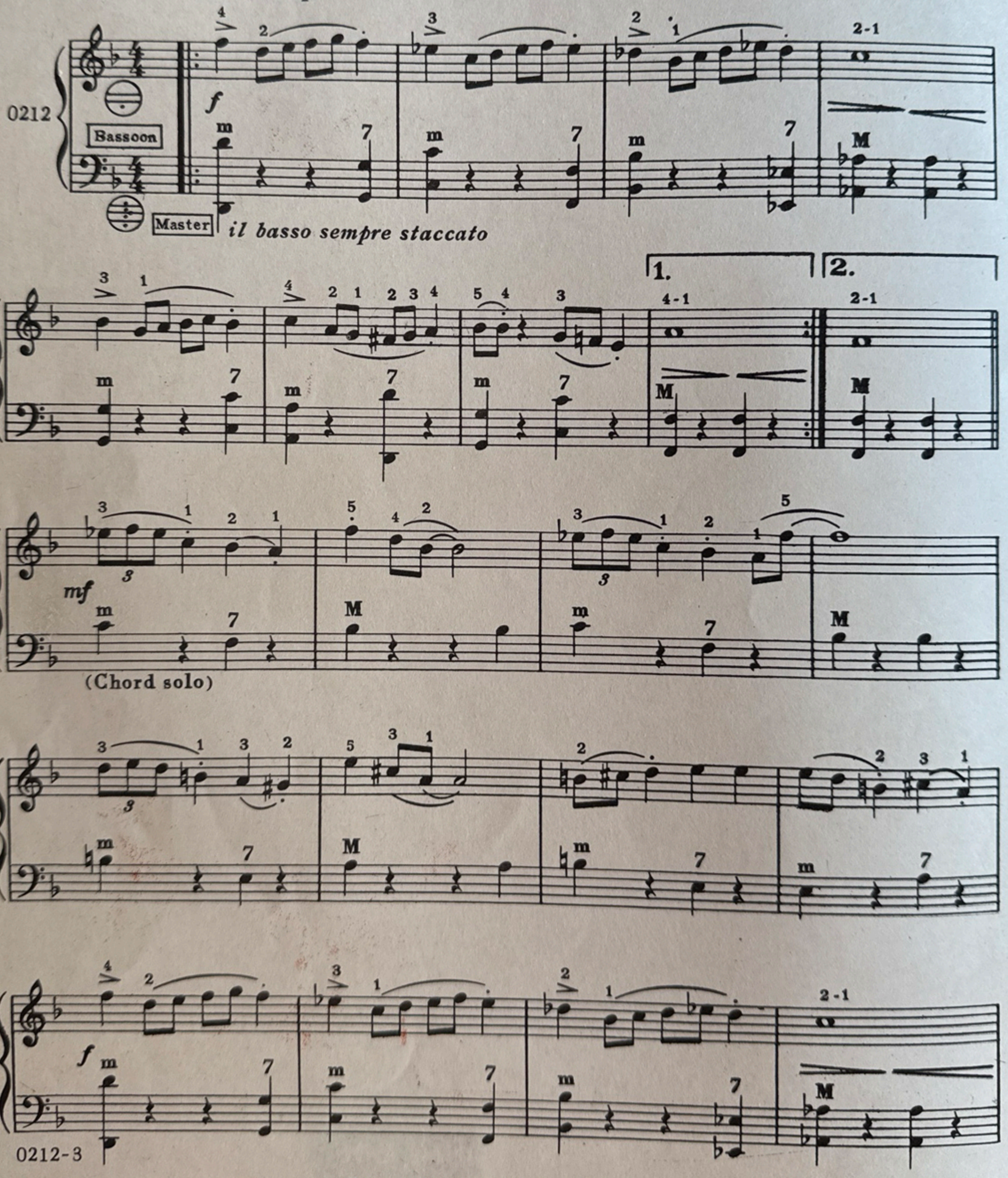
O. PAGANI & BRO. INC. 289 Bleecker St., New York 14, N. Y.

BOZO

ACCORDION
(A. A. A. NOTATION)

ANGELO DI PIPPO

Medium tempo


0212
Bassoon
Master
f
il basso sempre staccato
1.
2.
mf
(Chord solo)
f
m
M
7

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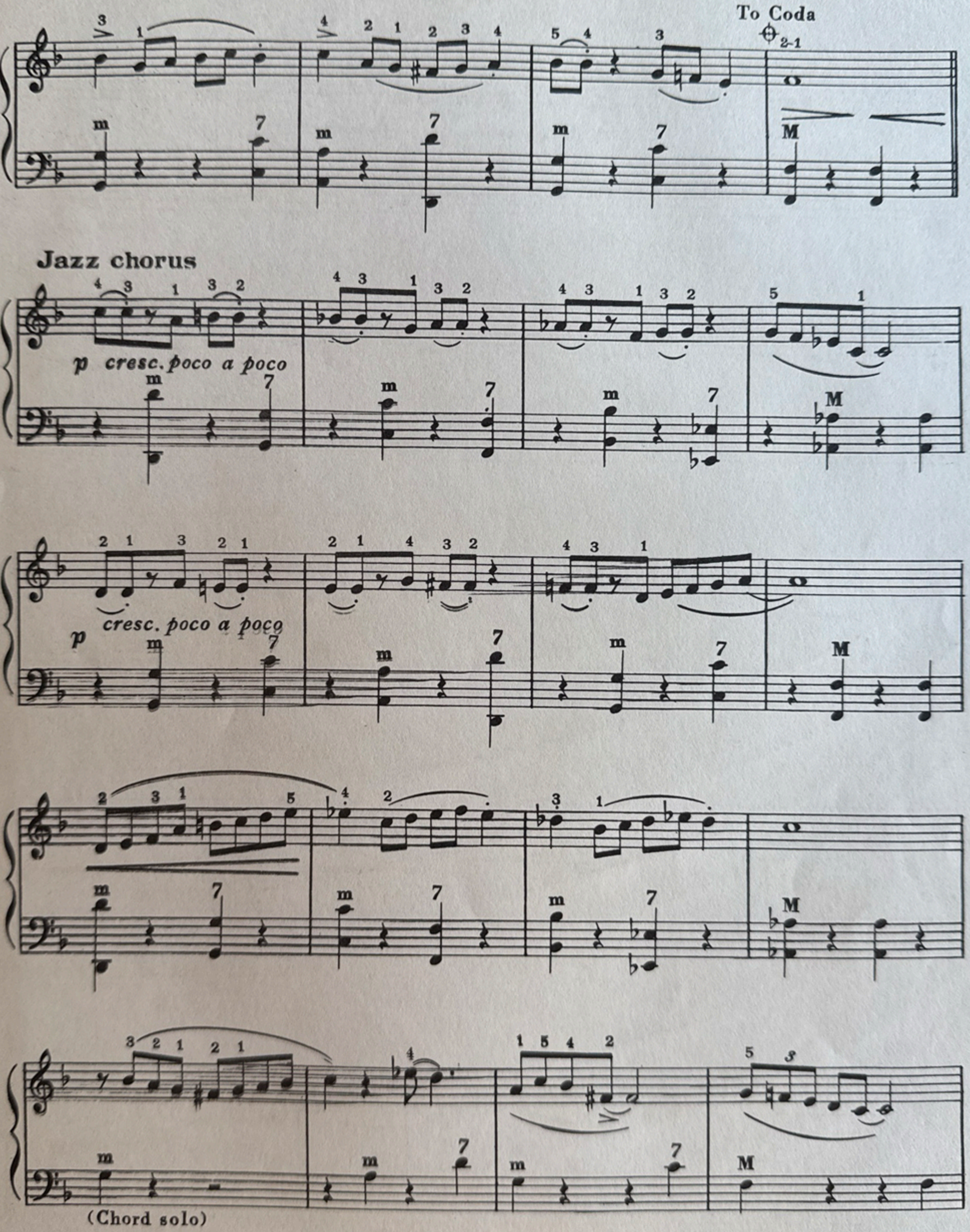
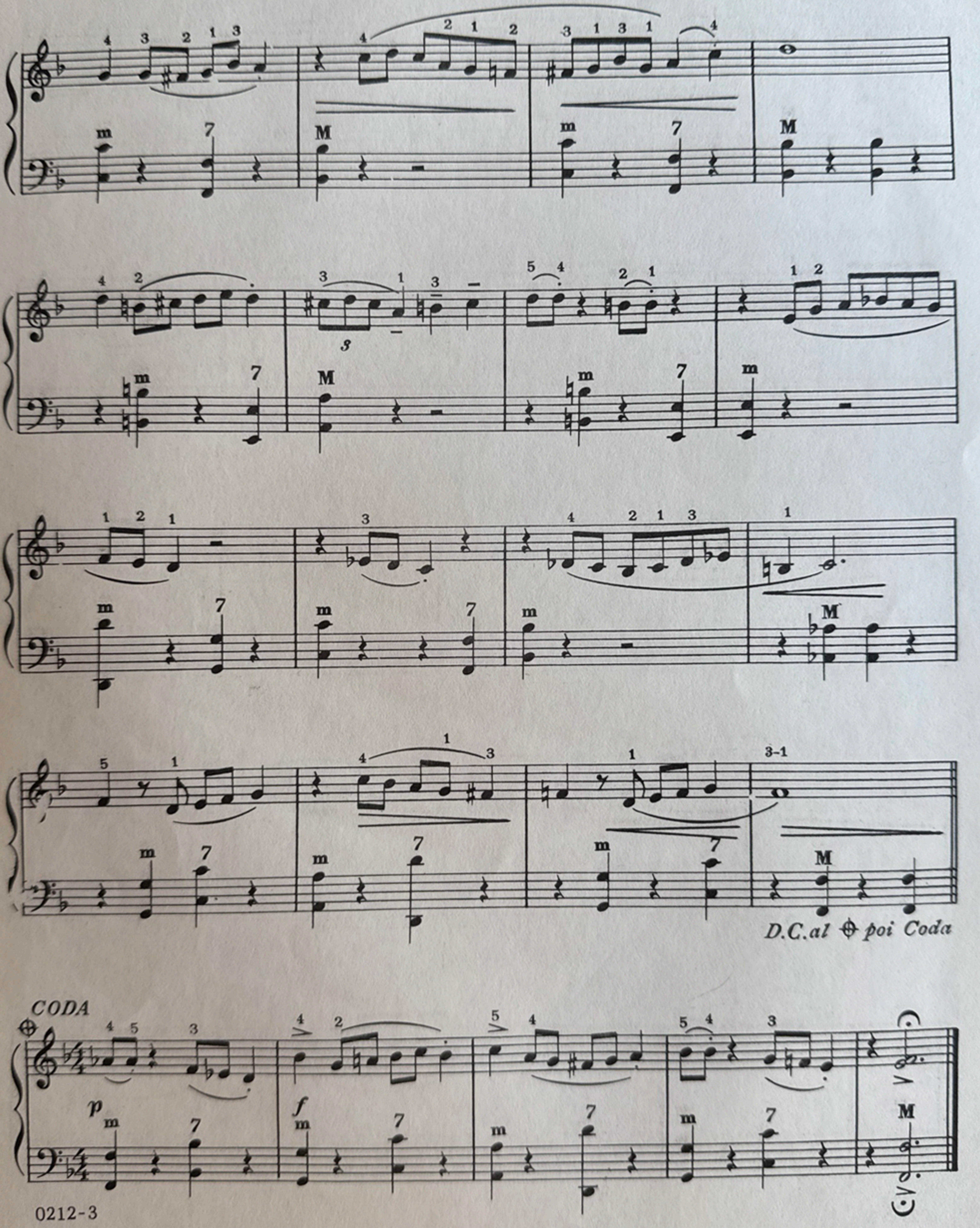
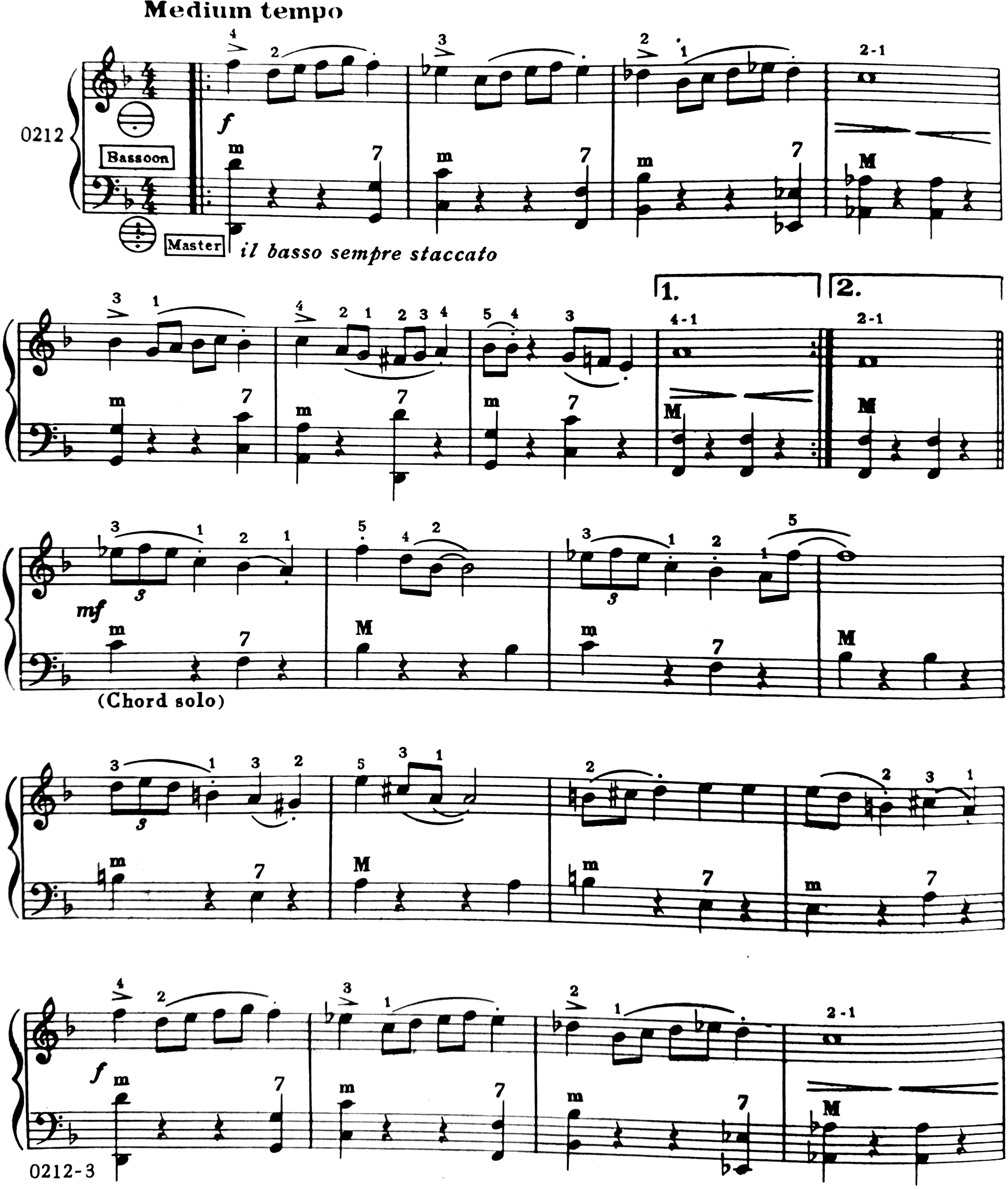

To Coda
Jazz chorus
p cresc. poco a poco
p cresc. poco a poco
m
7
M
(Chord solo)


D.C.al ⊕ poi Coda
CODA
p
f
m
M
7

BOZO

ACCORDION
(A. A. A. NOTATION)

ANGELO DI PIPPO


Medium tempo
0212
Bassoon
Master
f
il basso sempre staccato
1.
2.
mf
(Chord solo)
f

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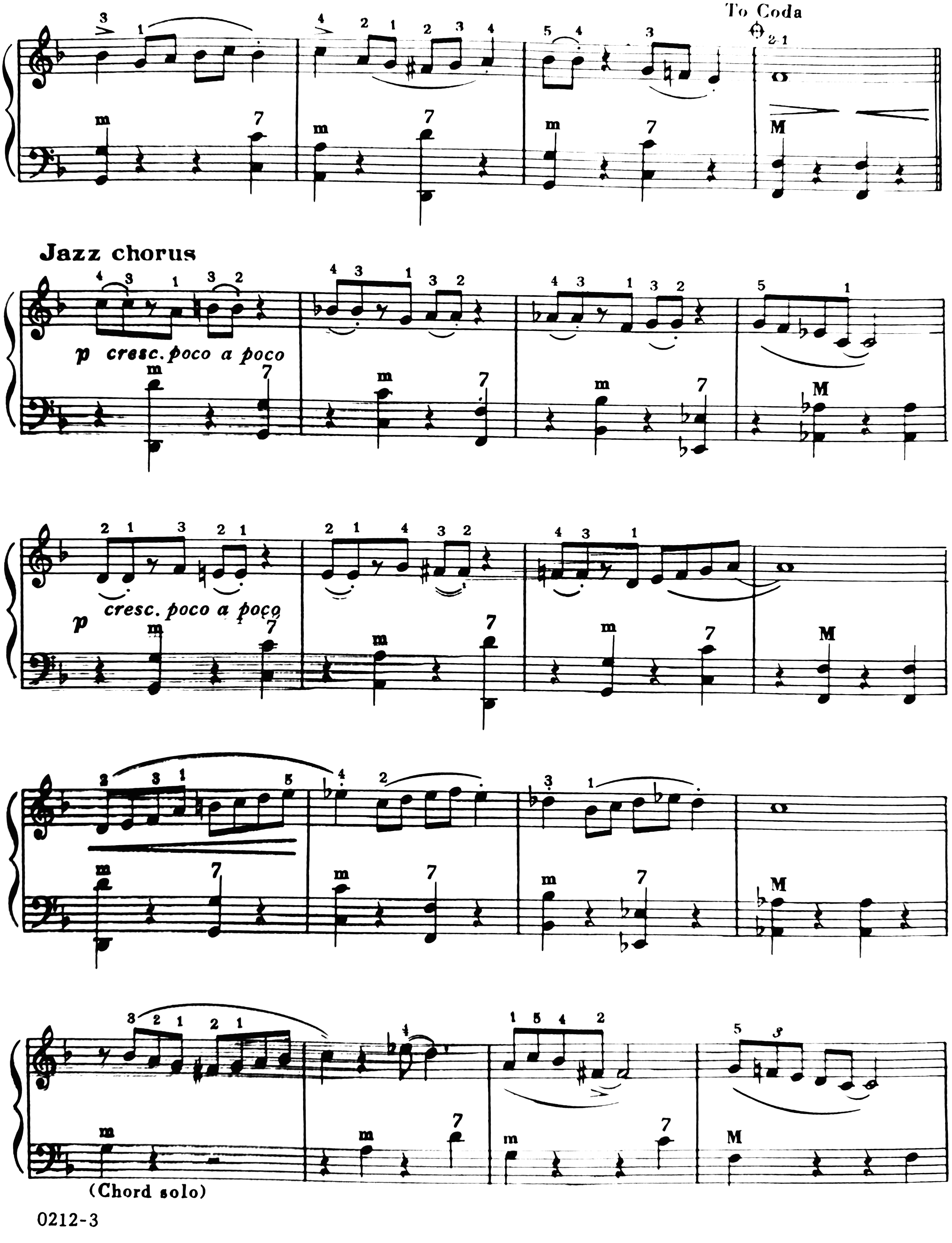
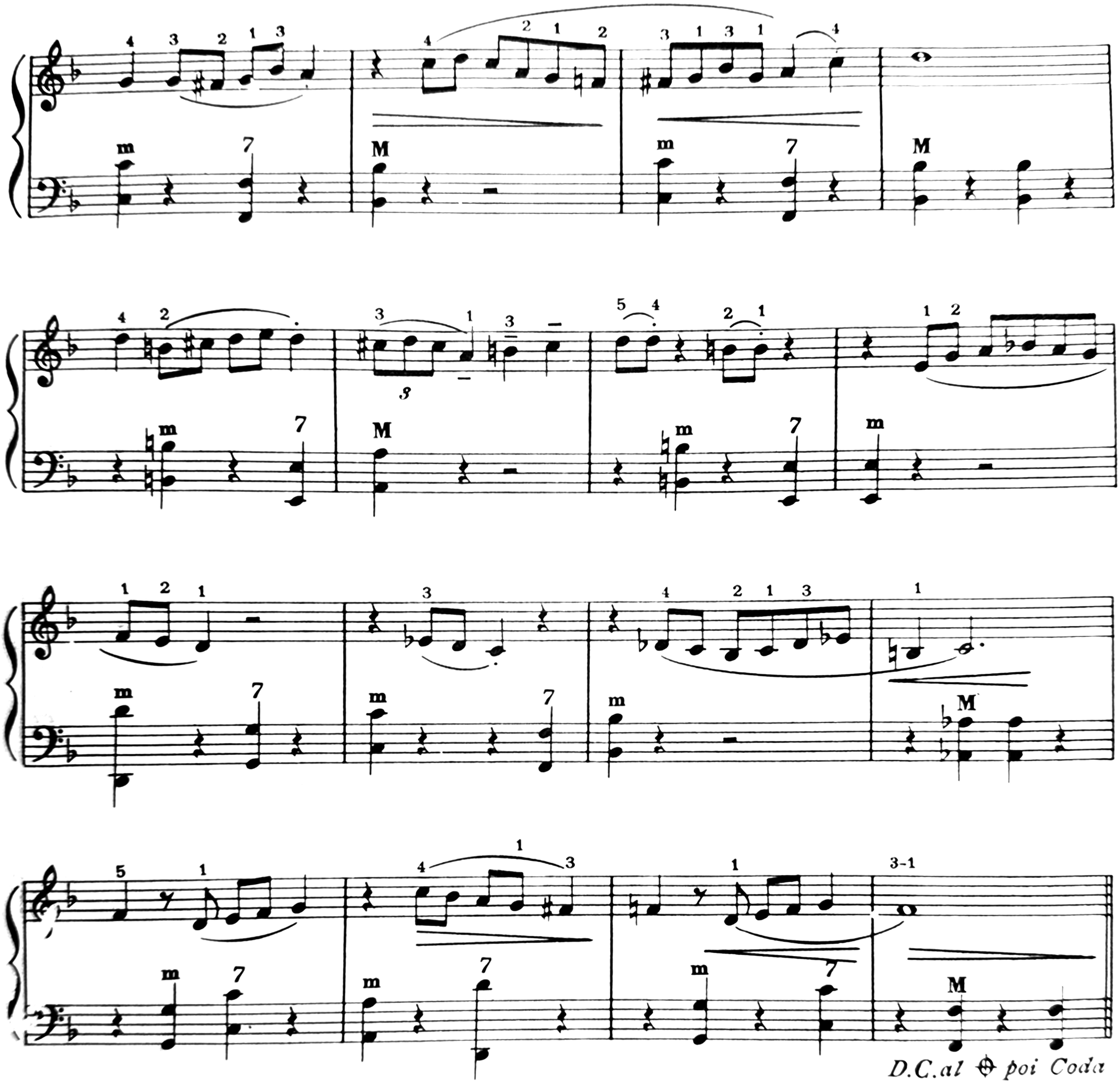
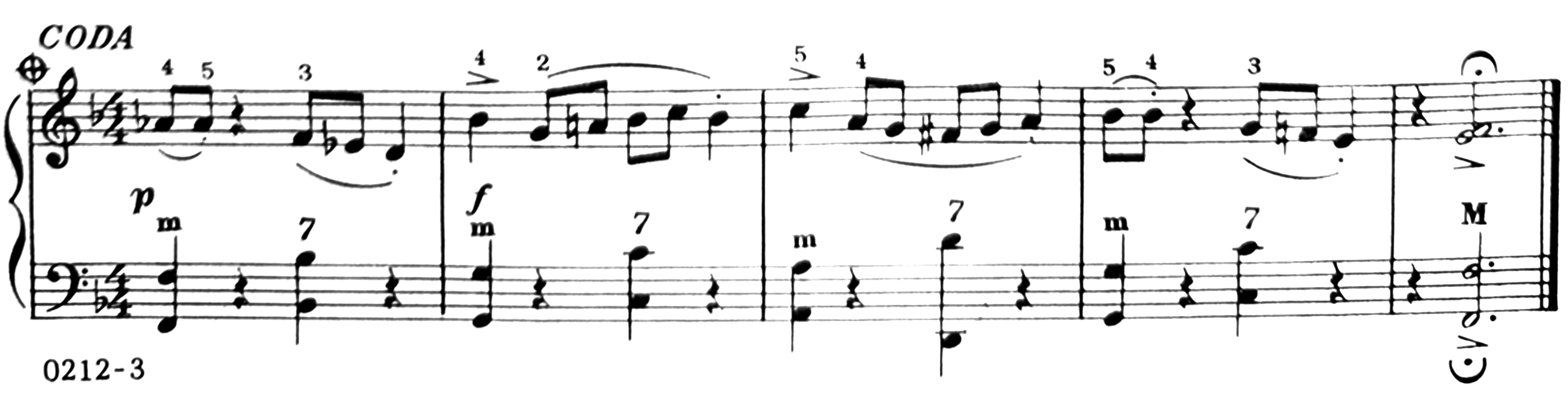

To Coda
Jazz chorus
p cresc. poco a poco
p cresc. poco a poco
m
7
M
(Chord solo)

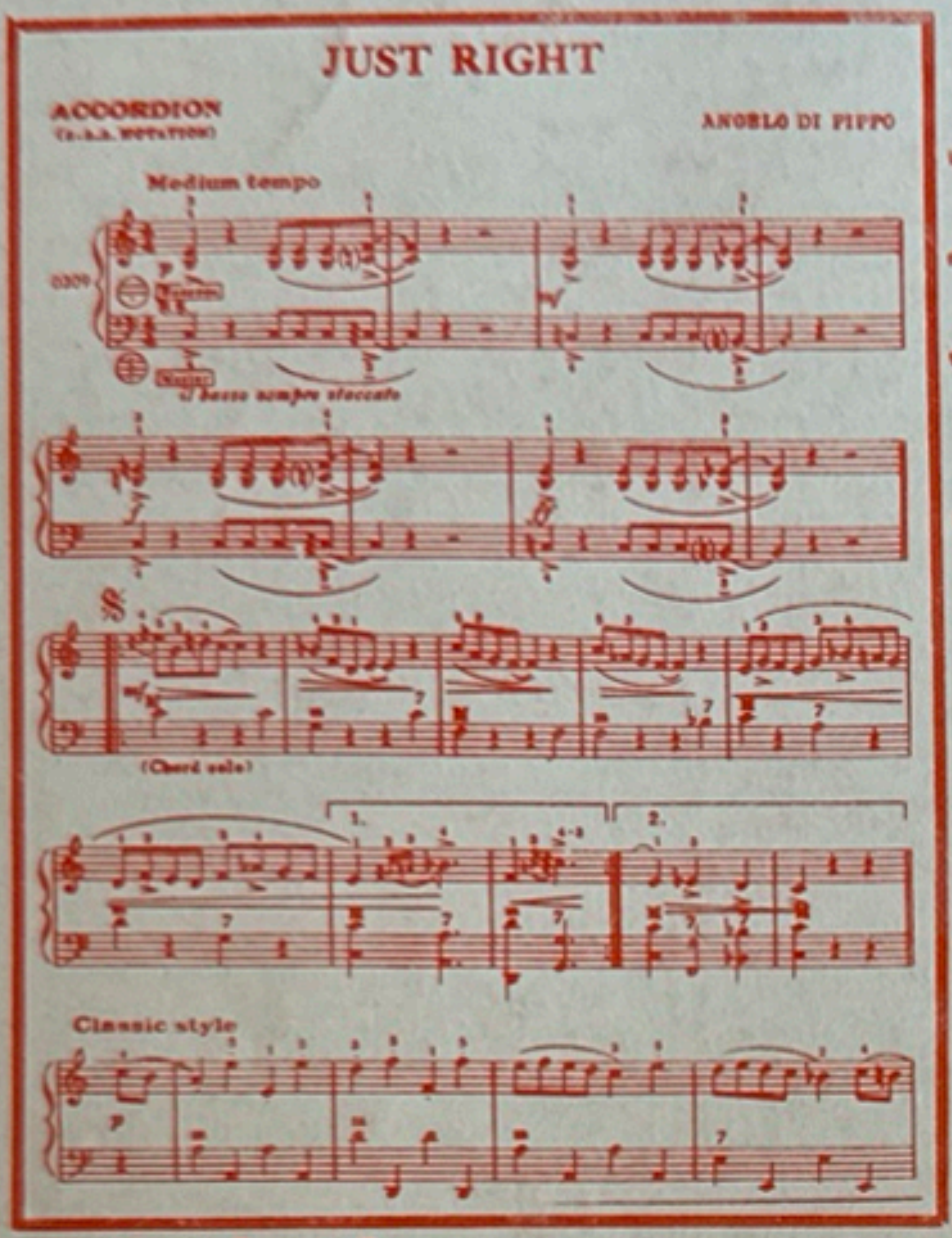

D.C. al ⊕ poi Coda

CODA

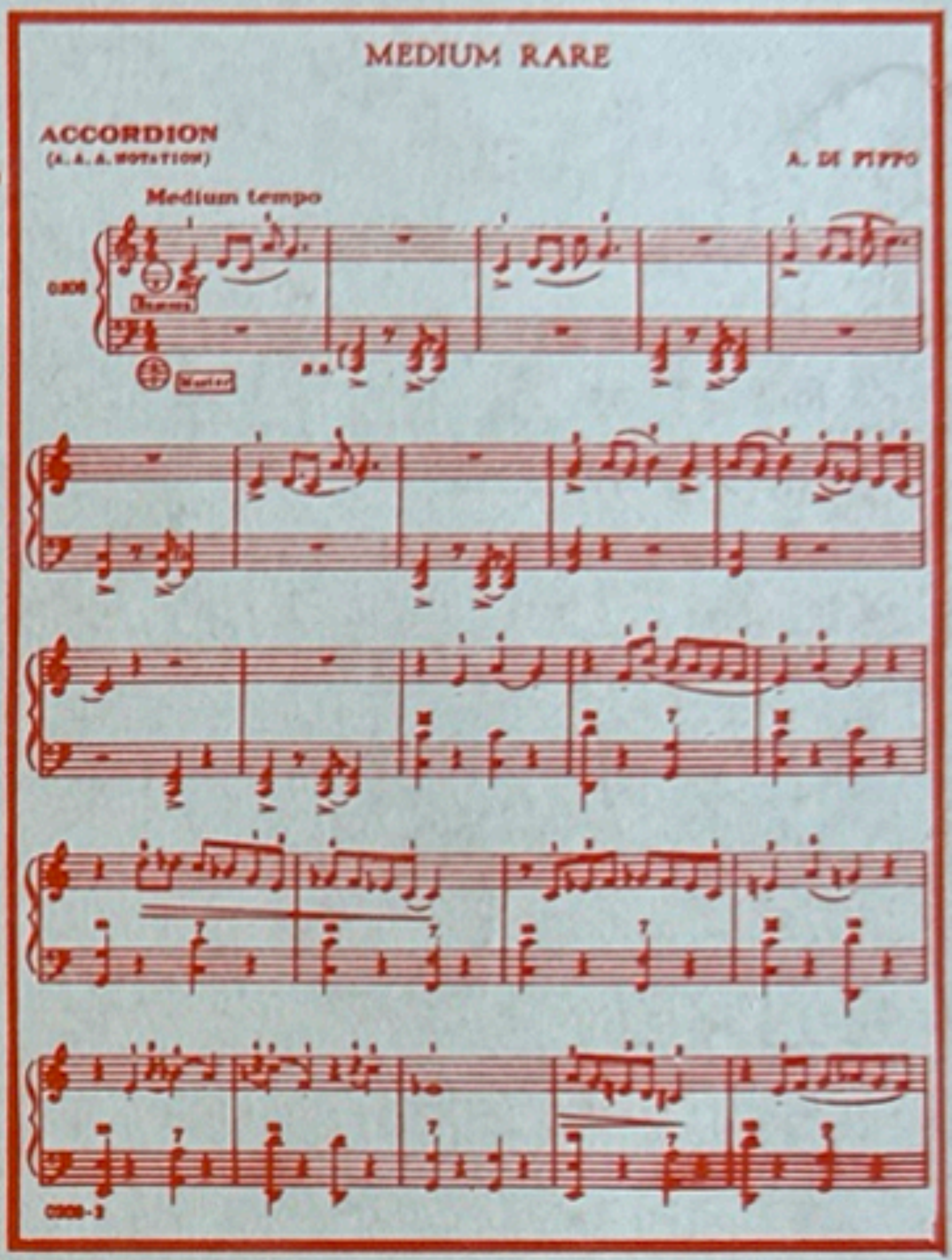


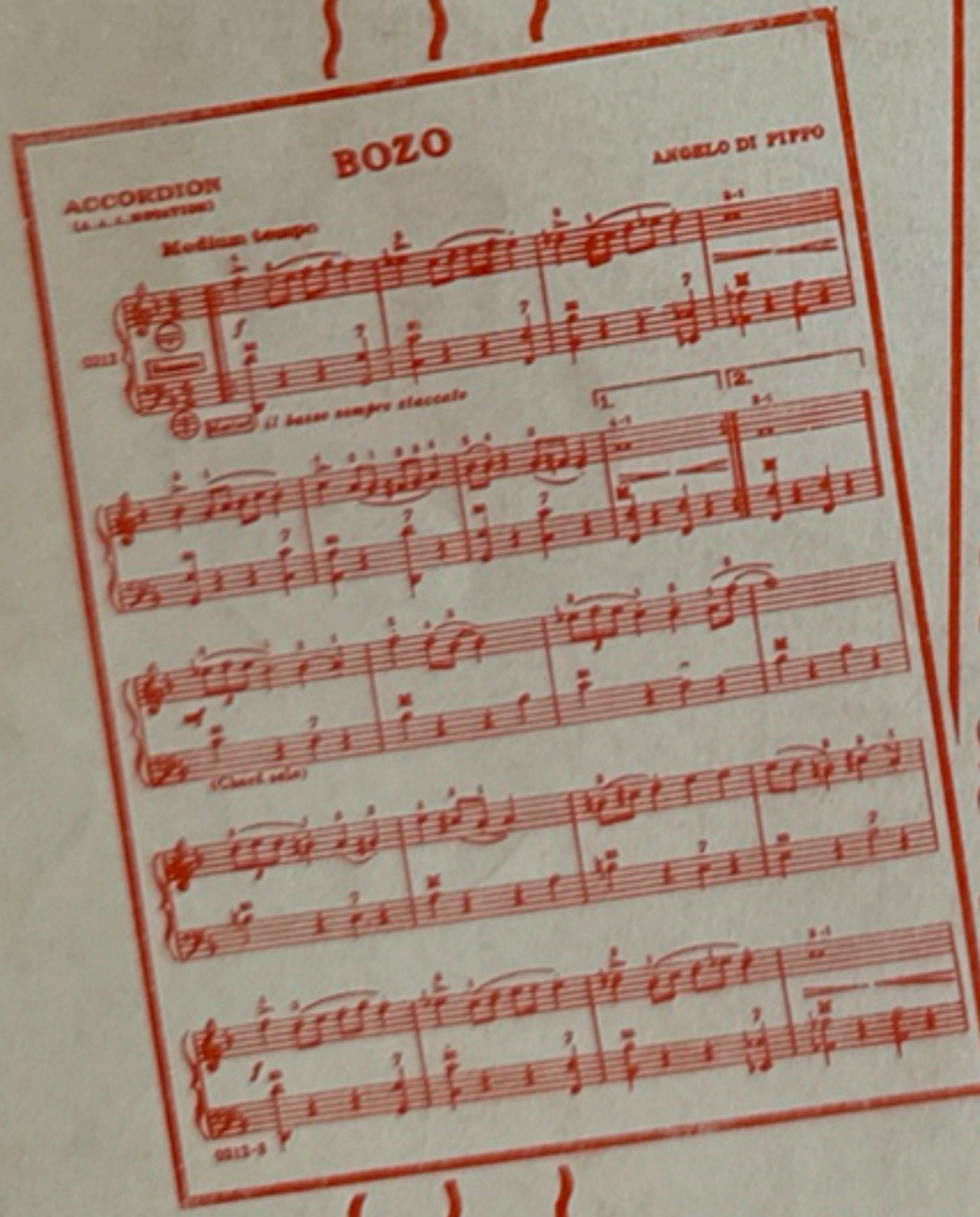
NEW MODERN Accordion Solos

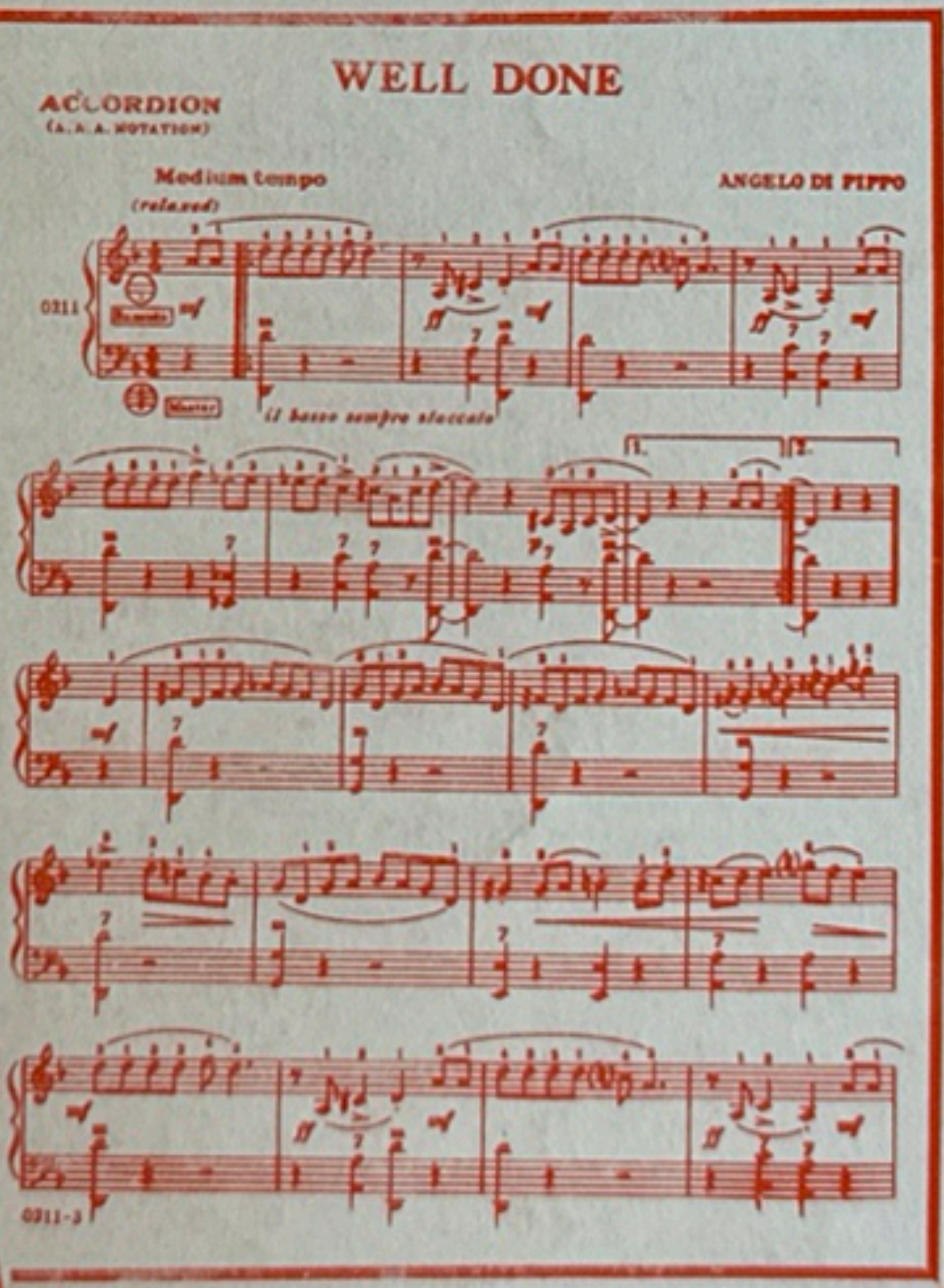
by ANGELO DI PIPPO

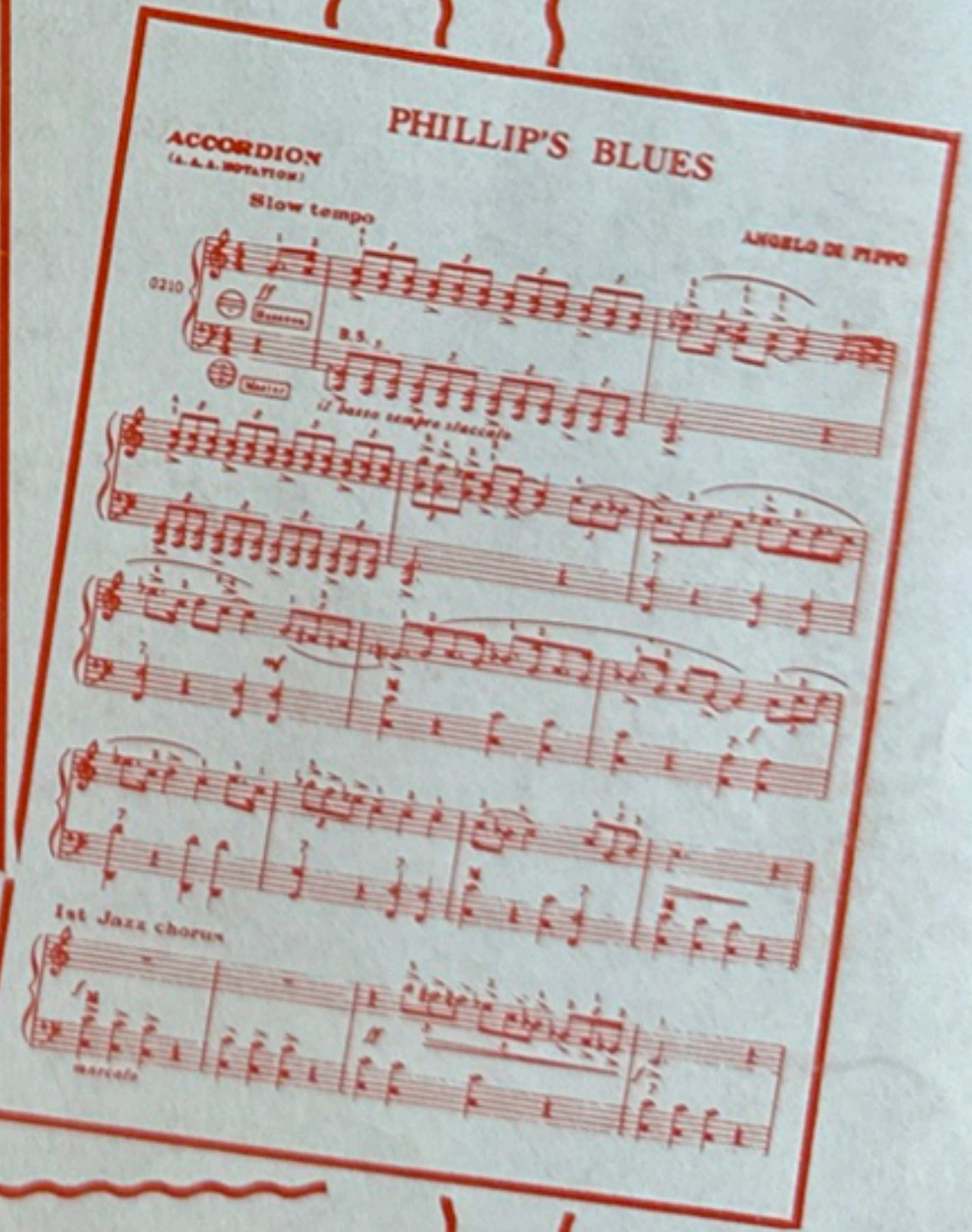

JUST RIGHT
ACCORDION
(A. A. A. NOTATION)
ANGELO DI PIPPO
Medium tempo
0209
il basso sempre staccato
(Chord solo)
Classic style

0208-Medium Rare
0209-Just Right
0210-Phillip's Blues
0211-Bozo
0212-Well Done


MEDIUM RARE
ACCORDION
(A. A. A. NOTATION)
A. DI PIPPO
Medium tempo
0208
0208-2


BOZO
ACCORDION
(A. A. A. NOTATION)
ANGELO DI PIPPO
Medium tempo
0211
il basso sempre staccato
(Chord solo)
0211-2


WELL DONE
ACCORDION
(A. A. A. NOTATION)
Medium tempo
(relaxed)
ANGELO DI PIPPO
0211
il basso sempre staccato
0211-2


PHILLIP'S BLUES
ACCORDION
(A. A. A. NOTATION)
Slow tempo
ANGELO DI PIPPO
0210
il basso sempre staccato
1st Jazz chorus
marcato

BOOM-BOOM ROCK

FROM A SERIES OF EASY
ROCK AND ROLL SOLOS
FOR ACCORDION

by **Angelo Di Pippo**

0158-	OFF YOUR ROCKER ROCK
0159-	ROCK-A-NINNY
0160-	GIBRALTAR ROCK
0161-	GUMBY ROCK
0162-	SHORTNIN' ROCK
0163-	ROCK-A-GLISS
✓0164-	BOOM-BOOM ROCK

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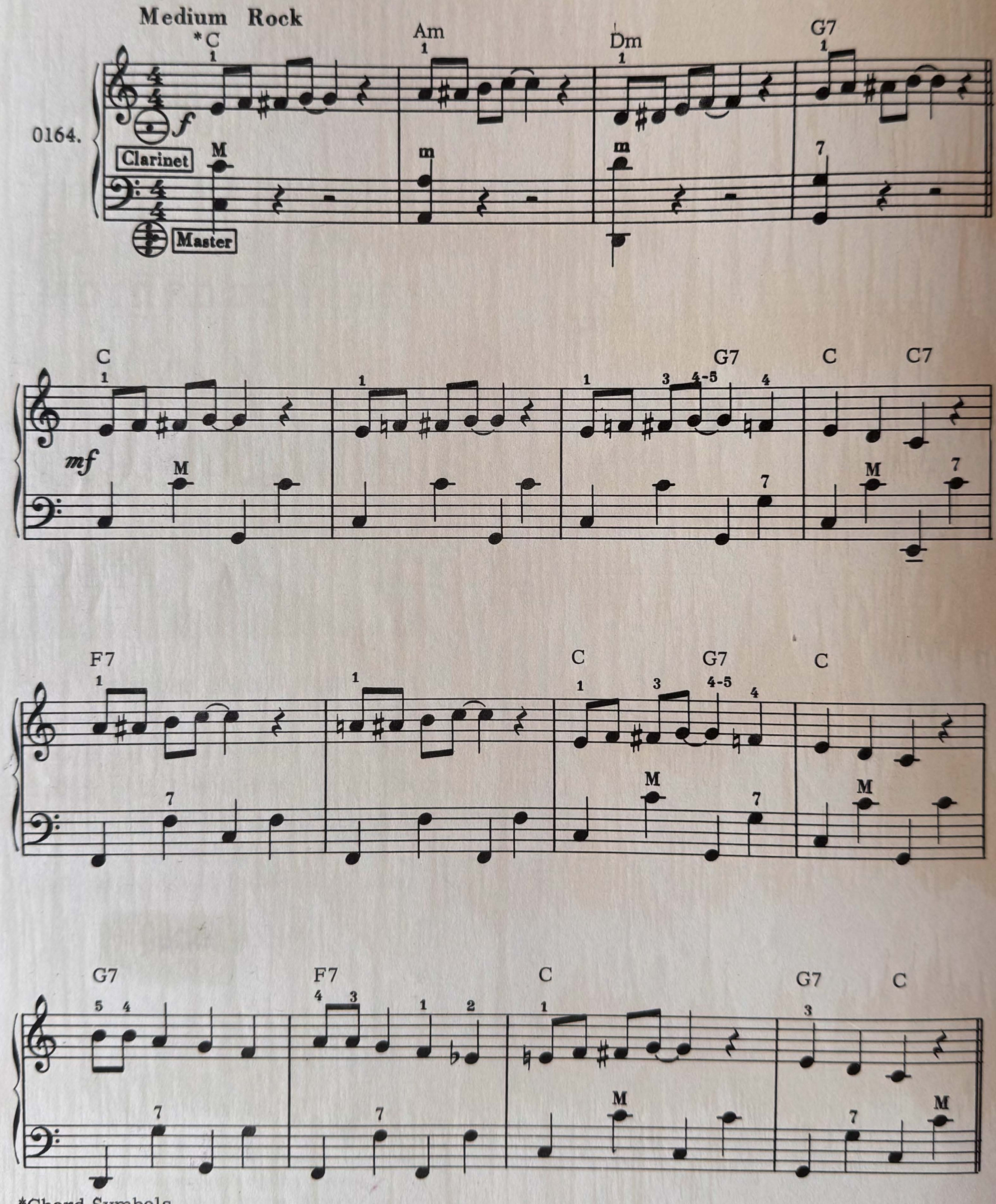
ACCORDION
(A.A.A. Notation)

BOOM-BOOM ROCK

ANGELO DI PIPPO


Medium Rock
*C
Am
Dm
G7
f
0164.
Clarinet
Master
M
m
m
7
C
mf
G7
C
C7
M
7
F7
C
G7
C
M
7
G7
F7
C
G7
C
M
7

*Chord Symbols.

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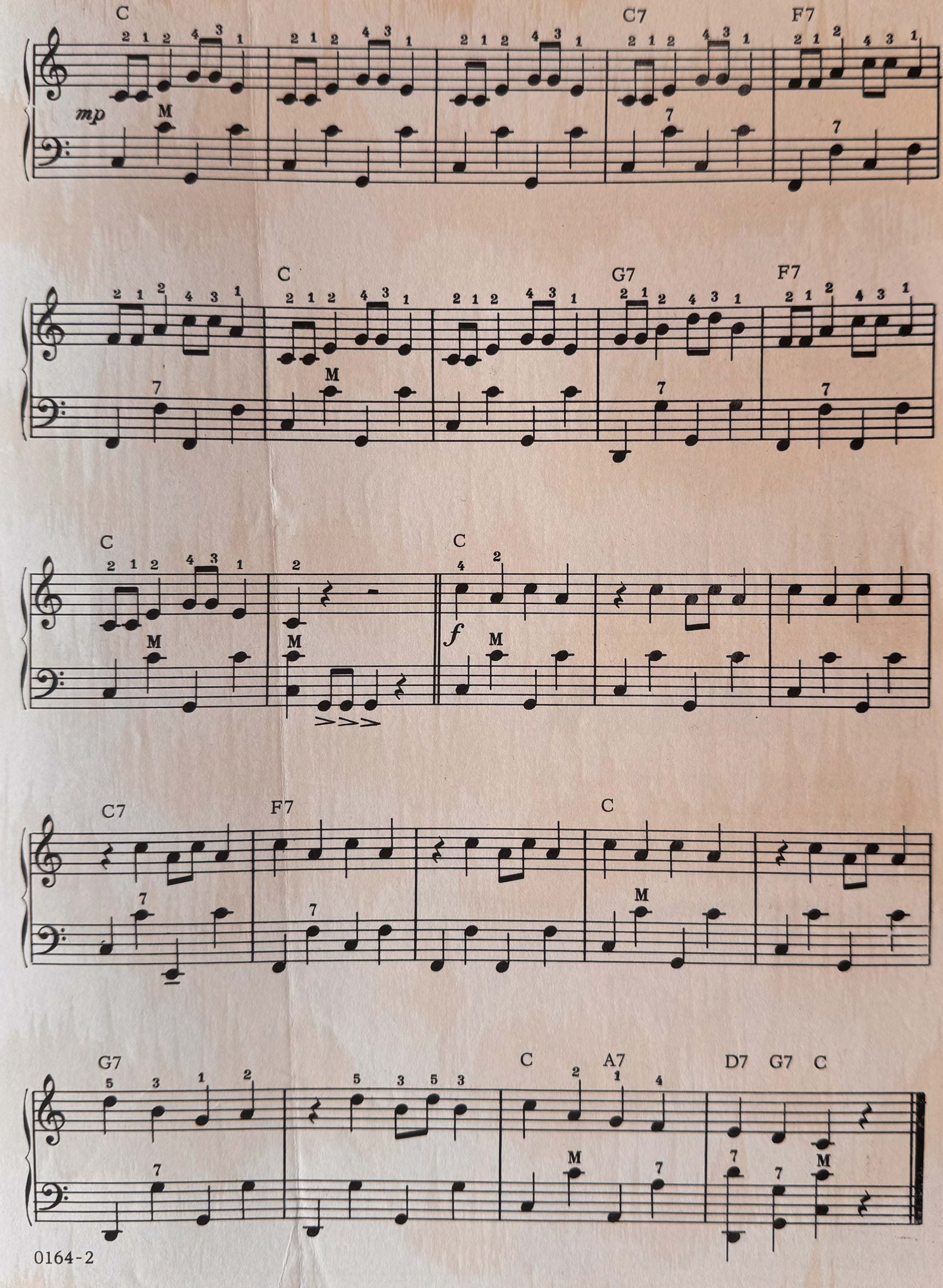
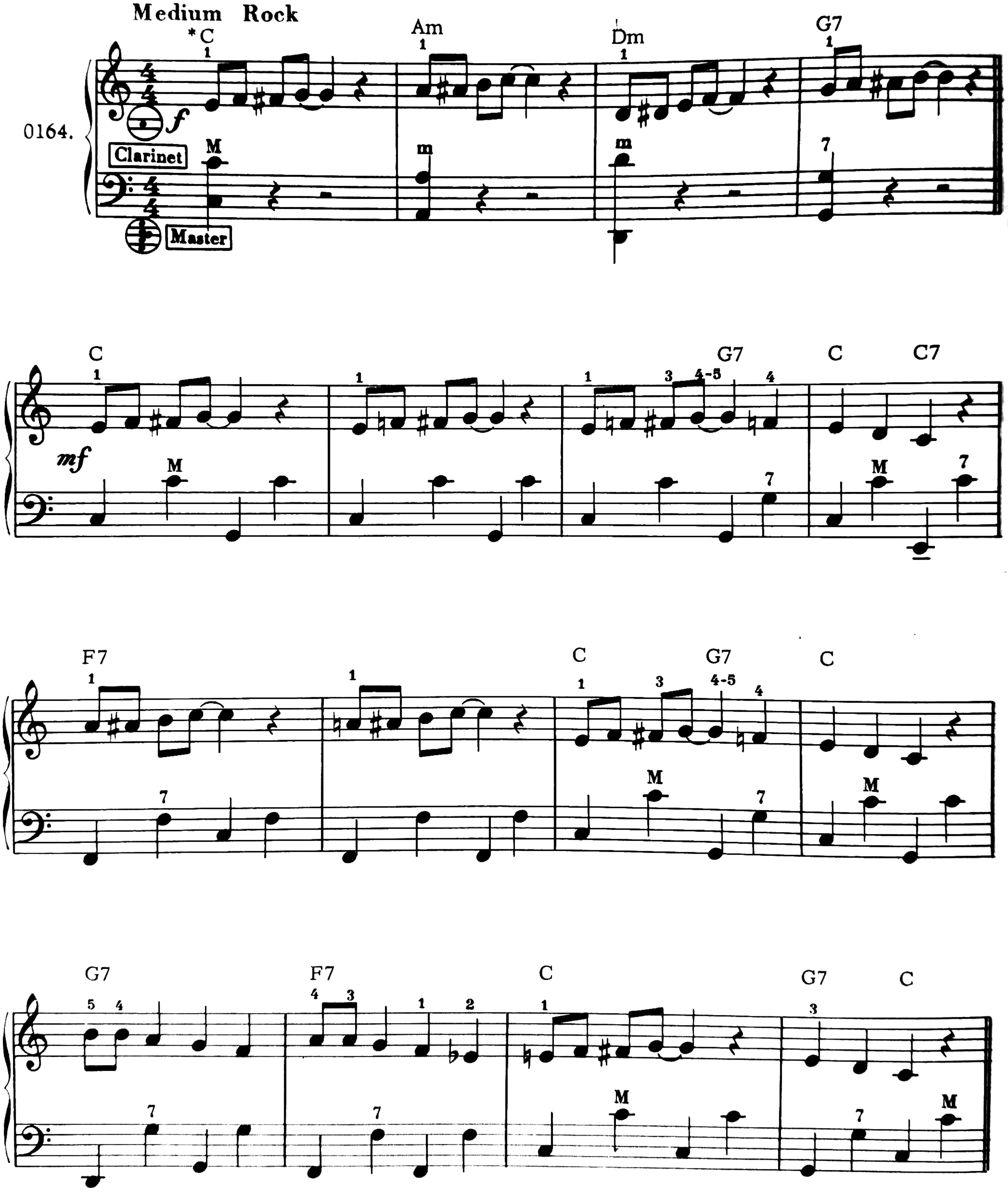

C
C7
F7
mp
C
G7
F7
C
C
f
C7
F7
C
G7
C
A7
D7
G7
C

BOOM-BOOM ROCK

ACCORDION
(A.A.A. Notation)

ANGELO DI PIPPO

0164.


Medium Rock
*C
Am
Dm
G7
Clarinet
Master
M
m
7
C
G7
C
C7
mf
F7
C
G7
C
G7
F7
C
G7
C

*Chord Symbols.

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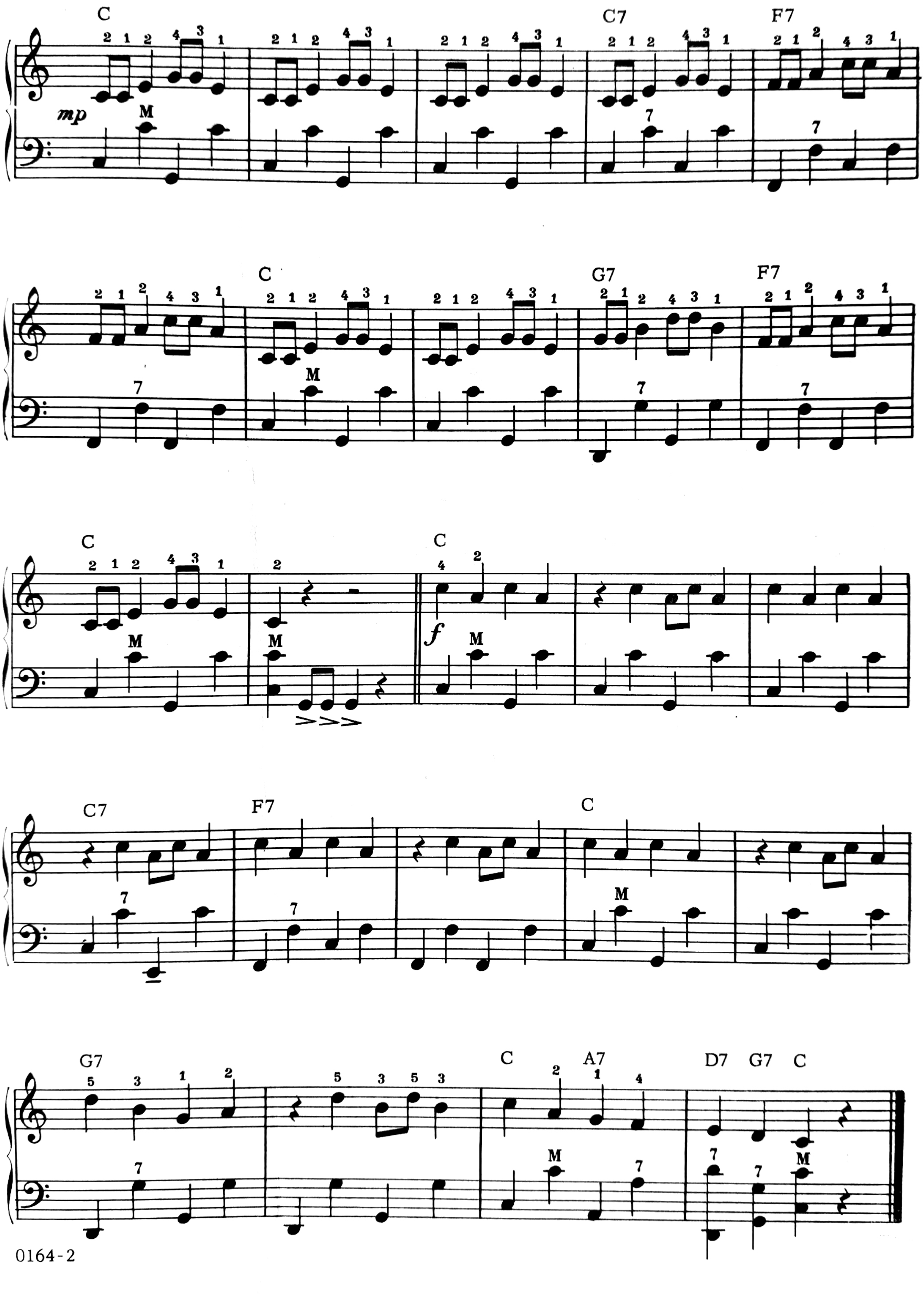
C
mp
M
C7
7
F7
C
G7
F7
C
C
f
C7
F7
C
G7
C
A7
D7
G7
C

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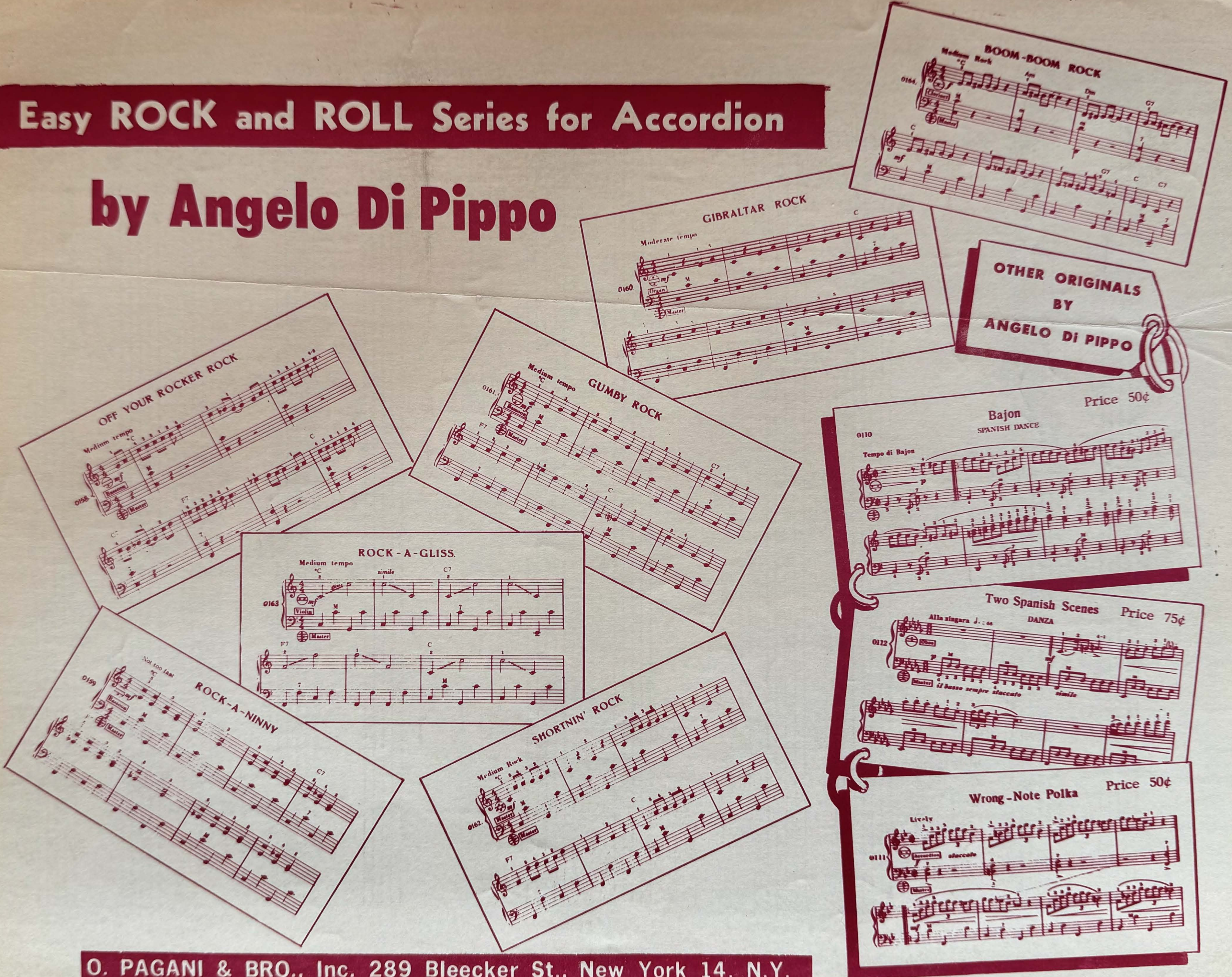
by Angelo Di Pippo


BOOM-BOOM ROCK
Medium Rock
0164
GIBRALTAR ROCK
Moderate tempo
0160
OFF YOUR ROCKER ROCK
Medium tempo
0158
GUMBY ROCK
Medium tempo
0161
ROCK-A-GLISS
Medium tempo
0163
ROCK-A-NINNY
Not too fast
0159
SHORTNIN' ROCK
Medium Rock
0162
OTHER ORIGINALS BY ANGELO DI PIPPO
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Price 50¢
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DANZA
Price 75¢
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Price 50¢
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PHILLIP'S BLUES

BY ANGELO DI PIPPO

No. 0210

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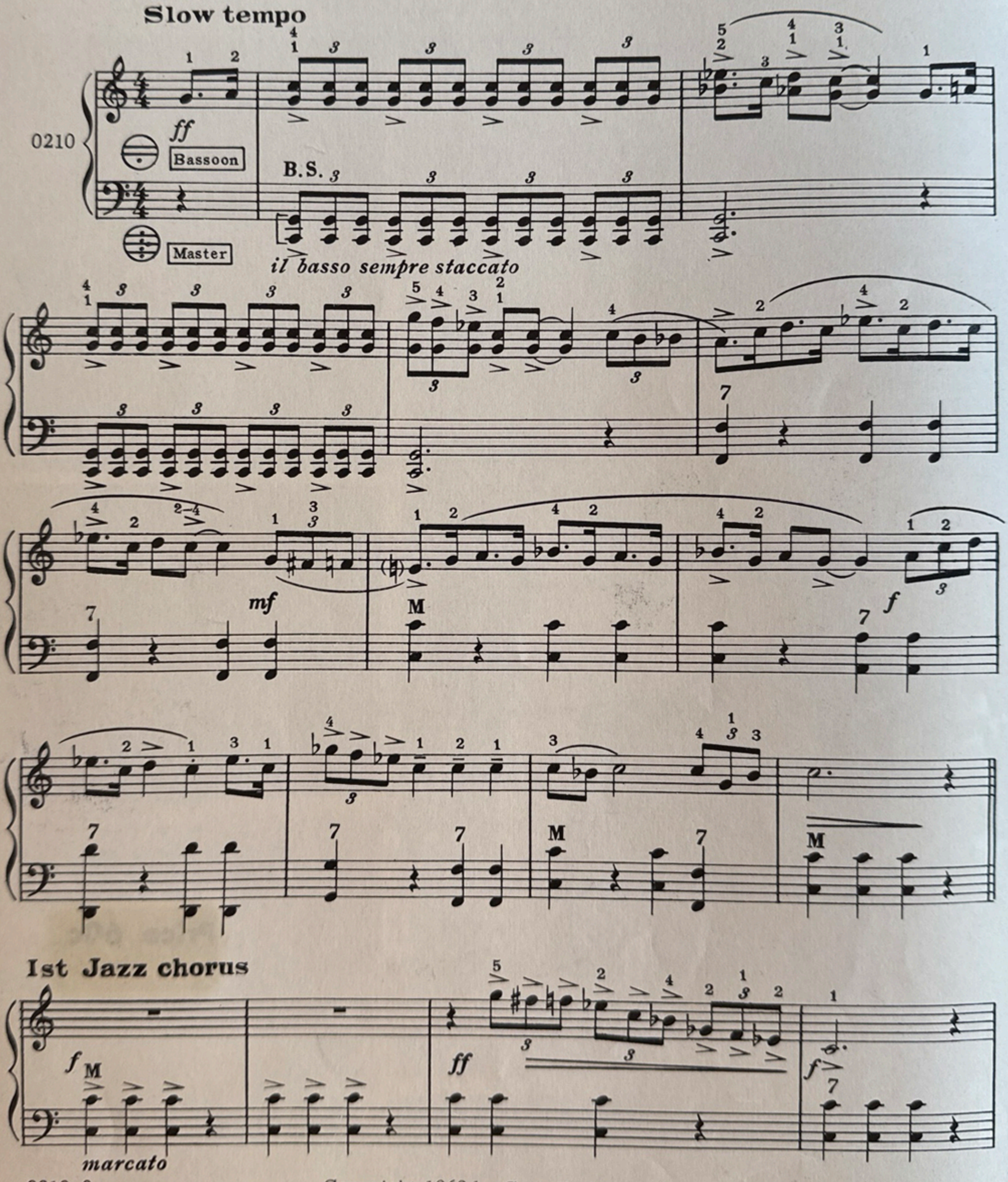
PHILLIP'S BLUES

ACCORDION
(A. A. A. NOTATION)

ANGELO DI PIPPO


Slow tempo
0210
ff
Bassoon
Master
B.S.
il basso sempre staccato
mf
M
f
7
1st Jazz chorus
f
marcato
ff

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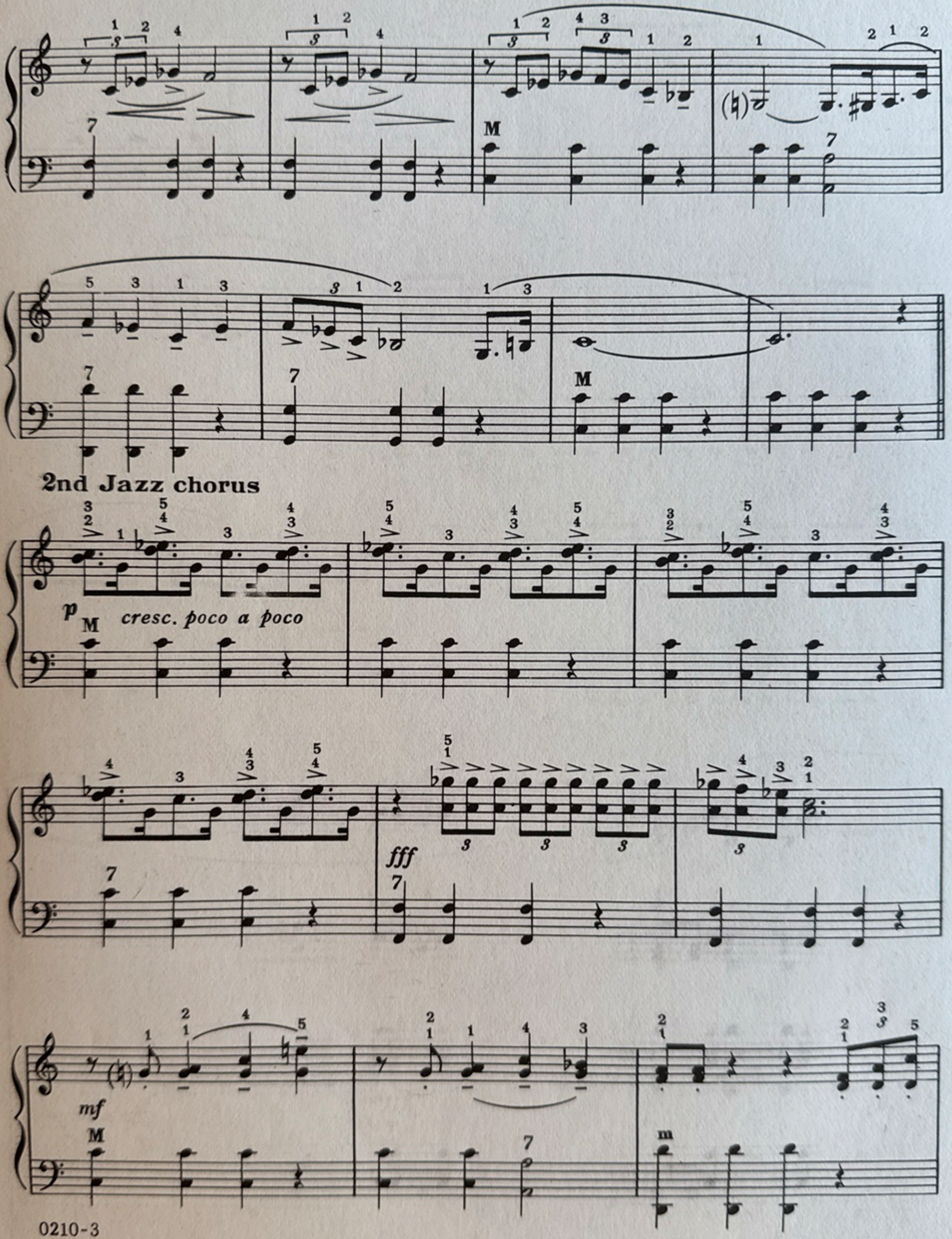
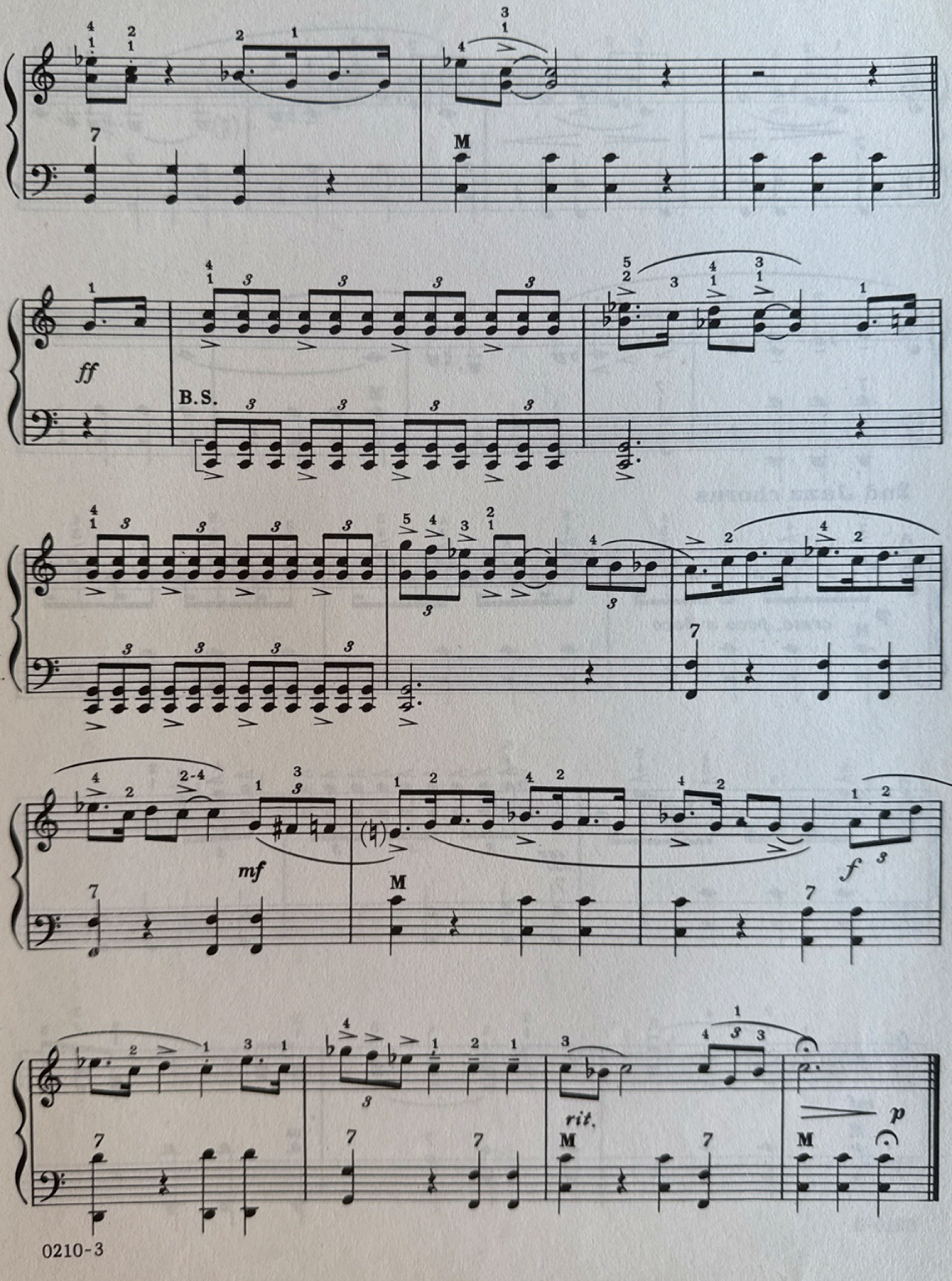
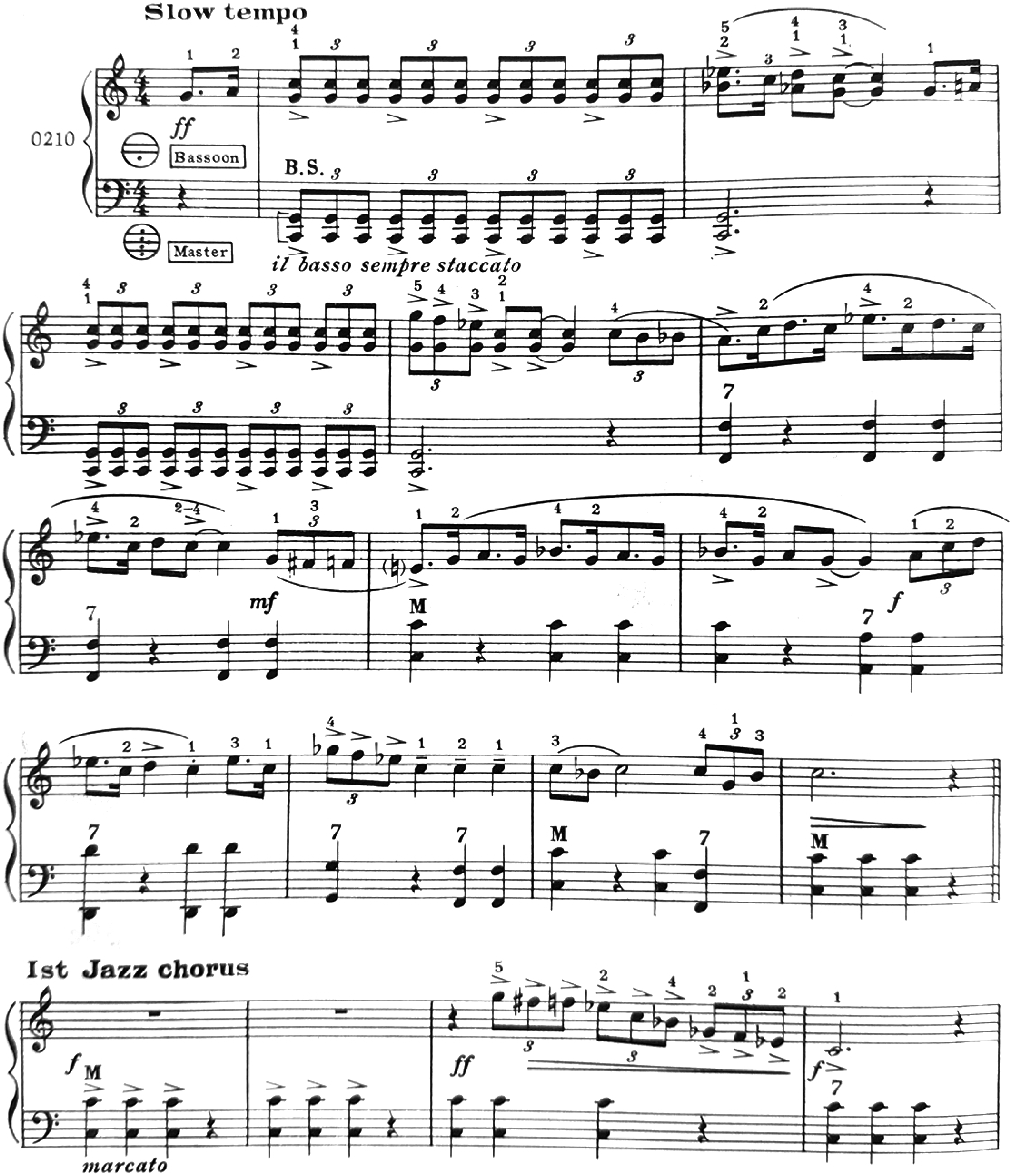

M
2nd Jazz chorus
p
cresc. poco a poco
fff
mf
m


7
M
ff
B.S.
mf
f
rit.
p

PHILLIP'S BLUES

ACCORDION
(A. A. A. NOTATION)

ANGELO DI PIPPO


Slow tempo
0210
ff
Bassoon
Master
B.S.
il basso sempre staccato
mf
M
7
f
1st Jazz chorus
f
M
ff
marcato

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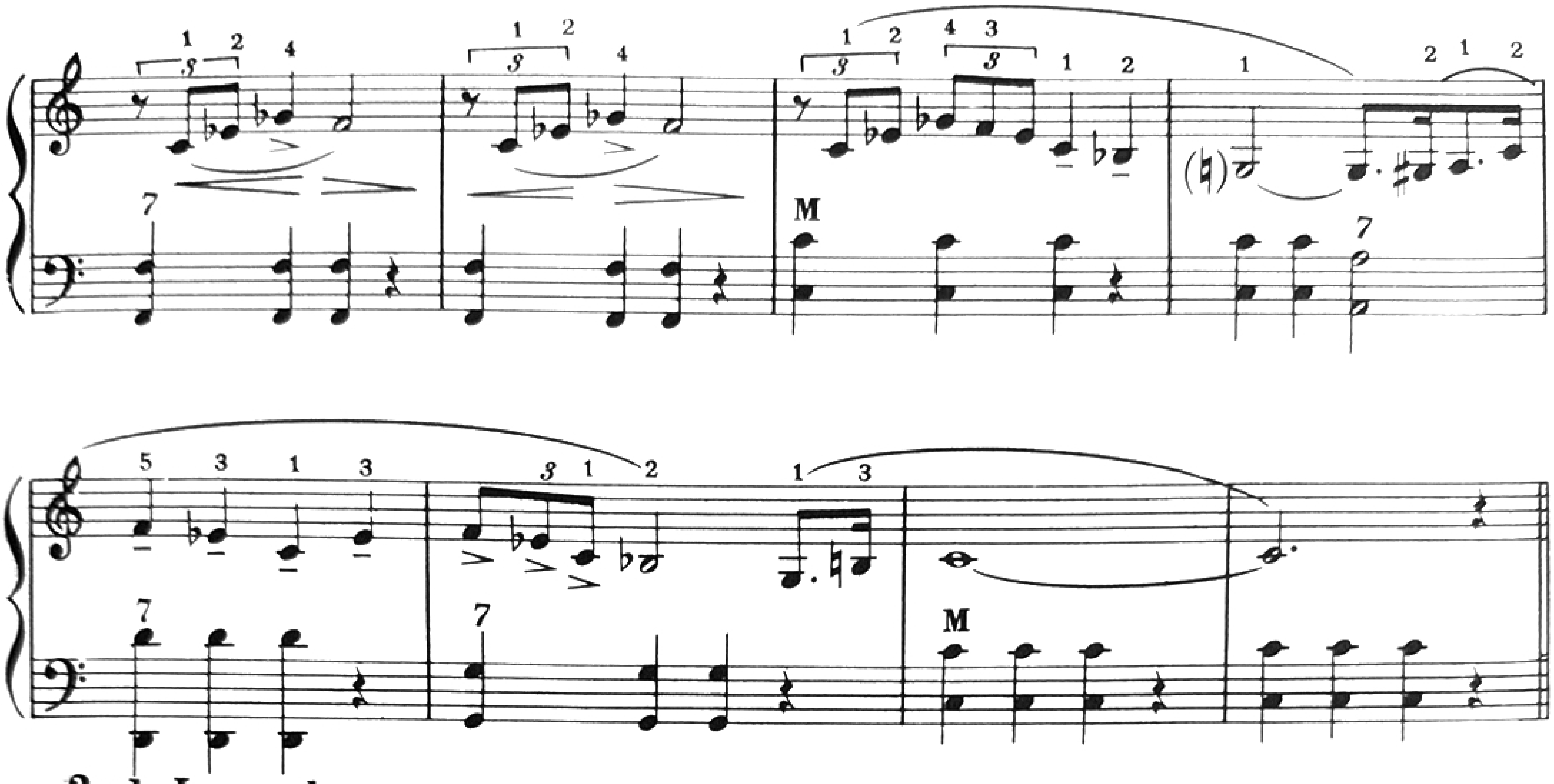
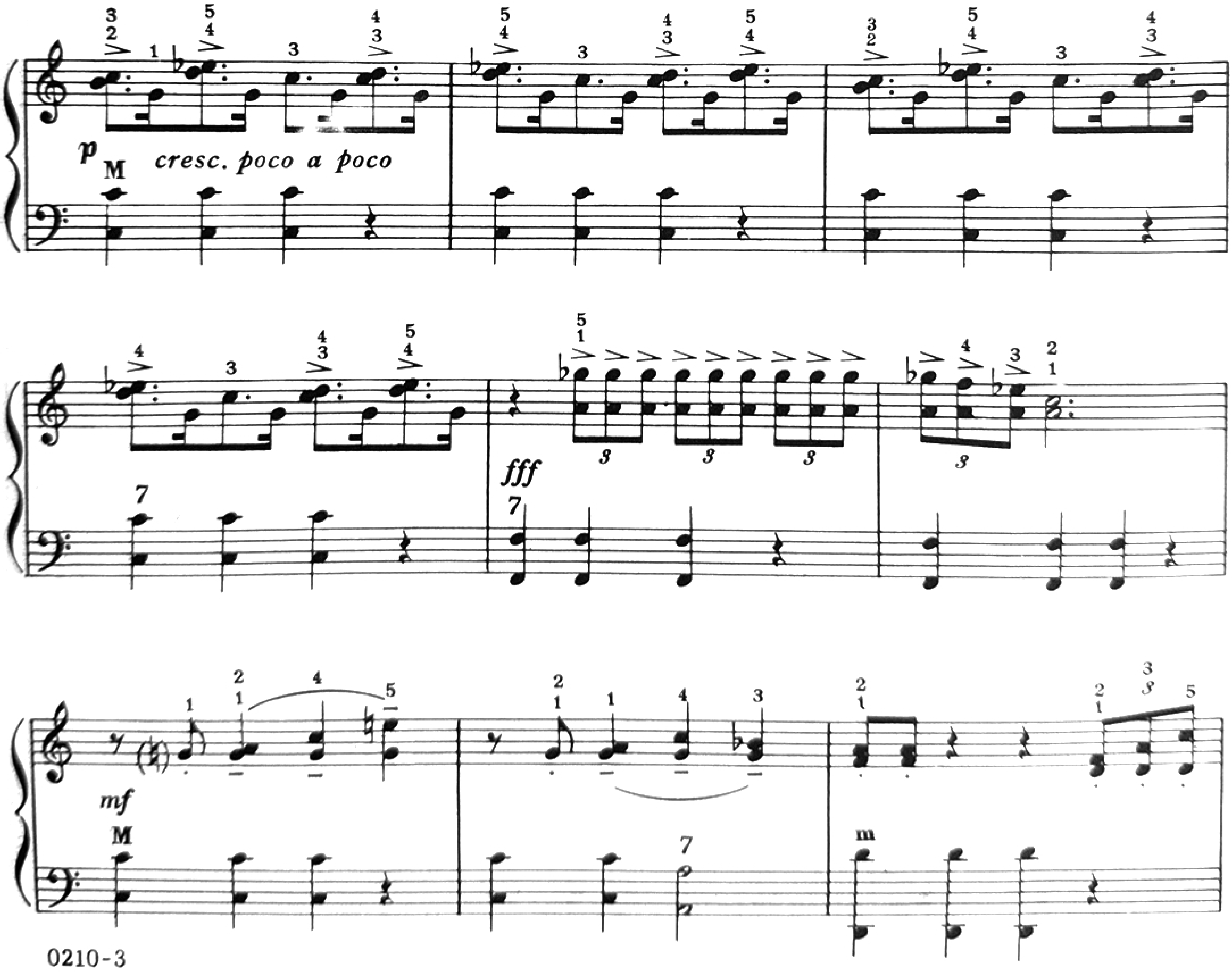
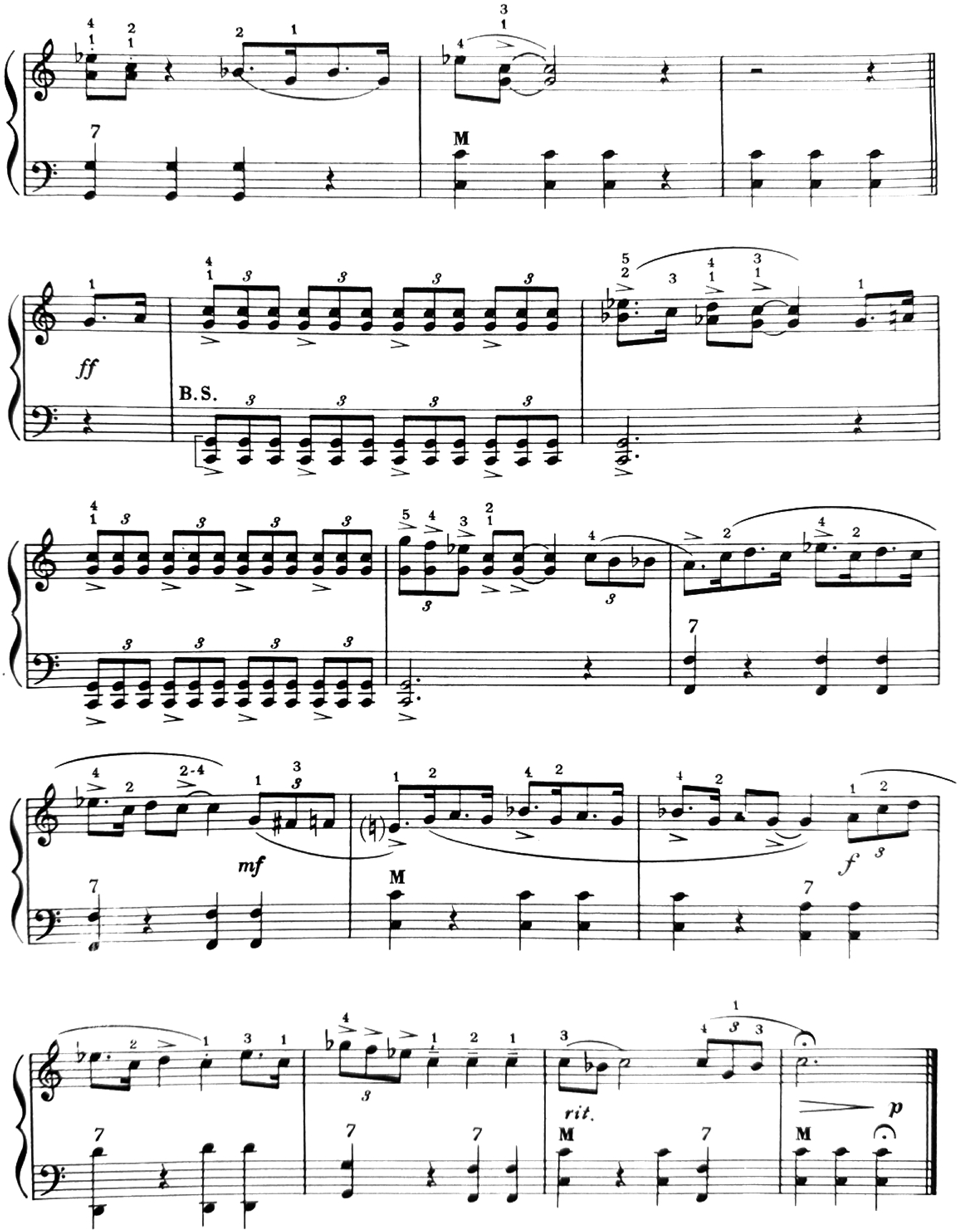


2nd Jazz chorus


p
M
cresc. poco a poco
7
fff
mf
m


ff
B.S.
mf
f
rit.
p
M
7

NEW MODERN Accordion Solos

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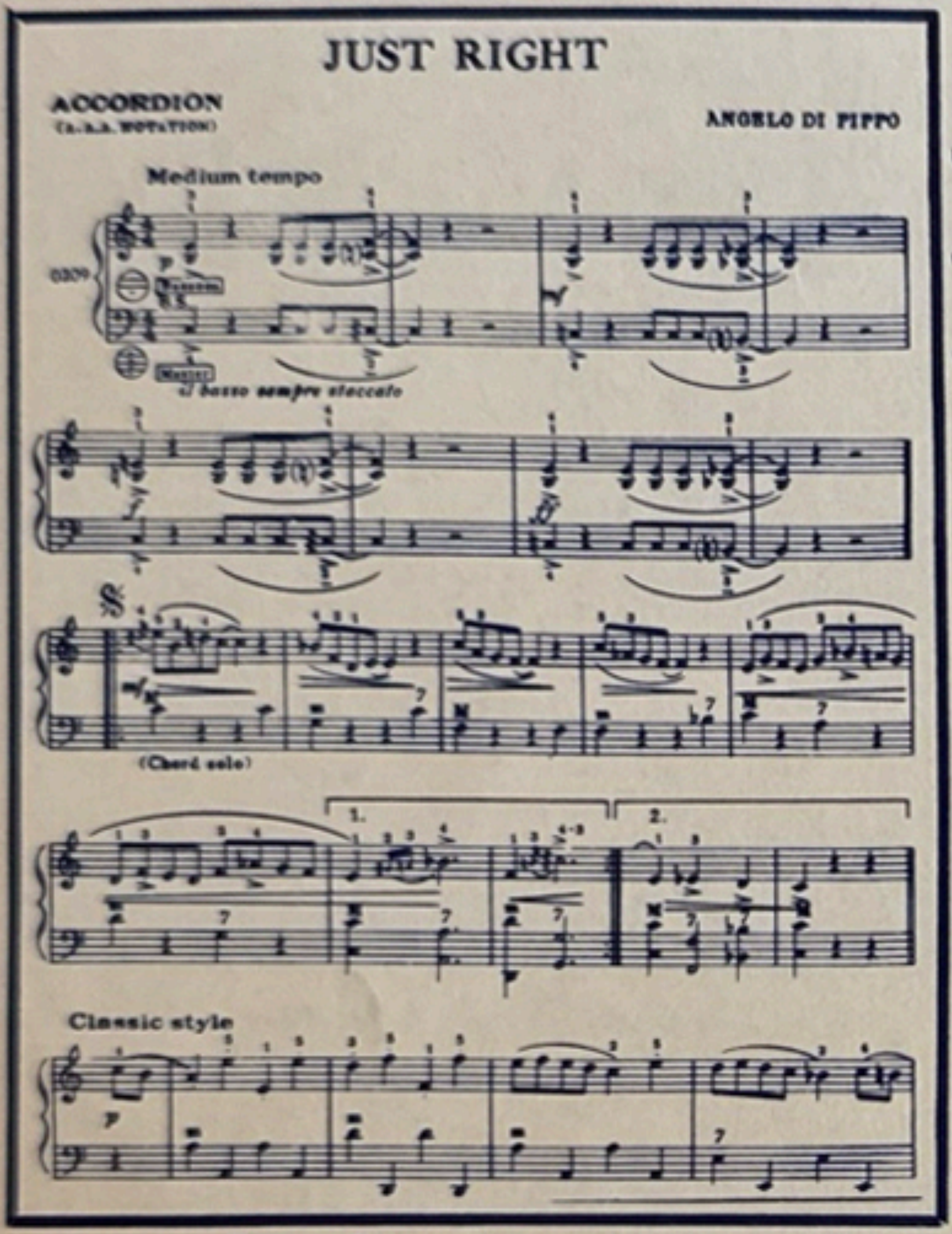
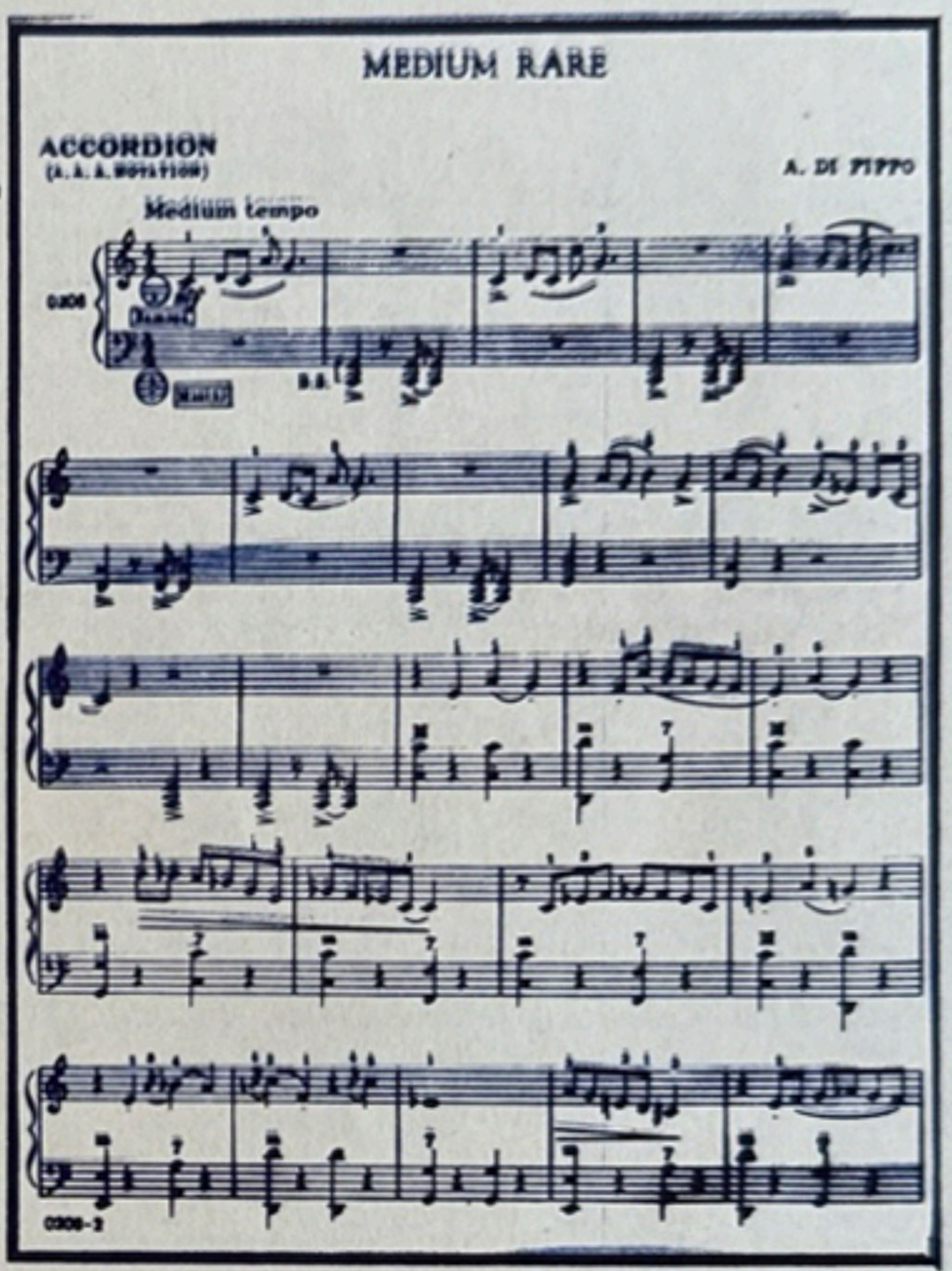
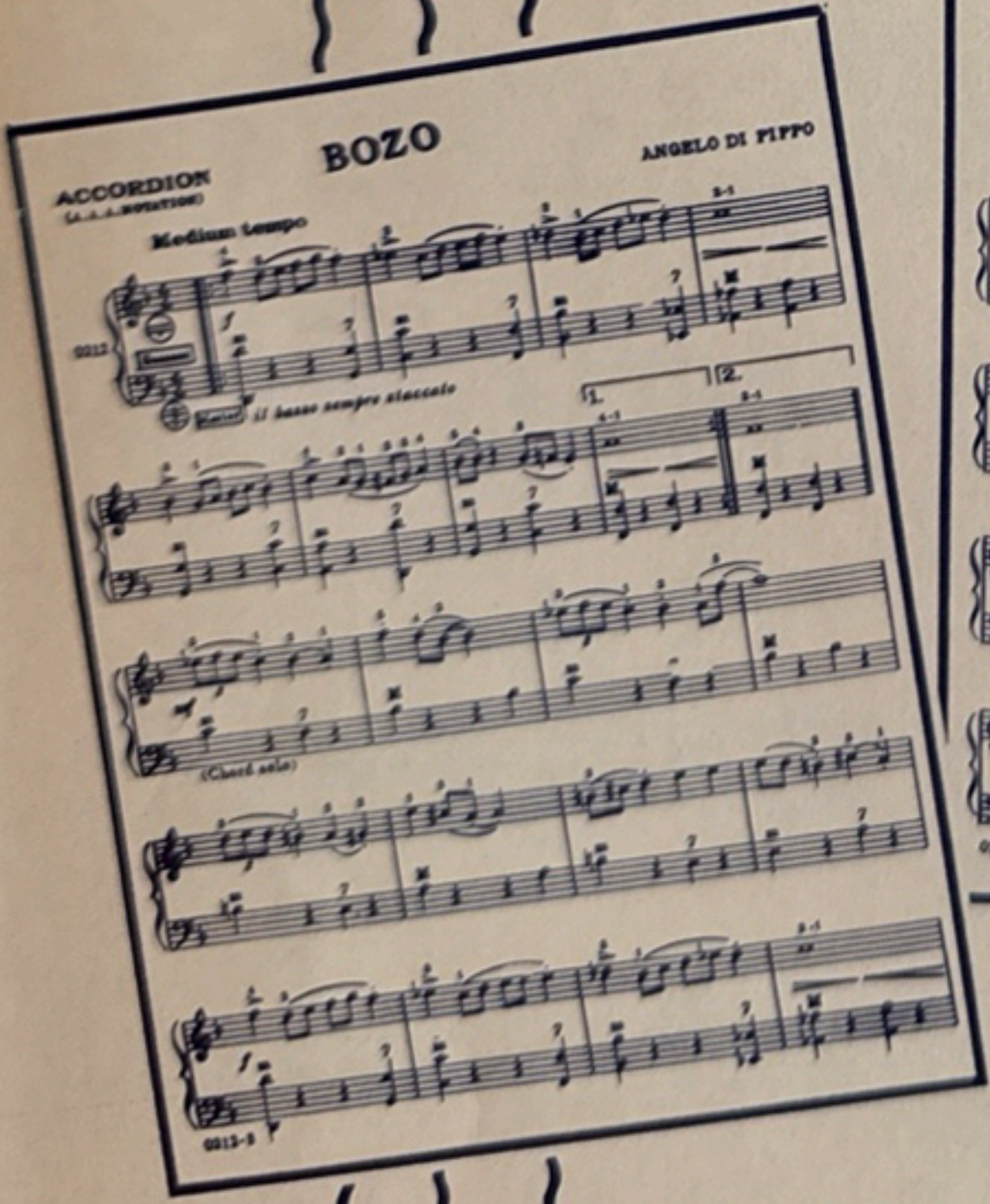
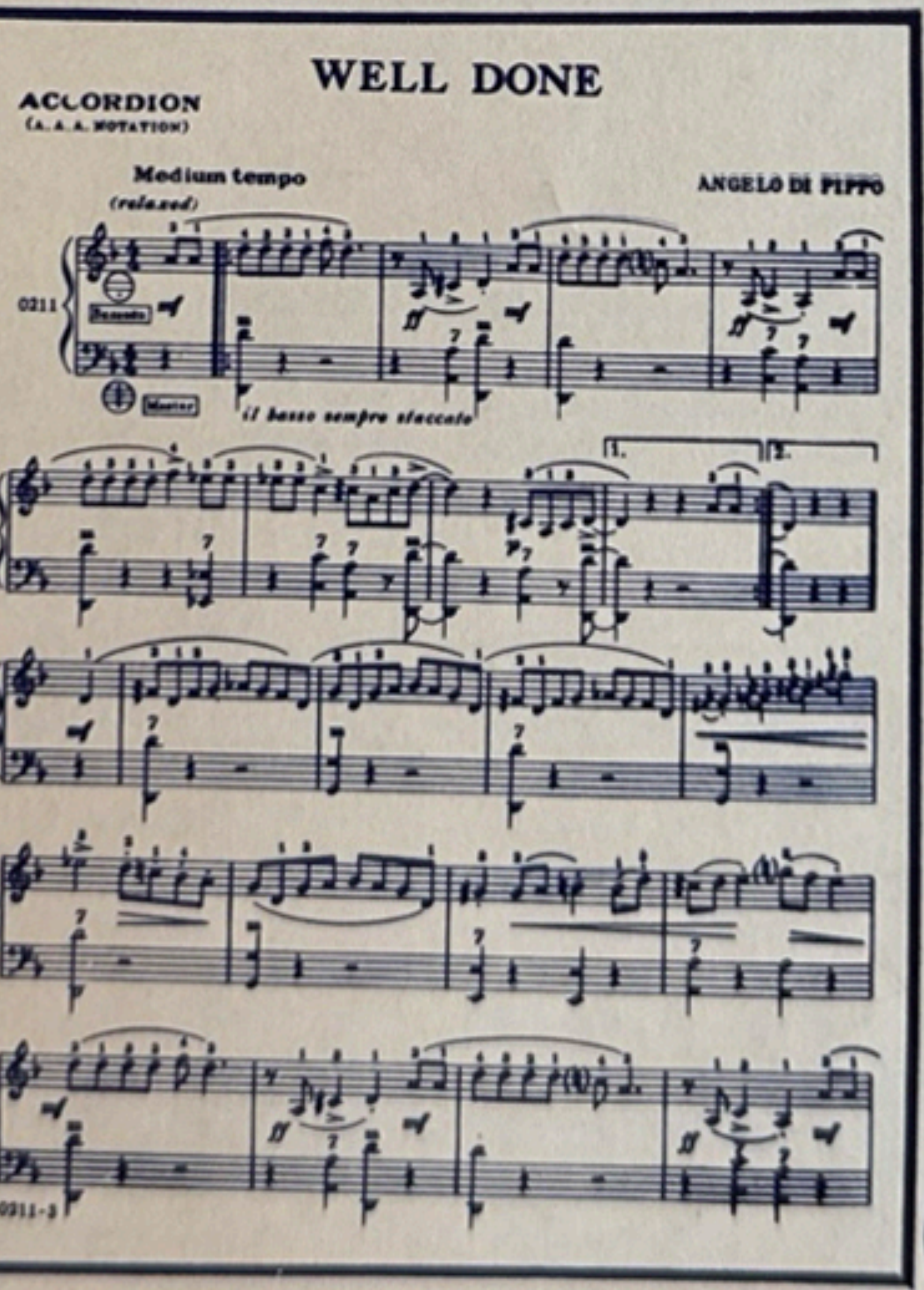
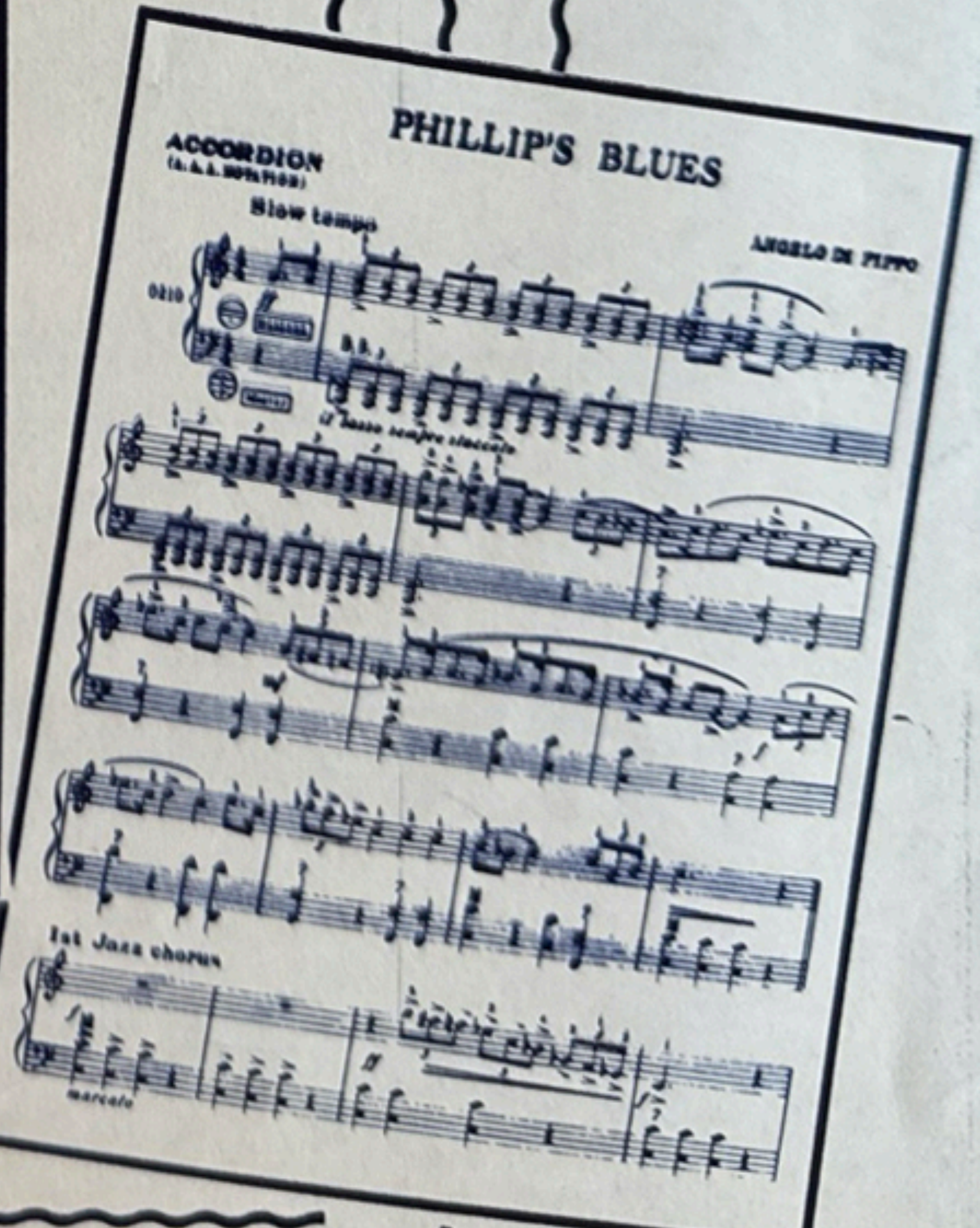

JUST RIGHT
ACCORDION
(A.A.A. NOTATION)
ANGELO DI PIPPO
Medium tempo
0209
il basso sempre staccato
(Chord solo)
Classic style

0208-Medium Rare
0209-Just Right
0210-Phillip's Blues
0211-Bozo
0212-Well Done


MEDIUM RARE
ACCORDION
(A.A.A. NOTATION)
A. DI PIPPO
Medium tempo
0208
0208-2


BOZO
ACCORDION
(A.A.A. NOTATION)
ANGELO DI PIPPO
Medium tempo
il basso sempre staccato
(Chord solo)


WELL DONE
ACCORDION
(A.A.A. NOTATION)
Medium tempo
ANGELO DI PIPPO
(relaxed)
0211
il basso sempre staccato
0211-3


PHILLIP'S BLUES
ACCORDION
(A.A.A. NOTATION)
Slow tempo
ANGELO DI PIPPO
0210
il basso sempre staccato
1st Jazz chorus
marcato